

ENCYCLOPEDIA OF WORLD BIOGRAPHY

SUPPLEMENT



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25

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Encyclopedia of World Biography Supplement, Volume 25

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INTRODUCTION

The study of biography has always held an important, if not explicitly stated, place in school curricula. The absence in schools of a class specifically devoted to studying the lives of the giants of human history belies the focus most courses have always had on people. From ancient times to the present, the world has been shaped by the decisions, philosophies, inventions, discoveries, artistic creations, medical breakthroughs, and written works of its myriad personalities. Librarians, teachers, and students alike recognize that our lives are immensely enriched when we learn about those individuals who have made their mark on the world we live in today.

Encyclopedia of World Biography Supplement, Volume 25, provides biographical information on 200 individuals not covered in the 17-volume second edition of *Encyclopedia of World Biography (EWB)* and its supplements, Volumes 18, 19, 20, 21, 22, 23, and 24. Like other volumes in the *EWB* series, this supplement represents a unique, comprehensive source for biographical information on those people who, for their contributions to human culture and society, have reputations that stand the test of time. Each original article ends with a bibliographic section. There is also an index to names and subjects, which cumulates all persons appearing as main entries in the *EWB* second edition, the Volume 18, 19, 20, 21, 22, 23, and 24 supplements, and this supplement—more than 8,000 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), articles begin with the full name of the person profiled in large, bold type. Next is a boldfaced, descriptive paragraph that includes birth and death years in parentheses. It provides a capsule identification and a statement of the person's significance. The essay that follows is approximately 2,000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others con-

fine biographical data to a paragraph or two and move on to a consideration and evaluation of the subject's work. Where very few biographical facts are known, the article is necessarily devoted to an analysis of the subject's contribution.

Following the essay is a bibliographic section arranged by source type. Citations include books, periodicals, and online Internet addresses for World Wide Web pages, where current information can be found.

Portraits accompany many of the articles and provide either an authentic likeness, contemporaneous with the subject, or a later representation of artistic merit. For artists, occasionally self-portraits have been included. Of the ancient figures, there are depictions from coins, engravings, and sculptures; of the moderns, there are many portrait photographs.

Index. The *EWB Supplement* index is a useful key to the encyclopedia. Persons, places, battles, treaties, institutions, buildings, inventions, books, works of art, ideas, philosophies, styles, movements—all are indexed for quick reference just as in a general encyclopedia. The index entry for a person includes a brief identification with birth and death dates *and* is cumulative so that any person for whom an article was written who appears in the second edition of *EWB* (volumes 1-16) and its supplements (volumes 18-25) can be located. The subject terms within the index, however, apply only to volume 25. Every index reference includes the title of the article to which the reader is being directed as well as the volume and page numbers.

Because *EWB Supplement*, Volume 25, is an encyclopedia of biography, its index differs in important ways from the indexes to other encyclopedias. Basically, this is an index of people, and that fact has several interesting consequences. First, the information to which the index refers the reader on a particular topic is always about people associated with that topic. Thus

the entry "Quantum theory (physics)" lists articles on people associated with quantum theory. Each article may discuss a person's contribution to quantum theory, but no single article or group of articles is intended to provide a comprehensive treatment of quantum theory as such. Second, the index is rich in classified entries. All persons who are subjects of articles in the encyclopedia, for example, are listed in one or more classifications in the index—abolitionists, astronomers, engineers, philosophers, zoologists, etc.

The index, together with the biographical articles, make *EWB Supplement* an enduring and valuable source for biographical information. As school course work changes to reflect advances in technology and fur-

ther revelations about the universe, the life stories of the people who have risen above the ordinary and earned a place in the annals of human history will continue to fascinate students of all ages.

We Welcome Your Suggestions. Mail your comments and suggestions for enhancing and improving the *Encyclopedia of World Biography Supplement* to:

The Editors
Encyclopedia of World Biography Supplement
Gale Group
27500 Drake Road
Farmington Hills, MI 48331-3535
Phone: (800) 347-4253

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OBITUARIES

The following people, appearing in volumes 1-24 of the *Encyclopedia of World Biography*, have died since the publication of the second edition and its supplements. Each entry lists the volume where the full biography can be found.

ABRAMOVITZ, MAX (born 1908), American Architect, died in Pound Ridge, New York, on September 12, 2004 (Vol. 18).

ARAFAT, YASSER (born 1929), Chairman of the Palestinian Liberation Organization, died in Paris, France, on November 11, 2004 (Vol. 1).

AVEDON, RICHARD (born 1923), American fashion photographer, died following a brain hemorrhage, in San Antonio, Texas, on October 1, 2004 (Vol. 1).

BELLOW, SAUL (born 1915), American novelist and Nobel Prize winner, died in Brookline, Massachusetts, on April 5, 2005 (Vol. 2).

BETHE, HANS ALBRECHT (born 1906), Alsatian American physicist, died in Ithaca, New York, on March 6, 2005 (Vol. 2).

CARSON, JOHNNY (born 1925), American television host and comedian, died of emphysema, in Los Angeles, California, on January 23, 2005 (Vol. 3).

CHILD, JULIA (born 1912), American chef, author, and television personality, died of complications from kidney failure, in Santa Barbara, California, on August 13, 2004 (Vol. 3).

CHISHOLM, SHIRLEY ANITA ST. HILL (born 1924), African American congresswoman, died in Ormond Beach, Florida, on January 1, 2005 (Vol. 4).

COCHRAN, JOHNNIE (born 1937), African American lawyer, died of a brain tumor, in Los Angeles, California, on March 29, 2005 (Vol. 4).

CRICK, FRANCIS HARRY CROMPTON (born 1916), English molecular biologist, died in San Diego, California, on July 28, 2004 (Vol. 4).

DAVIS, GLENN (born 1925), American football player, died of complications from prostate cancer, in La Quinta, California, on March 9, 2005 (Vol. 21).

DAVIS, OSSIE (born 1917), African American playwright, actor, and director, died in Miami Beach, Florida, on February 4, 2005 (Vol. 4).

DERRIDA, JACQUES (born 1930), French philosopher, died of pancreatic cancer, in Paris, France, on October 8, 2004 (Vol. 4).

EBB, FRED (born 1935), American lyricist, died of a heart attack, in Manhattan, New York, on September 11, 2004 (Vol. 21).

FAIRCLOUGH, ELLEN LOUKS (born 1905), Canadian Cabinet minister, died in Hamilton, Ontario, Canada, on November 13, 2004 (Vol. 5).

FONG, HIRAM LEONG (born 1907), American politician and businessman, died of kidney failure, in Honolulu, Hawaii, on August 18, 2004 (Vol. 18).

FORMAN, JAMES (born 1928), American writer, journalist, political philosopher, and leader of the Student Nonviolent Coordinating Committee, died of colon cancer, in Washington, D.C., on January 10, 2005 (Vol. 6).

GILKEY, LANGDON BROWN (born 1919), American ecumenical Protestant theologian, died of meningitis, in Charlottesville, Virginia, on November 19, 2004 (Vol. 6).

HILL, HERBERT (born 1924), American scholar and civil rights activist, died in Madison, Wisconsin, on August 15, 2004 (Vol. 7).

HOUNSFIELD, GODFREY (born 1919), English biomedical engineer, died in Kingston upon Thames, England, on August 12, 2004 (Vol. 7).

JENNINGS, ROBERT YEWDALL (born 1913), British judge and president of the International Court of Justice, died in Cambridge, England, on August 4, 2004 (Vol. 8).

JOHN PAUL II (born 1920), Polish Pope, died at the Vatican, on April 2, 2005 (Vol. 8).

JOHNSON, PHILIP (born 1906), American architect, critic, and historian, died in New Canaan, Connecticut, on January 25, 2005 (Vol. 8).

JONES, FAY (born 1921), American architect, died of heart and lung failure, in Fayetteville, Arkansas, on August 30, 2004 (Vol. 8).

KENNAN, GEORGE F. (born 1904), American diplomat, author, and scholar, died in Princeton, New Jersey, on March 17, 2005 (Vol. 8).

KÜBLER-ROSS, ELISABETH (born 1926), Swiss-born American psychiatrist, died of natural causes, in Scottsdale, Arizona, on August 24, 2004 (Vol. 9).

MARTIN, AGNES (born 1912), American painter, died in Taos, New Mexico, on December 16, 2004 (Vol. 10).

MAYR, ERNST (born 1904), American evolutionary biologist, died in Bedford, Massachusetts, on February 3, 2005 (Vol. 10).

MILLER, ARTHUR (born 1915), American playwright, novelist, and film writer, died of heart failure, in Roxbury, Connecticut, on February 10, 2005 (Vol. 11).

MIŁOSZ, CZESŁAW (born 1911), Polish author and poet, died in Krakow, Poland, on August 14, 2004 (Vol. 11).

MYDANS, CARL (born 1907), American photojournalist, died in Larchmont, New York, on August 16, 2004 (Vol. 11).

RAINIER III, PRINCE OF MONACO (born 1923), ruler of the principality of Monaco, died of heart, lung, and kidney failure, in Monaco, on April 6, 2005 (Vol. 18).

REEVE, CHRISTOPHER (born 1952), American actor and activist, died of heart failure, in Mount Kisco, New York, on October 10, 2004 (Vol. 18).

SONTAG, SUSAN (born 1933), American essayist, died of leukemia, in New York, New York, on December 28, 2004 (Vol. 14).

TANGE, KENZO (born 1913), Japanese architect and city planner, died of heart failure, in Tokyo, Japan, on March 22, 2005 (Vol. 15).

TORRENCE, JACKIE (born 1944), American storyteller, died of a heart attack, in Salisbury, North Carolina, on November 30, 2004 (Vol. 19).

VAN DUYN, MONA (born 1921), American poet laureate, died of bone cancer, in University City, Missouri, on December 2, 2004 (Vol. 15).

VERA, YVONNE (born 1964), Zimbabwean author, died in Toronto, Ontario, Canada, on April 7, 2005 (Vol. 23).

WEIZMAN, EZER (born 1924), Israeli air force commander and former president of Israel, died of pneumonia, in Israel, on April 23, 2005 (Vol. 16).

WILKINS, MAURICE HUGH FREDERICK (born 1916), English biophysicist, died in London, England, on October 5, 2005 (Vol. 18).

ZHAO ZIYANG (born 1919), Chinese statesman, died in Beijing, China, on January 17, 2005 (Vol. 16).

A

Magdalena Abakanowicz

Polish abstract sculptor and weaver Magdalena Abakanowicz (born 1930) is considered by critics to be one of the most extraordinary creative artists in the world. A pioneer in her field, her work has been featured in more than a hundred group shows and forty solo exhibitions, and is on display in over forty museums including Warsaw, Amsterdam, Germany, New York, Brazil, Japan, Paris, and Chicago.

Early Life

Magdalena Abakanowicz was born on June 20, 1930, in Falenty, Poland eight miles west of Warsaw. Her father was Konstanty Abakanowicz, a Russian Tartar descendant of Abaka-Khan—great-grandson of Genghis Khan—who fled to Poland to escape the Bolshevik revolutions. Her mother was Helena Domaszowska Abakanowicz, descended from the Polish nobility and one in a long line of Polish aristocrats. The second of two daughters, Magdalena's mother had desperately wanted a son, and Magdalena always felt that she was a great disappointment in that regard. Abakanowicz was raised in a thirty-two room mansion on a country estate in eastern Poland, and her elevated social class isolated her from other children and her parents.

Surrounded by servants and tutors, Abakanowicz struggled with a deep loneliness which she held at bay by spending the majority of her waking hours communing with the natural world in the ancient woods and fields that sur-

rounded her home. She later wrote a prose poem titled *Portrait X 20* that described her fascination with the cohesive connections between the flora and fauna she encountered, and her desire to be included in that cosmic unity. When she was not being drilled by tutors or cared for by servants, she ran wild in the forests, striving to feel at home among the gnarled, towering trees and soft, vibrant vegetation.

Abakanowicz's life of privilege ended abruptly in 1939, when German Nazis invaded Poland. She was nine years old when the tanks rolled onto her parents' estate grounds, and the woods and fields she had sought refuge in became a war zone crawling with soldiers and thieves. Her father quickly joined the Polish Resistance, and their home acted as a refuge for partisans and Jews. The young girl learned how to assemble and shoot a gun, but as she mentioned in Barbara Rose's 1994 biography *Abakanowicz*, losing the forests left her feeling "hollow, as if [her] insides had been removed and the exterior, unsupported by anything, shrank, losing its form." In 1943, a drunken Wehrmacht soldier broke into their home and shot Abakanowicz's mother right before her eyes—the bullet severing her mother's right arm at the shoulder. At the end of World War II, Abakanowicz and her family found themselves permanently exiled by the encroaching German forces, and fled to Warsaw.

While living in Warsaw, Abakanowicz's family had to keep their aristocratic background hidden. They were classified as enemies of the people because of their previous wealth, and had to sell everything they owned on the black market to avoid suspicion. Abakanowicz's parents opened a modest newspaper stand and did their best to keep their affluent heritage a secret. In August and September of 1944, Warsaw was rocked and decimated by a bloody uprising. A

fourteen-year-old Abakanowicz watched women and children being strapped to tanks and used as human shields. She served as a nurse's assistant in a makeshift clinic, and was exposed to the broken and damaged bodies of the patients who were treated there—imprinted with images of death and disfigurement that would inform her art later in life.

In 1947, Poland was occupied by the liberating efforts of the Soviet army, and Communist representatives took over the Polish government. Abakanowicz wanted to study art, but to do so she had to convince her parents and fight the ban that had been imposed by Stalin against the previously wealthy attending universities. In 1949, she lied about her family history with the blessing of her parents, and was admitted into an art school in Sopot on the Baltic coast.

Education

Although Abakanowicz began her studies at the Academy of Fine Arts in Sopot, a year later, in 1950, she transferred to the Academy of Fine Arts in Warsaw and remained there until 1955. She lived with various families who were willing to house students and supported herself and her education by selling her blood, a pint every two weeks, as well as performing multiple odd jobs such as coaching athletes, cleaning the streets, small construction, and all-night shifts holding a lamp for men repairing streetcar lines. Her artistic education coincided with the period in which Social Realism was both popular and expected. Propaganda art featuring paintings of happy peasants smiling as they worked was prevalent, and despite the distaste Abakanowicz had for the artistic work of the time, she knew she must persevere and obtain a degree if she wanted to enter the Polish Artists' Union and work as a sculptor someday.

The young artist was unable to study sculpture right away, and initially focused on painting. Her nonrealistic images, however, offended her teachers who believed that the purpose of art was to help build a perfect society. Hoping to exercise the freedom to truly express herself in this repressive atmosphere, she gravitated towards textile work and weaving, a low-visibility and traditionally female medium which allowed her to experiment without attracting the wrong kind of attention. Abakanowicz graduated with a M.A. from the Warsaw Academy of Fine Arts in 1955, and began to pursue a career as a working artist. On September 22, 1956, Abakanowicz married civil engineer Jan Kosmowski, who remains a loving partner and presently acts as her business manager, engineering consultant, and photographer. 1957 saw an influx of creative energy in Warsaw, and Abakanowicz attended gatherings of artists, intellectuals, scientists, and politicians in the one-room apartment of Constructivist painter Henryk Stazewski. She thought of this as her true schooling, and found the company both challenging and inspiring.

Life as an Artist

In the Spring of 1960, Abakanowicz was granted her first one-woman show at Galerie Kordegarda, in Warsaw. Just hours before opening, however, a government official demanded that it be shut down due to the abstract nature of the pieces Abakanowicz had prepared. Seasoned weaver

and tapestry artist Maria Laszkiewicz had come to view the exhibit, and although no one was allowed to enter the building, she saw some of Abakanowicz's pieces through an open window. She was so impressed with the work that she took the young artist under her wing, allowing Abakanowicz to work in her basement studio for many years. In 1962, Laszkiewicz entered Abakanowicz in the First International Biennial of Tapestry in Lausanne, Switzerland.

At the Biennial, Abakanowicz entered a group of textile objects that were awarded a category of their own by the judges because they did not fit into any of the show's established groups. People began calling them *Abakans*—based on the artist's name—because they defied categorization. The structures were assembled from pieces and hung from the ceiling to create a uniquely expressive environment. The *Abakans* were unlike anything anyone had ever seen. Viewers and critics alike stumbled over images and words in an attempt to describe their powerful effect. In a single 1995 *Art Journal* review, the *Abakans* were likened to "cocoons," "underwater vegetation," "rain-swollen clouds," "cloaks," "chambers," "forests," "shells." They created a wave of interest that swept the international artistic community, and effectively launched her career as a ground-breaking artist.

In 1965, Abakanowicz became a member of Z.A.I.K.S.—the Union of Polish Artists, Writers and Composers. She also obtained a position as an instructor at the National College of Fine Art in Poznań. She rose to the level of associate professor in 1974, and full professor in 1979. She remained until 1990, when she retired from teaching to devote her full energy to her own work. Abakanowicz made it clear that she would never abandon her native country of Poland, regardless of the difficulties of working in a post-Solidarity culture. She always faced the economic and environmental challenges with determination and patience, standing in line for meat and dealing with rationing along with other Polish housewives. It is an exceedingly bureaucratic trial to travel and work outside the country, but she feels infinitely at home in Poland, and believes that living there colors her work.

Critical Reception

Many critics feel that Abakanowicz's isolated, provincial upbringing provided an artistic sensibility rooted in magic and myth rather than modernity. Her art has been described as abiding in the spaces between organic and man-made, life and death, creation and destruction, wisdom and madness, dream and reality. The group, crowd, parade, and tribe are a recurring theme in her work, with each individual piece cast from the same mold, then enhanced until it is slightly irregular. When displayed together, some viewers find that they express an essential humanity, while others find them terrifying and anonymous. Abakanowicz personally controls where and how her art is shown, always installing the pieces herself so that the result is site-specific, utilizing the space the pieces are placed in as an integral part of the overall expression. The end product is described by the *Smithsonian's* John Dornberg as "haunting, anguished, personal art charged with energy and

emotions that jar the senses.” Although most critics agree that the pieces operate as powerful, emotional structures that relate to the world we live in and the shape, unreliability, and tensions of the human body, the 1997 *Chambers Biographical Dictionary* also labels the exhibitions as “primitive and disturbing.”

Abakanowicz’s better known works include *Abakans* and *Black Garment* (1969), *Heads* (1975), *Seated Figures* (1974–1979), *Backs* and *Embryology*—described by the November 1993 issue of *Artforum International* as “A morass of 600 hand-stitched elements made of burlap, cotton, gauze, hemp, nylon, and sisal, shaped like boulders, stones and pebbles, [and] arranged to allow the viewer to walk among [them] . . . like swaddling clothes for invisible babies, these elements formed a distressing pile of organic structures, thrown on top of each other as if in a collective grave” (1978–1981), *Katharsis* (1985), *Incarnations* (1986), *War Games*—misfit trees deemed too irregular for wood, and too dangerous to be left standing by the side of the road, salvaged and made into art, *Trunks, Arboreal Architecture, Wheel and Rope, Marrow Bone, Negev* (1987), *Space of Dragon* (1988), *Zyk, Winged Trunk, Anasta* (1989), *Great Ursa, Infantes, Circus, Puellae*—a host of headless, bronze figures lined up “as if facing a mass execution or awaiting a roll call” according to the *Artforum International* review (1992), *Hand-like Trees*—which, according to the January 1997 issue of *Art in America* featured “stubby fingers spreading open in a helpless gesture of entreaty or closed tight in fists against the sky evok[ing] a voiceless cry protesting the injustice of the universe” (1992–1993), and *Unrecognized* (2002). Each piece, as well as each series or cycle, requires years of work. *Embryology* took four years to complete, while *Seated Figures* and *Backs* took five and six years, respectively.

The Greatest Risk

Abakanowicz remains one of the cutting-edge artists of the times. She is eclectic and outspoken, a physically robust and emotionally vibrant individual. She also prefers to leave the meaning of her art up to the psyche of each viewer, and never explains her art. She told the *Smithsonian*’s Dornberg that “people today are afraid to judge or understand such objects in their own way. We have got accustomed to having everything explained, explained and explained away . . . If you think it needs explaining, you wouldn’t understand it anyway. At the bottom of all art, there is mystery.” From her first government-banned solo show, to her present-day artistic efforts, Abakanowicz remains both controversial and admired. As she stated in the *Smithsonian* interview with Dornberg, “We find out about ourselves only when we take risks, when we challenge and question . . . I was searching for the greatest risk; to make art of something that is not considered art.” As her status has risen among the artistic communities of the world, the risks she has taken have provided art that will evoke powerful responses from viewers for years to come.

Books

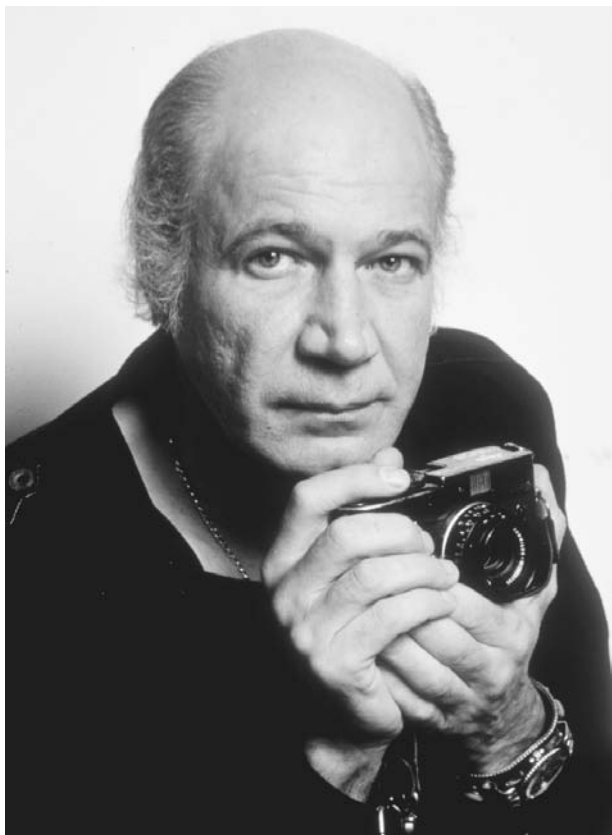
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Periodicals

- Artforum International*, November 1993.
- Art in America*, April 1985; January 1997; March 2001; December 2002.
- Art Journal*, Spring 1995.
- New York Times Biographical Service*, November 1992.
- Smithsonian*, April 1985. □

Eddie Adams

Eddie Adams (1933–2004) is best known for his Pulitzer prize-winning photograph of a South Vietnamese officer shooting a Vietcong prisoner during the Vietnam War. The accomplishment established Adams early in his career as one of the United States’ foremost photojournalists, although he later earned accolades for his work in fashion photography and advertising. He contributed to several of the “Day in the Life” series of photography books, including the popular *Day in the Life of America*, and founded the Eddie Adams Workshop for aspiring photojournalists.



Photograph Credited with Changing Views on War

Adams was born to Edward and Adelaide Adams on June 12, 1933, in New Kensington, Pennsylvania. He developed his interest in photography while still a teenager, and served on the photography staff of his high school newspaper. He also worked as a wedding and portrait photographer. After graduating from high school, he enlisted in the United States Marine Corps, where he spent three years as a combat photographer during the Korean War. After leaving the Marines, Adams joined the staff of *The Evening Bulletin* in Philadelphia, where he worked from 1958 until 1962, at which time he became a photographer for the Associated Press (AP).

In 1965, Adams and his friend, United Press International (UPI) photographer Dirck Halstead, both decided they wanted to travel to Vietnam to photograph the war there, according to a reminiscence by Halstead on the Digital Journalist website. "Sometime in the middle of an alcoholic haze, we came up with the idea that we should go to Vietnam," Halstead recalled. "We agreed on a plan. I would go to UPI and tell them that Eddie had told me he was being assigned to the war, and he would do the same at AP, using me as the bait. It worked like a charm. A month later, Eddie and I were both on China Beach watching as the first waves of U.S. Marines came charging ashore." Adams re-

mained in Vietnam for a year, often serving double-duty as a reporter.

He returned to Vietnam in 1967 and was near the South Vietnamese capital of Saigon on February 1, 1968, the Vietnamese New Year, when the Vietcong launched what came to be known as the Tet offensive. Adams recalled the events of that day to historian Susan D. Moeller, as recounted in an obituary in the London *Independent*: "NBC heard about a battle taking place in Cholon, the Chinese section of Saigon. Vietcong were inside a Buddhist temple, using that as a cover to shoot into the street and into the South Vietnamese soldiers and police. A small minor battle was going on. So the NBC crew came over and said, 'Anyone want to come?' and I said, 'Why not?' " It was during this battle that Adams snapped his legendary photograph of South Vietnamese Brigadier General Nguyen Ngoc Loan shooting a Vietcong prisoner in the head in the middle of the street. The photograph was completely uncalculated, Adams told Moeller. Adams and the news crew saw Loan grab the soldier and kept their cameras trained on the pair. "As soon as he went for his pistol, I raised the camera thinking he was going to threaten him," Adams recalled. "I took a picture. That was the instant he shot him. I had no idea it was going to happen. He put the pistol back in his pocket and walked over to us and said, 'He killed many of my men and many of your people.' And walked away."

The photograph appeared in newspapers throughout the world, including on the front page of the *New York Times*, and the repercussions of the image's wide dissemination—both positive and negative—proved enormous. The photograph immediately established Adams as one of the world's top photojournalists and earned him the Pulitzer Prize for breaking-news photography in 1969. It is also largely credited with turning public opinion against U.S. involvement in the war. "Together with Nick Ut's 1972 image of a naked girl fleeing her napalmed village and Ronald L. Haeberle's color pictures documenting the 1968 My Lai massacre (which were first published in *Life* in 1969), Mr. Adams' photograph reinforced a widespread belief that the South Vietnamese and American military were doing more harm than good in trying to win the war against an indigenous insurgency and the North Vietnamese army that sponsored it," Andy Grundberg wrote in his *New York Times* obituary of Adams.

Despite his anti-war views that developed during his time in Vietnam, Adams was never comfortable with the notion that his work had swayed public opinion. "Photographs, you know, they're half-truths," Adams remarked after Loan's death, as quoted by Carl Schoettler in the *Baltimore Sun*. He was also distressed about the detrimental effects of the photograph on Loan, who became a despised figure both in his home country of South Vietnam and in the United States, where he emigrated after the war. Adams befriended Loan, who died of cancer in 1998, and refused to display the photograph publicly. "General Loan was our guy. We were supporting him. And believe me, the Americans did just as bad things. I just happened to see this and shoot it . . . if you'd just grabbed somebody who'd killed maybe your best friend, how do you know you

wouldn't have pulled that trigger yourself?" Adams observed in an interview in the London *Independent*. "Would I have? I don't know. It's very possible. You know we don't know what we would do. It's war."

Adams has said he was most proud of another Vietnam-based project, a series of photographs of 48 Vietnamese refugees who sailed to Thailand on a 30-foot boat but were denied entrance to the country. The photographs were presented to the United State Congress by the State Department and are widely credited with influencing the United States' decision to shelter as many as 200,000 South Vietnamese refugees. "I would have rather won the Pulitzer for something like that. It did some good and nobody got hurt," Adams later remarked of the series, as quoted by Christopher Reed in an obituary that appeared in *The Guardian*.

Photographed World Figures, Penthouse Pets

Adams left the Associated Press in 1972 to freelance for *Time* magazine and returned in 1976 as the organization's first and only special correspondent. A *Time* assignment to photograph *Penthouse* magazine's Bob Guccione led to a commission to photograph a series of Penthouse Pets in the 1970s as well. After leaving the AP again in 1980, Adams spent the next two-and-a-half decades as a much sought-after freelance photographer and a special correspondent for *Parade* magazine, for whom he shot more than 350 covers. He covered 13 wars and shot portraits of such luminaries as Pope John Paul II, Anwar Sadat, Fidel Castro, Mikhail Gorbachev, Indira Gandhi, Deng Xiaoping, Richard Nixon, and George Bush. He also contributed to the popular "Day in the Life" photography book series, including *A Day in the Life of America* and in 2003, *A Day in the Life of the U.S. Armed Forces*.

Adams also used his work for charitable purposes. He shot the *Parade* cover every year for the Jerry Lewis Muscular Dystrophy Association Telethon Issue. In 1988, he founded Barnstorm: The Eddie Adams Workshop, a free, four-day intensive for selected aspiring photojournalists staffed by some of the nation's top photographers and journalists and held at Adams' farm in upstate New York. Sometimes, Adams' work spurred others toward charity. A 1995 photograph of a three-year-old child with leukemia, part of a photo essay for *Parade* on "the most beautiful children in the world," instigated the creation of Project Linus. The organization provides security blankets to children who are seriously ill, traumatized or otherwise in need and has more than 300 chapters worldwide.

Adams also worked for numerous fashion, entertainment, and advertising clients, finding the work a suitable antidote to his war years. "I started photographing celebrities because it takes nothing out of your heart, and it's fun if you can handle the publicists and the people around them," he remarked in an interview in the London *Independent*. "And the sad thing is you make more money taking pictures of celebrities. Now I'm basically tired of crying. I've had my heart ripped out so many times. My whole life has been hurt."

In May 2004, Adams was diagnosed with amyotrophic lateral sclerosis, or Lou Gehrig's disease. Following the diagnosis, he continued to work and continue with plans for Barnstorm. In addition, he created a video profile of himself that was featured during the Jerry Lewis Muscular Dystrophy Association Telethon to raise awareness of his disease. Adams died on September 19, 2004, survived by his wife Alyssa (Adkins) Adams and their son August, as well as three children from his previous marriage to Ann Fedorchak: Susan Ann Sinclair, Edward Adams II, and Amy Marie Adams.

"Five of his pictures on a single subject told you more than five pictures' worth; the total was always greater than the sum of the parts," former AP photography director Hal Buell remarked after Adams' death, as quoted in *News Photographer* magazine. "He had a way of taking an idea an editor would suggest and building upon it, making it more than an idea or a suggestion. He made it a picture."

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Akhenaten

Both defiled and admired during his lifetime and long after, the Egyptian pharaoh Akhenaten (c. 1385 B.C.–c. 1350 B.C.) was a revolutionary who transformed Egyptian society by instituting history's first monotheistic religion. Rejecting belief in Egypt's numerous traditional gods, Akhenaten worshipped the sun disk, or Aten, as the only true god. With his attempted eradication of Egypt's primary god, Amun, Akhenaten earned the hatred of Amun's high priests who called him Egypt's "heretic pharaoh." A pioneer who also encouraged a radical art movement and became founder of the city of Amarna, Akhenaten survived the attempt to wipe his name from history. With his androgynous and deformed appearance, Akhenaten is one of the most fascinating pharaohs of all time, and one who was considered to be well ahead of his time.

Family Worshipped Amun–Re

Akhenaten ruled during the New Kingdom period of ancient Egypt. He was the son of King Amenhotep III and his chief wife Queen Tiye, a commoner from the south. Amenhotep III had a long and prosperous reign characterized by diplomacy with neighboring nations rather than long military campaigns, a strategy that strengthened Egypt's security and power. Akhenaten grew up worshipping the traditional gods of the Egyptian people, based on natural elements and forces such as birds, animals, and the sun. The supreme deity was Amun–Re, a merger of the god of the cult Amun with the sun god Re. Sun worship had gained prominence as the universal power of the sun served as a metaphor for the power of Egypt and its kings. Some historical sources say that Queen Tiye had belonged to the cult of the sun disk, called the Aten, a variant of Re–worship, and brought her son into the religion.

In a society in which religion and politics were indivisible, the priests of the chief god Amun gained power and wealth. With increased political influence, the priests of the Temple of Amun at Karnak were beginning to threaten the authority of the pharaohs. Noticing this growing power of the Amun priests, Amenhotep III perhaps had warned his son to curb this threat once he inherited the throne. According to some reports, a co–regency existed for several years between Amenhotep III and his son, Amenhotep IV, as Akhenaten was known for the first few years of his reign. The new king's chief wife was Nefertiti, whose great beauty was immortalized in the famous bust sculpture. Akhenaten and Nefertiti were known to have had six daughters, and with one of his other wives, Kiya, he had a son, the famous Tutankhamen.

Changed His Name to Akhenaten

The date of Akhenaten's ascension to the throne varies from 1370 B.C. to 1358 B.C. Most sources agree that in the fifth year of his reign he dramatically altered Egyptian society and religion, introducing a new iconography, art, and the concept of monotheism. Rejecting the primary god Amun as superstition, Akhenaten strengthened his devotion to the sun god, whom he visualized as the round sun disk, called the Aten, "the visible sun." He replaced the traditional image of a falcon as the symbol of deity with the sun disk showing rays of light shooting down and terminating in hands that reached out to the king and his family. Akhenaten issued a new epithet to Aten, according to David P. Silverman in the book *Ancient Egypt*: "The living one, Re–Harakhte, who becomes active in the Akhet, in his identity of the light that is in the sun disk."

Akhenaten's claim to history was his innovation in proclaiming the sun disk not as a chief among gods, but as the sole god, thus the first recorded monotheism in history. According to Akhenaten, the sun was the supreme force of light and life. Its motion across the sky brought the creation of all living things into the world. The new king even changed his royal name, Amenhotep IV, which meant "Amun is content," reflective of his position as head of the

Amun cult, to that of Akhenaten, meaning "effective for Aten." Akhenaten began construction of new temples to the Aten at Karnak and inspired an entirely new artistic style.

Built a Temple at Amarna

The radical new religion was slow to gain a foothold among the Egyptian establishment and especially incurred resentment among the Amun priests. To completely divorce himself and his beliefs from tradition and perhaps to escape the division growing among his people, he abandoned Thebes and decided to build a new capital city devoted entirely to the worship of the Aten.

For his city, he sought virgin land uncontaminated by the cults he despised, land that "belonged to no god or goddess and no lord or mistress, and no other person has the right to tread upon it as the owner," according to Paul Johnson in *The Civilization of Ancient Egypt*. He found such a place on a desolate strip along the Nile in Middle Egypt halfway between the political capital Thebes and the traditional capital Memphis, an area surrounded on three sides with mountains and on the west with fertile land along the Nile river. He relocated his extended family, loyal nobility, and 20,000 of his subjects to the new capital, which he called Akhetaten, "place where the Aten is effective," or "horizon of the sun." The site today is known as Amarna.

Akhenaten spent great care in designing the layout of the city, royal suites, palaces and temples, as well as workshops and administrative offices. His temples were unique in Egyptian design. Located near the river, they were roofless, open to the sky so the rays of the great sun could blaze down upon the worshippers. In these temples, Akhenaten performed new rituals and sophisticated ceremonies for his new god. Akhenaten's rituals included hymns. He is believed to have composed the "Great Hymn to the Sun" around 1340 B.C. which is noteworthy for its cosmotheistic approach to understanding the world. The hymn, which presents the universal power of the sun as the creator of the natural world, is similar to the famous Psalm 104, and scholars believe it may have directly influenced the Biblical verse.

As translated by Isaac Asimov in *The Egyptians*, the "Great Hymn to the Sun" reads: "The world came into being by thy hand . . . Thou art lifetime thy own self; For one lives through thee . . . Since thou didst found the earth; And raise them up for thy son; Who came forth from thy body: The king . . . Inknaton and the Chief Wife . . . Nefertiti."

Art Focused on Ordinary Activities

Art was revolutionized during the Amarna Period. In traditional Egyptian art, human subjects were portrayed in a statuesque, stylized, and dignified manner, expressions calm, and bodies in profile. The art of Akhenaten's time featured a new realism showing the close link between the king who was favored by god and the ordinary people. Paintings showed intimacy and motion, designs featured the naturalness of the surroundings including vegetation and frolicking animals, and royal women played a more prominent role in art. Amarna art centered on the king and his royal family, blessed from above by the sun disk of the Aten,

in informal poses, conducting everyday activities. Reliefs and stelae in the tombs and temples showed Akhenaten and Nefertiti making offerings to the Aten. In one of the most famous carvings, Akhenaten and Nefertiti are seen in a blissful domestic scene, affectionately playing with three of their daughters beneath the rays of the sun disk.

The effort to portray realism was not spared in depicting Akhenaten himself, drawn as an ugly, deformed man. Contrary to depicting kings as strong, perfect specimens of manhood, Akhenaten was shown with an elongated face and neck, protruding chin, sunken chest, obvious breasts, pot belly, wide hips and thighs, and spindly arms and legs. Some historians mistook the androgynous figure for a queen instead of a king. As art of the time portrayed other subjects, such as animals, with realism, it is assumed the portraits of Akhenaten are accurate. Medical historians have attempted to diagnose the king's condition based on his pictures. One theory is that he suffered an endocrine disorder called Froehlich's Syndrome, which results in an androgynous form but also mental retardation and impotence.

Since it is well accepted that he fathered six daughters, he was more likely to have suffered from Marfan's Syndrome, a genetic disorder that affects the skeleton and musculature. Interestingly, since Marfan's Syndrome victims have weak eye sight and sensitivity to cold, it may not have been surprising that Akhenaten was attracted to worshipping the sun. As many of his children were depicted with the same body shape and deformities, it is assumed that his daughters inherited his disorder.

Ordered Destruction of Amun

In his new capital in Amarna, Akhenaten retired from the world and devoted himself to his new religion. In rebellion against the old religion and the powerful priests of Amun, Akhenaten ordered the eradication of all of Egypt's traditional gods. He sent royal officials to chisel out and destroy every reference to Amun and the names of other deities on tombs, temple walls, and cartouches to instill in the people that the Aten was the one true god.

In addition to this religious censorship, Akhenaten decreed that he, as pharaoh, was the only priest needed for the worship of the Aten, effectively eliminating the necessity for the priests of Amun. The seat of the Amun priesthood in Thebes viewed Akhenaten as a heretic and desecrator of all things holy. And for the most part, they had the backing of the Egyptian people, who could not relate to the impersonal nature of Akhenaten's single sun god and refused to give up the rich complexity of their traditional rituals and traditions. Akhenaten's intellectual revolution was doomed to fail.

While Akhenaten was secluded in his capital at Amarna and dedicating himself exclusively to his religious duties, the state of Egypt was declining around him. Akhenaten was neglecting domestic and foreign affairs. The economy had begun to collapse, and the empire was falling into bankruptcy. Ironically, it was the Amun priests he had demoted who had been effectively administering the domestic day-to-day business. Internationally, Egypt's prestige was in decline. At the borders, the Hittite and Assyrian enemies were growing more bold and threatening.

Akhenaten ignored messages from his generals in the field in which they stated that they faced a volatile situation and needed reinforcements, and that Egyptian allies were being conquered. Egypt was on the brink of collapse.

Reign Wiped from History

Before disaster to the empire could strike, Akhenaten died in the 17th year of his reign. He was succeeded by a little known pharaoh Smenkhkara who may have been married to Akhenaten's eldest daughter and ruled for only a short time. Following Smenkhkara, the boy king Tutankhaten, perhaps the son of Akhenaten and his other wife Kiya, took over rule of Egypt. He later changed his name to Tutankhamun and became famous around the modern world when his tomb of treasures was discovered.

After the death of Akhenaten, the priests of Amun were anxious to regain their old religion and their power, and the Egyptian people wanted their lives back to the way they had been. By the time of Tutankhamun, the great city at Amarna was abandoned, and what was left of the royal family and their subjects had moved back to the administrative center at Memphis.

As was done at the command of Akhenaten years before, the new kings attempted to erase all traces of the heretical religion. Akhenaten's name and images of the Aten sun disk were ordered removed from monuments and official king lists. His temples were dismantled and the stone reused. Amarna was left to crumble in the desert. The very memory of Akhenaten and his one god was lost after only a few generations, and inscriptions referred to him only as the heretic pharaoh of Akhetaten.

As befitting the "blasphemer," Akhenaten's mummy has never been found. A tomb east of Amarna was never completed and contained the body of one of his daughters. Excavation in the Valley of the Kings in tomb 55 presented a mummy that may have been Akhenaten. Although buried with items belonging to his mother, Queen Tiye, the body was later believed to be that of Smenkhkara.

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Rania Al-Abdullah

Jordan's Queen Rania (born 1970) is one of the Middle East's most intriguing public figures, and has been called the new face of Islamic feminism in the twenty-first century. Married to King Abdullah II, this college-educated former banker and mother of three works tirelessly to improve conditions for her country's disadvantaged, and regularly steps onto the world stage to promote and enhance Jordan's image abroad. "I am an Arab through and through, but I am also one who speaks the international language," she told *Newsweek International* writers Daniel Klaidman and Jeffrey Bartholet. "I feel I do represent a large segment of women in the Arab world . . . I share with them their hopes and aspirations and the challenges they face."

Jordan's queen is not of royal lineage herself. Instead, the former Rania al-Yasin is of Palestinian heritage, from a family whose roots go back to an area near the west bank of the Jordan River. This land was once a part of Palestine, but annexed by Jordan after the 1948 Arab-Israeli War, and taken by Israel in 1967; it then became part of the disputed "West Bank" territories central to the Israeli-Palestinian conflict. Because of the instability, Rania's father, a pediatrician, settled in Kuwait in the early 1960s. He and his wife prospered there, and would become parents to three children. Rania was born in Kuwait City on August 31, 1970, and was educated at private schools in the city. She went on to American University in Cairo, where she earned a degree in business administration.

Family Fled First Gulf War

When Rania graduated from American University in 1991, she could not return to Kuwait. A year earlier, the country had been occupied by Iraqi forces under Saddam Hussein, and her family had been forced to flee to Jordan. She followed them to Jordan's capital, Amman, and found a job with Citibank there. She was working for the local office of Apple Computer when her business contacts brought her a dinner invitation to the home of Princess Aisha of Jordan in January of 1993. Aisha was one of several children born to King Hussein, Jordan's ruler since 1952, over the course of his four marriages. Aisha's brother, Abdullah, had been serving in the military but was granted leave that weekend at the last minute, and made a surprise appearance at his sister's party. He was said to have been instantly smitten with Rania, but she later admitted that initially, she was cool to him. "I was kind of reserved," she recalled in an interview with Lisa DePaulo of *Harper's Bazaar*. "It's kind of intimidating when it's a prince, you know? You sort of think, Well, he must be a playboy or he must be this or that."

The two began dating, but did not venture out in public in order to avoid unwanted media attention. They were married in an elaborate ceremony just five months after



their first meeting. She became a princess upon her marriage, but there was little expectation that she would ever become queen: her new husband's paternal uncle was the designated successor to King Hussein, followed by a half-brother. The king was a beloved figure in Jordan and respected abroad for his work toward achieving peace in the Middle East. Rania also became part of a royal household that was relatively modern and internationalist in its attitude toward women's roles: her new mother-in-law was Hussein's fourth wife, the former Lisa Halaby, an American of Syrian-Lebanese heritage. A Princeton-educated architect, Halaby became Queen Noor upon her 1978 marriage to Hussein.

Rania and Abdullah began their family in 1994, with the arrival of a son, whom they named Hussein in honor of his grandfather. He was followed by sisters Iman, born in 1996, and Salma, in 2000. By then, however, much had changed for the young couple: King Hussein was stricken with cancer, and died in February of 1999. Just before he passed away, he changed his will and named Rania's husband as his designated heir. The news stunned Jordan, and Rania, too. "There had been so many rumors, so much speculation," she told DePaulo in *Harper's Bazaar*. "But I remember that day, I was going through a pile of pictures, organizing them, and my husband walks in and says, 'Rania, it's going to be me.' I remember saying, 'All right.'"

World's Youngest Queen

Rania's husband elevated his wife's title to that of queen, though the widowed Queen Noor retained her crown as well as an active role in Jordanian public life. At Rania's coronation, for which she chose to borrow rather than buy a tiara, the former Citibank executive became the youngest queen in the world. She and the new king, however, did not relocate with their children to the Ragadan Palace compound, but chose to remain in their villa in the hills overlooking Amman.

Like her mother-in-law, Rania has no official role or duties as queen according to Jordan's constitution. Yet she has followed Noor's path and chose to use her position to promote a number of social issues and important charities. King Abdullah has been supportive of Rania's work, and named her to head his Royal Commission on Human Rights. In that capacity, the new queen added her voice to those of several progressive Jordanian activists campaigning for change in the country's divorce law. In 2002, Jordan's parliament passed a temporary set of laws that granted women the right to initiate divorce proceedings, but they were rescinded two years later.

Rania has also joined other Jordanian women and human-rights activists in calling for an end to the so-called "honor killings" in the nation of five million. In some cases, when a woman in Jordan is the victim of sexual assault, or is suspected of engaging in premarital sex, she is murdered by her male relatives. Under Jordanian law, these murders are subject to less stringent penalties than other capital crimes. She is also a tireless advocate for children, and even before becoming queen made child-abuse prevention a priority. In Jordan, child abuse cases are thought to be vastly underreported, and the matter was almost never discussed publicly. Rania launched the Child Safety Program in 1998, and also established Dar Al Aman ("Home of Safety") for young victims of abuse. The shelter is the first of its kind in the Arab world.

Unafraid to Assert Political Opinion

Rania's husband also shares her concern for the disadvantaged, and during his first months as king would disguise himself as a beggar and show up at police stations with a complaint in order to gauge how the country's civil servants treated the poor. Like his father, he has taken an active role in forging a more peaceful Middle East. On a larger stage, Rania has joined her country in lending support to the Palestinians living in the territories occupied by the state of Israel. She is one of the large majority of the population in Jordan—estimated to be around 60 percent—who are of Palestinian origin. She has a grandmother and other family members in and around Nablus, a city in the West Bank territories occupied by Israel. She has spoken publicly of the need for women in the Arab world to take a more active role in the peace process, and has also distanced herself from the extremist measures adopted by suicide bombers. "Palestinians have to have the moral courage to say killing civilians isn't right," she asserted to *Times* of London journalist Daniel McGrory. "Both sides see themselves as victims, and when you feel victimised it justifies anything you

do, no matter how crazy or out of control it is, so you think it's OK to bomb innocent civilians and it's OK to invade towns and cities."

The list of Rania's other projects is a long one: she sits on the board of directors of the Vaccine Fund, established the Jordan River Foundation to provide small-business loans for folk artisans living in some of the country's poorest villages, and has worked with education authorities to ensure that every schoolchild in Jordan has access to a computer. Her progressive ideas have made her the target of some criticism, mainly from Jordan's conservative Muslim clerics. Others deride her fashionable wardrobe and the adulation with which the Western media seems to treat her. She does not wear the traditional headscarf common or even required by law in some quarters of the Muslim world. "I pray five times a day, I fast, I do all the things that my religion requires me to do," she said in the *Harper's Bazaar* interview with DePaulo. "But, you know, maybe one day I will wear the veil—I don't rule it out."

Despite her active schedule, Rania's husband and the three other royal highnesses at home remain her top priority. She prefers to take them to school herself, in her BMW sport-utility vehicle, and the family can sometimes be seen dining in one of Amman's family-friendly restaurants, a Howard Johnson's eatery. Over the years, however, there were frequent assassination attempts on her father-in-law—whose own grandfather was killed in front of him when he was 15 years old—and Rania's family lives under heavy guard.

"They're Just Like Us"

With her excellent command of the English language, Rania is comfortable speaking with foreign dignitaries and Western journalists alike. Even on matters that require the utmost diplomatic skill, she seems at ease. Just a few weeks after the devastating attacks on the World Trade Center and Pentagon, in which Arab men hijacked four airliners, she visited New York City to show her sympathy and support. In mid-2002, *Psychology Today* editor Robert Epstein asked her what advice she might give to Americans, from the perspective of a person from a part of the world that has been regularly plagued by politically-fueled violence during her lifetime. "There's been a feeling all over the world of collective moral consciousness" since 9/11, Rania ventured. "We feel that what happens in different countries in the world is important to us. That is a positive thing, we need to build on that. So I would advise the American people to learn about what happens in other parts of the world, to get to know the Arab world, the Islamic world and to try to understand that there's nothing to fear in that society."

Jordan's famously photogenic queen has sometimes been compared to the late Diana, Princess of Wales, who was also a tireless social-aid advocate. Yet Rania is determined to forge her own path, and serve as a beacon for a troubled part of the world. "People in the West view Arab women as being very conservative . . . not necessarily being educated," she commented in the *Newsweek International* interview with Klaidman and Bartholet. "And the truth of

the matter is that we have many brilliant women who are very forward-looking." She noted in another interview that one of the most crucial revelations she has had since becoming queen came about because she was suddenly traveling so widely. Visiting other parts of the world like Africa and Asia and meeting people there, she told *Psychology Today's* Epstein, helped her recognize "that, although on the outside they may do things differently, at the end of the day, they're just like us. They have the same hopes and fears, they want the same things out of life. Parents worry about their children, people worry about their health, their future, their jobs."

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Al-Battani

One of the most important astronomers and mathematicians of this time in either the Eastern or the Western world was al-Battani (c. 858–929), whose full name was Abu Abdallah Muhammad ibn Jabir ibn Sinan al-Raqqi al-Harrani al-Sabi al-Battani.

As in other branches of science and mathematics, figures from the Arab world made key contributions in astronomy during the period of time that Europeans refer to as the Middle Ages. Many of these Arab investigators were fully aware of the fund of scientific knowledge that had come down from the Greeks and Romans of antiquity, and in many cases they improved on the principles and observations they had inherited. Al-Battani's work grew to a position of renown among European astronomers in later centuries, among whom he was known under various Latin (or Italian) forms of his name: Albatenius, Albategnius, or Albategni. His estimates of the length of the year, and of other less familiar numerical underpinnings of the modern science of astronomy, turned out to be strikingly accurate in an age that knew no telescopes or other modern astronomical equipment. He is regarded as one of the greatest astronomers in the entire tradition of the Islamic world.

Family Worshipped Stars

The facts of al-Battani's life are known only in outline. Based on the 877 date that he himself attached to his earliest astronomical observations, he is believed to have been born in the decade of the 850s in the European calendar, perhaps in the year 858. He was a native of Harran, in what is now Turkey, southeast of the modern city of Urfa. At the time, the area was part of the Mesopotamian lands whose cultural and administrative center was Baghdad. Although the "Abdallah Muhammad" component of his full name indicates that he converted to the Islamic faith at some point, his

family adhered to the Sabian religion, a local sect in whose belief system the stars played a central role. Members of this sect had transmitted and cultivated astronomical data and stories dating back to the culture of ancient Mesopotamia, centuries before. The area spawned other important astronomers and mathematicians including Thabit ibn Qurra, who was slightly older than al-Battani and would have lived in Harran during al-Battani's youth.

It is unclear where al-Battani acquired that name; it might have referred to a place where he lived or worked later in life. The "al-Harrani" ("Resident of Harran") portion of his name was shared with another famous scientific figure of the time, Jabir ibn Sinan al-Harrani, who was a maker of scientific instruments and who may well have been al-Battani's father. Al-Battani himself was noted for his skill in this trade, and some of the accuracy of the measurements for which he became famous was due to the superior quality of the instruments he made for himself. Among these was an ingenious type of astronomical model called an armillary sphere; mounted like a modern globe, it contained rings representing the movements of celestial bodies. Like a globe, the hollow sphere could be rotated on a central axis, and the individual rings could also be rotated. The whole sphere was encircled by a larger ring whose circumference was divided into degrees.

Al-Battani did not invent the armillary sphere, but his sphere was more precise than earlier versions. Modeling of this kind helped al-Battani make several important astronomical calculations regarding the sun's relationship to the earth. Although the realization that the earth orbited around the sun rather than the other way around awaited the discoveries of Copernicus, published in 1543, al-Battani accurately observed that the distance between sun and earth varies rather than remaining constant. One correct conclusion al-Battani drew from this observation was that annular eclipses of the sun, in which the moon interposes itself exactly between earth and sun but leaves a bright ring around its edge, would occur occasionally, when the sun was at its greatest distance from the earth.

Another important and accurate observation al-Battani made regarding the earth and sun pertained to the fact that the plane formed by the earth–sun orbit does not match that formed by an imaginary slice through the earth's equator. Al-Battani's calculation of the angle between these two planes, known as the obliquity or inclination of the ecliptic, resulted in the figure of 23 degrees and 35 minutes, remarkably close to the actual figure of 23 degrees, 27 minutes, and 8.26 seconds. He also made important discoveries concerning the so-called precession of the equinoxes, the changes in the time of the annual equinox as reckoned against the positions of bodies in the sky. All of this information was well known to the European astronomers of the Renaissance who laid the foundations for the modern understanding of the physical world.

Lived in Present-Day Syria

Al-Battani apparently spent much of the roughly 40 years of his astronomical career in the city of al-Raqq, on the Euphrates River in what is now Syria (hence the "al-

Raqqi" in his name). He may have chosen that place because several other families from Harran had moved there. Much of his time was spent in making astronomical observations and in compiling the data that underlay his major work, known as the *Kitab al-Zij* (The Book of Astronomy) or simply as the *Zij* (a word originally derived from the Persian language, where it denoted a certain strand used in weaving a rug. After issuing the *Zij* in one version before the year 900, he revised it sometime after 901, taking into account two eclipses, one solar and one lunar, that he had had the chance to see that year on a visit to the city of Antioch in Syria.

The *Zij* had 57 chapters, plus a preface in which al-Battani exhorted future generations to improve upon his own results. It ranged widely over what was known in his time of the heavens and the structure of the universe. The first part of the book described the celestial sphere and divided it in two ways, into degrees and into signs of the Zodiac—in the ancient world, astrology was considered an important and fully valid science, and several of al-Battani's shorter writings took up aspects of the subject. Al-Battani went on to lay out the mathematical underpinnings of his work, and then to take up specific astronomical problems.

Along the way he included a catalogue of stars that he had made in the year 880, naming 489 stars and creating one of the most valuable star registries of the era before telescopes (although the Greek astronomer Ptolemy had named 1,022). He also estimated the length of the year at 365 days, 5 hours, 48 minutes, and 24 seconds, an error of slightly less than seven one-hundredths of one percent. In the middle of the book, al-Battani explained his theory of the motion of the sun, the moon, and the five known planets (Mercury, Venus, Mars, Jupiter, and Saturn). He gave directions for using the tables in the book, returned to astrology toward the end, and concluded the book with several chapters on the construction of astronomical instruments, including a sundial. The Arab bookseller Ibn an-Nadim, writing in the year 988 (and quoted in a review of al-Battani's work shown on the website of St. Andrews University of Scotland) opined that "Nobody is known in Islam who reached similar perfection in observing the stars and scrutinizing their motions."

Several other specific aspects of al-Battani's work exerted a strong influence over later generations of scholars. The most important was that he used what we would now call trigonometry—the study of the ratios pertaining to the sides and angles of right triangles—in making his calculations. Trigonometry had roots in ancient India and spread from there to the Arab world. Al-Battani made use of such concepts as the sine, cosine, tangent, and cotangent, an improvement over the methods used by the greatest of the Greek astronomers, Ptolemy.

Ptolemy (active beginning around the year 127) was widely revered by Arab astronomers of the day, including al-Battani. In fact, just as younger scholars today may be reluctant to dismantle the work of their mentors, al-Battani was circumspect about criticizing Ptolemy even where he had clearly improved on the Greek astronomer's work. He

tended rather to correct Ptolemy in a tacit way, without referring to Ptolemy's errors. In general, al-Battani's place in history is that of a refiner of Ptolemy's investigations.

Died after Petitioning Baghdad Government

Al-Battani was active as an astronomer until about the year 918. In the year 929 he accompanied a group of townspeople from al-Raqqa, who may have included some of his own descendants, to Baghdad as part of what was likely a tax protest. The aging astronomer survived to plead his cause but died on the journey home at Qasr al-Jiss, near the present-day Iraqi city of Samarra.

After his death, al-Battani's influence was magnified. The praise of the bookseller Ibn an-Nadim cited above attests to his fame in the Arab world. During the later medieval era in Europe, Western scholars turned to the Islamic world as they attempted to reconstruct the foundations of sciences that had been buried since the decline of the Roman empire centuries before. Not only astronomy and mathematics but also music, medicine, history, and linguistic studies in the West bear strong Arabic imprints at their deepest levels. Al-Battani's *Zij* was twice translated into Latin in the twelfth century, but only one translation, made by Plato of Tivoli in 1116 under the title *De motu stellarum* (On the Motion of the Stars), survived. The lost translation was by one Robert Retinensis, probably Robert of Chester, the first scholar to translate the Koran into Latin. King Alfonso X of Spain ordered another translation made in the thirteenth century, this one into Spanish. This also survives today. Al-Battani's original manuscript is housed in the Vatican Library.

At a time when very few books were selected to appear in printed form, al-Battani's *Zij* made the list. The translation by Plato of Tivoli was published in Nürnberg, Germany, in 1537 and another edition appeared in Bologna, Italy, in 1645. Thus the treatise became known to astronomers and mathematicians all over central and northern Europe. Spanish Jewish astronomers, too, knew al-Battani's work. The greatest astronomers of the European Renaissance—Nicholas Copernicus, Johannes Kepler, and Tycho Brahe—all explicitly acknowledged al-Battani's influence, and as late as 1749 his observations of eclipses were still being cited by astronomers.

Al-Battani's observations of solar motion, in fact, were more accurate than those of the great Copernicus himself, perhaps because al-Battani worked at a more southerly latitude and did not have to factor into his calculations certain types of atmospheric refraction that become more pronounced closer to the poles. The European historian of Islam C.A. Nallino published a gigantic Arabic edition of al-Battani's *Zij* in three volumes between 1899 and 1907, and science historians since then have noted his role as a follower of Ptolemy and as a bridge-builder between the ancient world and the foundations of modern astronomy. Like much of the fascinating history of the Arab world's influence on Western science and culture, however, al-Battani's name is little known even among general readers with a scientific background in Western countries.

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Alexander VII

A papacy that began with high hopes was soon marred by nepotism, nevertheless, Alexander VII (1599–1667) took strong stands on church matters and bequeathed to Rome and the world some of the most endearing baroque works.

Born Fabio Chigi in Sienna, Papal States, on February 13, 1599, the future Pope Alexander VII came from one of Sienna's more powerful families. His father was a nephew of Pope Paul V. Ill-health prevented the young Chigi from attending school, but he was taught first by his mother then a succession of tutors. At age twenty-seven he earned doctorates in philosophy, law, and theology from the University of Sienna.

Became Career Diplomat

Prior to being elected pope Chigi was a career ecclesiastical diplomat. In 1627 Pope Urban VIII appointed him as vice-legate of Ferrara. From there he became inquisitor of Malta and later nuncio in Cologne. In the latter post he participated in the negotiations that led to the 1648 Peace of Westphalia, ending the Thirty Years' War. Chigi, himself, protested those provisions he regarded as anti-Catholic and which Pope Innocent X would denounce in a Papal Bull. In 1651 Innocent named him as his secretary of state and in February 1652 he was elevated to the rank of cardinal. Following the death of Innocent X Cardinal Chigi was elected pope on April 7, 1655 over French opposition. He was crowned Alexander VII (honoring the twelfth-century pope Alexander III) on April 18, 1655.

Given his background many expected Alexander to be a dynamic pope, but that did not turn out to be the case. He began his reign by disavowing nepotism and ordering his predecessor's most trusted advisor, his widowed sister-in-law Olimpia Maidalchini (known as la papessa), to return to her native town of Orvieto. By 1656, however, Alexander

had reversed his policy and, with the Curia's encouragement, brought his brother and nephews, one of whom was already a cardinal, to Rome. As these and other relatives accrued more power they sought to enrich themselves and the Chigi family.

Foreign Policy Established

Alexander inherited a number of church and foreign policy problems from his predecessor. From the very beginning his pontificate clashed with the policy of King Louis XIV of France and his prime minister, Cardinal Mazarin. There was no French ambassador to Rome until 1662 when the Duc de Crequi—also hostile to the papacy—was named. Seeking to weaken the Papal States, France supported the territorial claims of the Farnese and Este families. The pope was also excluded from participating in the 1659 Peace of the Pyrenees between France and Spain.

Relations went from bad to worse. Louis XIV accused the Vatican of violating diplomatic immunity and threatening the life of the French ambassador with Corsican troops. The Duc de Crequi was recalled and the papal nuncio expelled from Paris. Louis then occupied Avignon and Venaissin—both papal enclaves—and threatened to invade the Papal States. Alexander was forced to submit to the Treaty of Pisa in 1664, disband the Corsican guard and erect a monument in Rome commemorating his reconciliation with Louis.

Alexander's call for a crusade against the Turks at first went unheeded by France. He formed the Holy Alliance to halt the Turks' drive into Hungary, but was largely unsuccessful. When Louis XIV finally did consent to engage the Turks, he brought France into the alliance as a member of the Rhenish League. The European powers defeated the Turks at Raab on August 1, 1664, but Alexander's role had been diminished.

Alexander's relations with Spain were little better: the papal nuncio was not received, and after Alexander agreed to the king's nominees for diocesan posts, the king left the post vacant and appropriated the income. On the other hand Vatican relations with the Republic of Venice improved during Alexander's reign so that the Jesuits were allowed to return to that city. Another minor foreign-relations coup was the conversion of Sweden's Queen Christina. Following her abdication she relocated to Rome where Alexander, himself, confirmed her.

In 1656 Alexander reversed Innocent X's decree and allowed Chinese rites to be used by Jesuit missionaries in China. In 1659 he went a step further when he dispensed Chinese clergy from having to pray to the divine office in Latin.

The most important theological controversy of the age was Jansenism, a reform movement within the Roman Catholic Church based on the writings of Dutch theologian Cornelis Jansen (1585-1638). The controversy heated up during Alexander's reign. Alexander confirmed his predecessor's condemnation of Jansenism's five important propositions, notably the subservience of free will to God's grace. On October 16, 1656 in *Ad Sanctam beati Petri sedem*, he decreed that the five points were indeed taken from Jansen's

posthumously published treatise, *Augustinus*. Jansenist's countered that the five points were heretical but were not found in the *Augustinus*. Since Jansenism's stronghold was in France the controversy became a point at which Alexander and Louis XIV could unite. At the king's request Alexander required all French clergy to reject Jansenism.

The Great Philosophical Debates

Alexander also engaged in the philosophical controversies of probabilism, probabiliorism and laxism. He remained neutral toward the first of these moral positions—the Jesuits supported it—in which a libertarian viewpoint is upheld regarding the lawfulness or unlawfulness of an action, even if the opposite viewpoint is more probable. Probabiliorism took a modified approach, stating that when the lawfulness or unlawfulness of an action was in doubt one should follow the opinion favoring liberty only when it was more probable than the opposing viewpoint. Many felt that probabilism would lead to laxism, where one follows the easiest moral course. Of this last system Alexander was deeply opposed. In 1665 and 1666 he condemned forty-five moral propositions he considered laxist.

Alexander continued the decorative work of his two predecessors and, indeed, commissioned work from sculptor, architect and painter, Giovanni Lorenzo Bernini to enclose St. Peter's Square with two curved colonnades. During Alexander's reign Bernini also decorated the church St. Maria del Popolo, which became the church of the Chigi cardinals; the Scala Regia and the Chair of St. Peter. Alexander also encouraged other public works programs in Rome such as making the streets straighter and the piazzas broader.

Pope Alexander VII died on May 22, 1667 and was buried in a tomb designed by Bernini in St. Peter's Basilica.

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Sadie Tanner Mossell Alexander

A trailblazing African American who dedicated much of her life to civil rights causes, Sadie Tanner Mossell Alexander (1898-1989) was the first black American to earn a doctorate in economics and the first black woman to graduate from the University of Pennsylvania Law School.

The descendent of an extraordinarily accomplished family of scholars and professionals, Alexander was a dedicated civil rights activist and in 1921 became the first black American to receive a doctorate in economics. She later became the first black woman to graduate from the University of Pennsylvania Law School. President Harry S Truman appointed her to his new Civil Rights Commission in 1946, and in 1948 she helped lay the foundation for a national civil rights policy by coauthoring the Commission's report, "To Secure These Rights." She believed that the United States could remain a strong democracy only if people of all races and backgrounds were given opportunities to improve themselves.

Early Life

Alexander was born Sadie Tanner Mossell on January 2, 1898, in Philadelphia, Pennsylvania. She and her older sister and younger brother were among the fifth generation of what the U.S. Census termed "free Negroes." Her father, Aaron Mossell, had been the first African-American graduate of the University of Pennsylvania Law School and worked as a lawyer. Alexander's old and distinguished family had a strong background of academic, artistic, and professional achievement and included doctors, lawyers, church and hospital founders, authors, and activists.

Alexander's parents separated when she was still a child, and they began alternating residences between Washington, D.C. and Philadelphia. She later surmised, as recorded in the Alexander family papers, that her mother had been "terribly embarrassed" to be alone with two children and scaling back from what had been a quite comfortable standard of living. For the next several years her mother suffered from debilitating episodes of "emotional sickness," and Alexander moved back to Washington, living with her aunt and uncle, Lewis Moore, who then was dean of Howard University. She graduated from the capital's M Street (now Dunbar) High School and expected to attend Howard University in the fall of 1915, since she had won a scholarship there and had come to love the beautiful campus. However, her mother had enrolled her at the University of Pennsylvania School of Education instead, so Alexander began her academic studies there.

Academic Achievements Belied

Personal Difficulties

Alexander graduated with honors in just three years, but later recalled that even the few other women, all whites, attending the school would never speak to her. As a new student, her requests for directions and other help were usually met with cold stares from fellow students and the school cafeteria and nearby restaurants refused to serve her. Even the dean of the Law School refused to speak with her and forbade the other female students to study with her. In fact, when Alexander qualified to be on staff of the school's law review, the dean canceled her selection. However, Alexander used her strong religious faith, family support, and personal courage to continue along her chosen path. Her membership in the predominantly black sorority Delta Sigma Theta helped to ease the loneliness.

In 1918 Alexander started her graduate education in economics at the University of Pennsylvania's prestigious Wharton School. She earned her economics doctorate there in 1921 with a thesis titled "The Standard of Living among One Hundred Negro Migrant Families in Philadelphia," in which she sought to "arrive at conclusions concerning the migrants in Philadelphia, through an intensive analysis of the budgets of a small number of their group." Both investigative and descriptive, the work was an important documentation of the plight of such migrant families and helped draw attention to ways in which they could be helped. In earning her Ph.D. in economics Alexander became the first black American woman to do so; another black woman, Georgiana Simpson, had received a Ph.D. in another subject from the University of Chicago a day earlier, making Simpson the first American black woman ever to earn a doctorate.

Although her academic credentials were impeccable, Alexander had no luck finding work at the University of Pennsylvania or at Howard University. She decided to move to Durham, North Carolina, where she took a job as assistant actuary with the black-owned North Carolina Mutual Life Insurance Company. Alexander worked there until 1923, enduring great resentment from other blacks because she was northern born and northern educated.

She eventually returned to Philadelphia to marry Harvard Law School graduate Raymond Pace Alexander, the wedding taking place on November 29, 1923. At age 25, Alexander was a good deal past the usual age for marriage at that time. She spent the next year at home in the traditional role of housewife, but became increasingly dissatisfied with her new life. Finally, at Raymond's urging, she enrolled at the University of Pennsylvania Law School, where she helped to found the National Bar Association (NBA), a black organization that parallels the American Bar Association. She also worked as a contributor and associate editor on the *University of Pennsylvania Law Review*, and earned a law degree in 1927. She was the first black woman to graduate from the university's law school; her father had been the first black ever to do so in 1888.

Began Career in Law and Increased Activism

A woman whose life continued to be comprised of many firsts, Alexander passed the bar exam with ease, becoming the first woman of any race to do so, and then went to work for her husband's new law firm, making her the first woman to practice law in Pennsylvania. She became a specialist in family and estate law, and impressed her colleagues and clients with her thoroughness and her knowledge of the fine points of that body of law. In 1928 she also worked as assistant city solicitor for the City of Philadelphia, adding another first to her portfolio. Alexander remained in that position until 1930, and then returned from 1934 to 1938. Meanwhile, in 1932 she took charge of the John Mercer Langston Law Club, a professional and social group for black lawyers in the city. Alexander used that group's resources and connections to create a legal aid bureau to help blacks with little money in their efforts to

navigate the legal system. After suffering two miscarriages, Alexander also gave birth to two daughters, Mary Elizabeth and Rae, in 1934 and 1937, respectively, and hired a nurse to care for the children while she worked. Alexander believed that women were capable of being professionals and good mothers simultaneously, and fought for women's rights on that issue.

Since 1930, Alexander had been a driving force in the National Urban League, a community-based movement seeking to empower African Americans to enter the economic, social, and cultural mainstream, and she served as its secretary for 25 years. The Alexanders' law firm continued to do well, even moving in 1934 to an upscale commercial district formerly closed to blacks. Much of the firm's work involved cases related to the desegregation of public spaces in Philadelphia, such as movie theaters, hotels, and restaurants. In 1943 Alexander took office as the first female secretary of the NBA, holding this office for four years. She also began serving in 1946 as one of the driving members of the Philadelphia Fellowship Committee, the purpose of which was to find ways to increase the equality of blacks in the city. She remained in that position until 1965. Her strong participation in the national committee of the American Civil Liberties Union lasted from 1948 to 1982.

Hard Work, Commitment brought National Recognition

In 1948, Alexander received a phone call from the White House informing her that U.S. President Harry S. Truman had appointed her to his Committee on Civil Rights. She accepted, and began spending a fair amount of time on that work. Her job was to help prepare a report on the state of civil rights for blacks and suggest ways to improve the volatile situation. In an interview soon after the report's release, Alexander told an interviewer for the *New York Times*, "We must act now because the gap between what we believe as American ideals and what we practice is creating a moral dry rot within us. We are threatening the emotional and rational bases of our democracy." Later that year, the National Urban League named Alexander Woman of the Year in its *Negro Heroes* comic book, a publication aimed at black youngsters that emphasized the value of education, perseverance, and training in promoting equality for African Americans.

The Alexanders closed their private practice in 1959 when Raymond was appointed a judge in the Philadelphia Court of Common Pleas. Alexander then opened her own law offices and continued to focus her skills on family law cases, especially those involving divorce, adoption, and childcare. About one-quarter of her work was civil and probate work, and she never turned away anyone with a valid case just because they could not pay her.

Throughout the 1960s, despite her busy schedule of law cases, Alexander remained powerfully committed to numerous civil causes, serving as chairperson for the Commission for Human Relations in Philadelphia for five years and working tirelessly for the Philadelphia Bar Association. However, when Raymond died in 1974, she retreated somewhat from her hectic schedule.

Left Private Practice

Alexander closed her law offices after Raymond's death and joined the law firm of Atkinson, Myers, and Archie in 1976. She served as counsel there until 1982, when, beginning to suffer from Alzheimer's disease, she retired from the law and from public life in general. President Jimmy Carter had appointed her as chairperson of his White House Conference on Aging in 1978, and she continued to serve in that capacity until President Ronald Reagan removed her from office in 1981, just before the conference occurred. Alexander died of pneumonia on November 1, 1989 at her home in Philadelphia.

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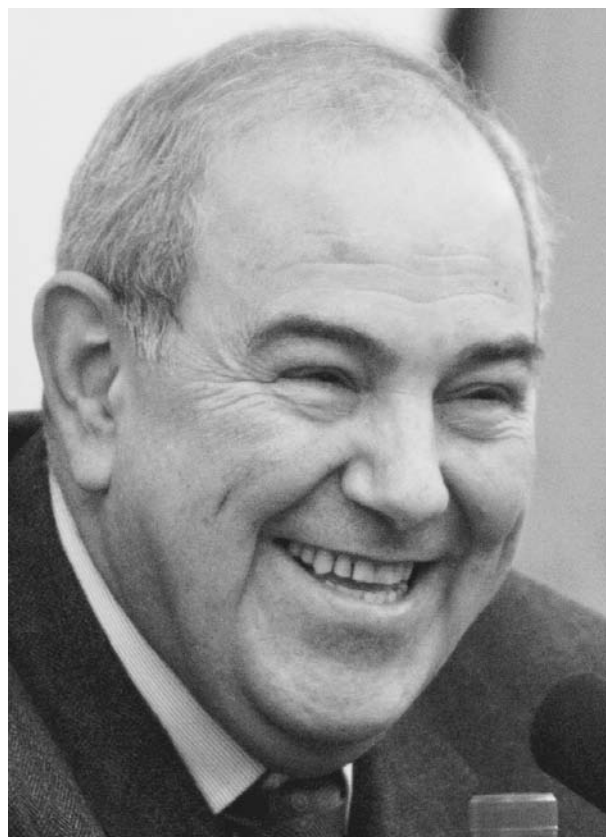
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Iyad Allawi

British-trained neurologist Iyad Allawi (born 1945) came to the attention of the world when he accepted the position of interim prime minister of Iraq following the fall of Saddam Hussein's dictatorship. Allawi, who studied neurology in Great Britain and actually spent about half his life in the United Kingdom, has dual Iraqi and British citizenship. After leaving Iraq as a self-imposed exile in the mid-1970s, he organized the Iraqi National Accord, a group that gained financial support from Great Britain and the U.S. Central Intelligence Agency (CIA), among others. A believer in the future of Iraq, Allawi hoped to bring it out of the hands of the terrorists that plagued it.

Born in 1945, Allawi was born into a well-to-do Shia Muslim merchant family. Shiite Muslims make up two-thirds of Iraq; the remaining third are predominantly Sunnis, although a small number of Kurds also occupy the country. Allawi came by his interest in politics through his family, particularly his grandfather, who helped with the negotiations to release Iraq from British control, and his father, a member of the Iraqi parliament. During his college years, while studying medicine in Iraq, Allawi met

Saddam Hussein and the two joined the Ba'ath party, which gained prominence in the mid-1960s through its advocacy of secular rather than Muslim governments. Allawi rose quickly in the party's ranks, and was an active supporter of Ba'athist activities even when the new party was banned. Although the initial goals of the Ba'ath party focused on setting up socialist, secular governments in the Middle East, those aims soon changed, particularly after Hussein took control in the early 1970s.

In 1971 Allawi moved to Great Britain, where he continued his medical education. While in school in London, he remained active in Iraqi politics, and was president of the Iraqi Student Union in Europe. Returning to Iraq following graduation, he established a career as a neurologist and also resumed a prominent place in the Ba'ath party. He soon became disillusioned with the party, however, due to the direction in which Hussein was taking it, and he resigned from the party in 1975. Although Hussein pressured Allawi to rejoin the Ba'ath party, Allawi refused and left the country in self-imposed exile. Returning to London, he became a Ba'athist target, and in February of 1978 he was attacked in his home by an assassin Hussein presumably sent after him. Attacking Allawi with an ax in the dead of night while the former Ba'athist was in bed, the assassin then left, believing Allawi to be dead. Although wounded critically in the head, right leg, and chest, Allawi survived the attack and spent almost a year in the hospital recovering.

Dedicated to Toppling Hussein Regime

Even before his release from the hospital following the attack, Allawi started a movement to organize other exiles from the Ba'athist regime into the Iraqi National Accord (INA), his ultimate aim to remove Hussein from power. While primary supporters of the INA were the British government, the organization was also covertly supported by Jordan, Saudi Arabia, Turkey, and the CIA. Allawi's group was made up primarily of former military personnel who had defected from Hussein's dictatorship. The INA gained in power, and in 1996 the group's leadership believed the organization was strong enough to mount a coup against Hussein. Unfortunately, the attempt proved unsuccessful, and the INA leadership was forced to rethink its approach.

Before the INA could initiate a second coup attempt, the United States initiated its War on Terror in response to the attacks on New York City and Washington, D.C., on September 11, 2001. Eventually focusing its efforts on the potential threat posed by Hussein due to his link with terrorist organizations, in March of 2003 the United States managed to topple Hussein's dictatorship. The U.S. government then set up a Coalition Provisional Authority (CPA) to work with the Iraqi people to establish an interim government in preparation for bringing about democratic elections. Allawi was invited to sit on the CPA council charged with the selection of an interim prime minister scheduled to take power on June 30, 2004. In May of 2004 the council chose Allawi to be the interim leader. "Even though he is a secular Shiite, Allawi won the tacit approval of the top Shiite cleric, Grand Ayatollah Ali Sistani," Alissa J. Rubin and Maggie Farley reported in the *Houston Chronicle Online*. The journalists deemed this "a crucial step since Shiites are a majority of the population," and noted that the choice of Allawi was also due to the fact that his organization, the INA, "has also worked closely with Kurds and Sunni Muslims."

Allawi's speech to the Iraqi people early in June, 2003, was the first time a leader had spoken to the country since Hussein's fall. The country was still occupied by U.S. troops at this time, and many Iraqis were unhappy with this situation, despite the promise of democratic elections. According to Hamza Hendawi of *Newsday Online*, Allawi vocally "defended the continued presence of 138,000 U.S. troops and thousands of troops from other nations on Iraqi soil even after the handover of sovereignty. 'The targeting of the multinational forces under the leadership of the United States to force them to leave Iraq would inflict a major disaster on Iraq, especially before the completion of the building of security and military institutions,'" Allawi was quoted as stating.

A Dangerous Undertaking

On June 28, 2004, two days earlier than publically announced, Allawi was sworn in as interim prime minister of Iraq, along with 31 members of an Iraqi governing council. Not surprisingly given the volatility of the region, his new post was considered one of the most dangerous political appointments in the world at the time, and several attempts to kill Allawi would subsequently be made. Most

of the world, however, considered Allawi's ascendancy to be a good sign for the future of the country. "He has been a strong supporter of rebuilding an Iraqi army and building up other internal forces to restore order," noted a contributor to *ABC News Online*. However, some within Iraq expressed suspicion of their new prime minister. Because he had ties with the United States, it was believed that he was merely acting as a puppet leader who would acquiesce to U.S. interests in Iraq's oil resources. Although the U.S. government denied any part in the selection of Allawi, several Iraqis remained skeptical. As Aparisim Ghosh wrote in *Time* magazine, Sadoun al-Dulame, executive director of the Iraq Center for Research and Strategic Studies, said of the appointment, "Judging by the way he was selected, I don't expect much from him. . . . He will be a puppet for the people who gave him the job."

Set Date for Elections

Allawi's term as interim prime minister of Iraq was not a quiet one. Insurgents unhappy about the new system of government being established continued attacking and bombing sites around the country almost immediately. Vocal and armed opposition groups rose up in key sites around the country, such as Fallujah, where the new Iraqi army—still in its infancy and being trained by foreign groups—alongside U.S. troops, fought deadly battles with the insurgents that had made that city one of their main strongholds. Allawi announced to the country that the interim government would not be cowed by terrorists and would implement new security measures, including resolutions establishing the right to impose martial law or curfews in order to help rid Iraq of insurgent-sponsored violence. Allawi's government also announced the creation of a new counter-terrorist intelligence unit, the General Security Directorate. The insurgents' response was predictable: on July 18, a mere 20 days after Allawi became interim leader of Iraq, a \$285,000 reward was offered by Iraqi militants for anyone who could kill him.

One of the first things Allawi and his government established after taking office was the date on which democratic elections would be held; this date was set as January 30, 2005. As a spate of attacks followed this announcement, many groups discussed postponing the elections. When Allawi visited the United States in September of 2004 to meet with President George W. Bush, he formally thanked the United States for its help in ridding Iraq of Hussein, and also reaffirmed that terrorist attacks would not prevent Iraq from holding elections in January of 2005. A December deadline was established for candidates to petition to be on the ballot for the position of Iraqi prime minister.

In December of 2004 Allawi announced his decision to bring criminal proceedings against top officials of the Hussein regime. A Knight Ridder/Tribune News Service contributor quoted Allawi as stating: "I can now tell you clearly and precisely that, God willing, next week the trials of the symbols of the former regime will start, one by one, so that justice can take its path in Iraq." Not everyone thought this was a good idea, many noting Allawi's position as interim rather than elected leader of Iraq. Until an officially

elected government was in place, many questioned the wisdom of putting such important criminals on trial. As a *New York Times* contributor editorialized: "Marching top officials of Saddam Hussein's Sunni-based Ba'athist dictatorship through an Iraqi courtroom a little more than five weeks before the election of a legitimate Iraqi government is such a breathtakingly bad idea that you would almost think it had been dreamed up by the leaders of the insurgency."

Decided to Stand for Election

While on a trip to Berlin, Germany, in December, Allawi learned of a new plot to assassinate him. Police arrested four men in connection with the plot, all of whom were part of the militant group Ansar al-Islam. The group was thought to be working closely with the terrorist group Al Qaeda and insurgent kingpin Abu Musab al-Zarqawi. Upon his return to Iraq, Allawi denounced this attempt and in reaction announced that he was putting himself forward as a candidate for prime minister. When the entire roster of candidates was unveiled, Allawi's main opponent proved to be the Grand Ayatollah Ali al-Husseini al-Sistani, Iraq's most respected Shiite cleric and a member of the United Iraqi Alliance, who put forth a roster of candidates that included interim vice president Ibrahim al-Jaafari. Although al-Sistani had initially approved of the choice of Allawi as interim prime minister, after Allawi spoke out against the United Iraqi Alliance due to their advocacy of a religious-based government his support was withdrawn. In fact, Allawi based his platform on his long-held belief that a secular government suited Iraq's multicultural nation better. As the deadline for submitting candidate's names approached, bombings increased. "As we get closer to the elections there will be an escalation in violence," predicted Allawi, as quoted in the *New York Times*. "We know we will pay a heavy price until we win, and we are going to win."

On January 30, 2005, over sixty percent of the Iraqi people bravely faced threats of violence and went to polls throughout Iraq and throughout the world to elect a prime minister and a 275-member National Assembly. It would be that assembly's duty, according to Hannah Allam in the Knight Ridder/Tribune News Service, "to draft a constitution and help supervise national elections for a permanent government" by the end of 2005. Candidates for the new governing body formed slates along ethnic or religious lines, and the political structure designed for the new government encouraged groups such as the influential United Iraqi Alliance to form politically beneficial alliances. As election day approached, fears of violence had pervaded not only the country, but the world. While Allawi had suggested spreading the elections over a two- to three-week period in order to better deal with security concerns, that proved to be unfeasible. Meanwhile, U.S. troops transported millions of dollars of voting equipment into the country only a week before the elections were to take place, its late arrival assuring that it could not be destroyed before it could be used.

In the weeks following the elections, the voting tallies showed the United Iraqi Alliance with a majority of seats in Iraq's new National Assembly. In the race for prime minis-

ter, the election results did not favor Allawi, who came in a distant third after United Iraqi Alliance candidates al-Jaafari and Ahmad Chalabi; al-Jaafari was later chosen by his party to be Iraq's next prime minister. Despite this setback, it was predicted by analysts that the interim prime minister would gain an influential appointment somewhere within the new, democratically elected Iraqi government, and he continued to hold office until the election results were finalized and the transition of political power took place. Meanwhile, in the face of claims that he had taken on the position of interim prime minister for personal reasons, Allawi was quoted by Allam in the Knight Ridder Washington Bureau as noting of the brief appointment: "It's very tiring, it's very exhausting, it's very demanding, it's very dangerous. I face every day at least two or three attempts to assassinate me. . . . We have to put the country back on its feet. Somebody has to do it. However, I assure you, practically, it's horrible."

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Paul G. Allen

Paul G. Allen (born 1953) co-founded one of the world's most lucrative and influential companies, the Microsoft Corporation, in 1974. The company's products revolutionized personal computing and made founders Allen and Bill Gates billionaires. Allen left the company in 1983 due to illness, and has since invested in a wide variety of projects in the technology, entertainment, sports, and aerospace fields. In addition, he has contributed substantial amounts of money to various charities and research organizations.



Allen was born on January 21, 1953, in Seattle, Washington, and grew up in the nearby suburb of Wedgewood. His parents, Faye and Kenneth Allen, were both librarians at the University of Washington, and they introduced Allen and his sister Jody to a wide variety of cultural offerings, regularly taking their children to museums, galleries, and concerts. Allen's parents also encouraged his early love of reading and science, and his mother hosted meetings for his grade school science club. Allen melded these two interests in his avid enthusiasm for science fiction novels, including the *Tom Swift* series. "Tom Swift was very futuristic—he went to outer space, and there were rockets and submarines and all kinds of machines," Faye Allen told *People* magazine. "He was a role model for Paul."

In 1965, Allen began seventh grade at Lakeside School, a prestigious private school in Seattle. Three years later he met eighth-grader Bill Gates who, like Allen, spent most of his free time figuring out the inner workings of their school's new computer. "Our friendship started after the mothers' club paid to put a computer terminal in the school in 1968," Gates told *Fortune* in 1995. "The notion was that, of course, the teachers would figure out this computer thing and then teach it to the students. But that didn't happen. It was the other way around." The pair became so adept with computer technology that, while still in school, they were both invited to serve as amateur technicians at a local computer center in exchange for free computer time. "At the end of every school day, a bunch of us would take our little leather satchel briefcases and ride the bus downtown to the com-

puter center," Allen recalled in *Fortune*. "Bill and I were the guys that stayed the latest, and afterward we'd go eat pizza at this hippie place across the street." Despite Allen and Gates' efforts, the center eventually went bankrupt and the pair cites the ensuing repossession activities as their early introduction to the realities of the business world.

Co-founded Microsoft

Allen graduated from high school in 1971 and entered Washington State University. That same year, he read about the Intel Corporation's 4004 chip, the first computer microprocessor. In 1972, he and Gates purchased the next generation of the chip, the 8008, for \$360. The pair used the chip to develop a special computer that conducted traffic-volume-count analysis and started a company called Traf-O-Data, planning to sell the computers to traffic departments. Allen and Gates eventually abandoned the company, but applied the technology to their next venture. In 1973, they both took jobs at a company called TRW in Vancouver, Washington, where they used minicomputers to distribute power from hydroelectric dams.

In 1974, Gates left Washington to attend Harvard University in Cambridge, Massachusetts. Allen followed, dropping out of Washington State and accepting a job as a computer programmer at the Honeywell Corporation in Boston. Allen hit upon the seed for their next business move in a *Popular Electronics* magazine cover story describing the MITS Altair 8800 minicomputer. Recognizing that the computer would need a programming language, Allen and Gates set out to write a version of BASIC, a widely used computer language, specifically geared toward the Altair. Under the auspices of their new corporation, Micro-Soft, they convinced MITS to sell their programming language. According to the *Fortune* interview, the credit line in the source code of their first product read: "Micro-Soft BASIC; Bill Gates wrote a lot of stuff; Paul Allen wrote some other stuff."

Allen and Gates soon changed the company's spelling to Microsoft and moved their business to MITS' headquarters in Albuquerque, New Mexico. The young entrepreneurs launched quickly into the technology side of their new business; their management technique developed more slowly. They did not even incorporate their company until 1981. "Our management style was a little loose in the beginning," Allen recalled in *Fortune*. "We both took part in every decision, and it's hard to remember who did what. If there was a difference between our roles, I was probably the one always pushing a little bit in terms of new technology and new products, and Bill was more interested in doing negotiations and contracts and business deals." Gates remembered the work atmosphere as congenial. "We didn't have many major disagreements, but there was one tiny source of tension: I would always be calling Paul in the morning to tell him it was time to come work on this stuff," he said in the same interview. "He slept even later than me."

Returned to Seattle

Allen and Gates soon built up an impressive client list that included Ricoh, Texas Instruments, Radio Shack and another new startup, Apple Computers. MITS' business began to dwindle as Apple and others emerged as competitors, leaving Allen and Gates with no reason to remain in Albuquerque. In 1978, with sales already over \$1 million, they relocated their company to Bellevue, a suburb of Seattle. There, they experienced significant growth, and by 1979 had hired more than 35 employees and a professional manager.

The company entered into one of the most significant business deals in its 25-year history in 1980. That year, International Business Machines (IBM) approached Microsoft seeking a programming language for its new personal computer, secretly under development. That same year, Allen negotiated the purchase of Q-DOS, a little-used operating system produced by Seattle Computer. Since Seattle Computer was unaware of Microsoft's pending IBM deal, Allen was able to secure a low price for Q-DOS. "We were afraid they were going to find out the reason we wanted to buy it was because IBM was our primary customer," Allen told *Fortune*. "If they found that out, the price for Q-DOS would go way up." Microsoft paid \$50,000 for Q-DOS and, in turn, licensed the product to IBM for use with its new PC.

In addition, Gates and Allen convinced IBM to allow other companies to copy the specifications of their PC, spurring the ensuing flood of PC "clones." The widespread availability of PCs necessitated compatible software programs which, in turn, required a universal operating system. In addition to Microsoft Disk Operating System, or MS-DOS, programmers had the option of using a competing system developed by Digital Research in Monterey, California. Gates and Allen urged software developers in both the U.S. and Europe to write to their specifications, however, and met with much success. As the PC, supported by MS-DOS, became the most widely used computer in the world, Microsoft became the domineering force in the computer programming industry.

Retired from Company

In 1982, Allen was diagnosed with Hodgkin's disease, a form of cancer. He continued to work part-time at Microsoft during 22 months of radiation treatments, but in March 1983 he retired from the company and spent the next two years traveling, scuba diving, yachting, skiing and spending time with his family. He retained a 13 percent share of the company and continued to serve on its board. "To be 30 years old and have that kind of shock—to face your mortality—really makes you feel like you should do some of the things that you haven't done," Allen told *Fortune*.

Although finances were not a concern—as of 2003, he was estimated to be the world's fourth wealthiest citizen worth \$21 billion—Allen sought out new business and investment opportunities. Pursuing a notion of a "wired world" in which computers and related technology serve as the primary source of communication and information—gathering, Allen founded Asymetrix, which produced applications that allowed both programmers and non-

programmers to develop their own software, and then Vulcan Ventures, an investment firm focused on technology. Allen also invested in numerous companies, including Ticketmaster, America Online, Egghead Software and the pharmaceutical company Darwin Molecular Corporation. Later investments focused on cable television, wireless modems, and Web portals. In 1992, Allen founded Interval Research, a think tank focused on the Internet and compatible technologies. "For years now, I've been interested in the information superhighway or whatever you want to call it," Allen told *Fortune* in 1995. "The approach I've chosen is to start companies or make strategic investments in companies I think are positioned to take advantage of that huge opportunity. I try to add value as an investor by building synergy between those companies." His ventures have met with varying degrees of success.

Supported Sports, Entertainment

Allen also began to channel funds into entertainment and sporting ventures. He purchased the National Basketball Association's Portland Trailblazers in 1988 and built the organization a \$262 million sports and entertainment complex. He often flies the team to games in his private jet. In the 1990s, he purchased a reported 24 percent of the shares of the film and television studio Dreamworks SKG. He purchased the National Football League's Seattle Seahawks in 1997 and built that team a new stadium and exhibition center as well.

A longtime rock music fan with his own band, Allen channeled his love for guitarist Jimi Hendrix into the Experience Music Project, an interactive museum dedicated to rock music and especially Hendrix's work, which opened in Seattle in 2000. Allen celebrated an even earlier passion with his support of the Science Fiction Museum and Hall of Fame, which opened in Seattle in 2004. Allen further indulged his interest in the otherworldly with a \$13.5 million donation to the Search for Extraterrestrial Intelligence and the provision of an undisclosed amount to fund SpaceShipOne, the world's first private spaceship. Allen also founded the \$100 million Allen Institute for Brain Science in 2003. Additional charitable donations and foundations have funded hospitals, AIDS programs, cancer research, forest preservation, and the construction of a new library at the University of Washington in honor of his parents. Allen resigned from the Microsoft Board of Directors in 2000, but remained with the organization as a senior strategy advisor.

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Ahmad Al-Shukairy

Ahmad Al-Shukairy's (1908–1980) interest in Arab nationalist affairs developed during his brief tenure as a university student in Lebanon. After being expelled for his activism, he entered law school and began defending Arab activists working for Palestinian independence and contributing political articles to the *Eastern Mirror* newspaper. Later legal actions centered on saving Palestinian lands from encroaching Zionist occupation, he launched a career as a diplomat in 1945, when he was appointed the first director of an Arab bureau media office in Washington, D.C. From there, he went on to serve in the Arab League and the United Nations, and in 1964 he was elected first president of the Palestine Liberation Organization.

Attended Zion School

Al-Shukairy was born in 1908 in the castle of Tibneen in Lebanon. Palestine was, at the time, ruled by the Turkish Ottoman Empire and Al-Shukairy's father, Sheikh Asa'ad Al-Shukairy, at one time served as a member of the Empire's legislative body. After voicing opposition to Ottoman policies, however, he was banished to Lebanon. Al-Shukairy moved to Toulkarm, Palestine, with his mother, who was Turkish, when he was a small boy and learned to speak Turkish. After his mother's death in 1916, he went to live with his father in Akka, Palestine, where he attended primary school and demonstrated his fluency in both Turkish and Arabic. Al-Shukairy also attended lessons at his mosque and read widely from the books in his father's library. After completing secondary school, he waited a year so that he could travel with his younger brother, Anwar, to Jerusalem, where both enrolled in the Zion School. There, Al-Shukairy learned English and graduated in 1926.

Al-Shukairy and his brother both proceeded to the American University in Beirut. Al-Shukairy commenced his higher education in a tumultuous political climate. Palestine, the country where he was raised, had been ruled for many centuries by the Ottoman Empire and was not regarded as an entity unto itself. When the Empire collapsed at the end of World War I, Palestine was occupied by British forces. Under British rule, Palestine acquired its own government and, while not officially recognized as a nation, began to take on a distinct political identity. Its inhabitants, considered British subjects, were known as Palestinians. As Palestine's political status shifted, a growing Zionist contingent sought to establish the area as a national Jewish state. These events spurred a growing nationalist movement among Arabs from both Palestine and surrounding nations.

At the American University, Al-Shukairy joined a club called *al-arwat-al-wuthq*, a multinational group with

strong Arab nationalist underpinnings. Early in his university tenure, Al-Shukairy participated in a demonstration honoring 21 Arab dissidents who had been hanged in Damascus and Beirut on May 6, 1915. Al-Shukairy was so moved by the collective action that he improvised a speech condemning the French occupation of Arab nations, resulting in his expulsion from the university. Al-Shukairy returned to Akka, where he began writing articles for *Al-Zumr* newspaper in which he expressed his nationalist views and encouraged opposition to Zionism and colonialism. In 1928, he entered the Institute of Law in Jerusalem. Since the Institute's courses were held at night, Al-Shukairy spent his days writing for the newspaper *Mir'at Alshark*, or "Mirror of the East." While in school, Al-Shukairy became even more active in the nationalist movement, and at one point was arrested by the British police for his political activities. Following his release from prison, he resigned from *Mir'at Alshark* to concentrate on his studies. He received his law degree in 1933. That same year he married Naseeba Al-Sa'di. Their first child was born the following year.

Joined *Isiklal* Party

Al-Shukairy then joined the practice of Awni Abdul Hadi, one of the founders of Palestine's *Isiklal*, or independence party. As an activist, he participated in campaigns urging the British government to end Zionist immigration into Palestine. In 1936, he helped found a national committee aimed at unifying the disparate Arab nationalist movements. He was also again arrested for participating in a general strike against the British authorities and Jewish settlers, which grew into a three-year armed rebellion that was eventually driven back by British forces. Al-Shukairy defended many Palestinians who were arrested or imprisoned in the fight for independence during this time. Following the end of the rebellion, as the British government deported active members of the rebellion, Al-Shukairy was driven from Palestine and relocated to Egypt. He was allowed to return to Palestine in 1940 to attend his father's funeral and he remained there, resuming his law practice. By this time, the Zionist presence in Palestine had grown significantly. The Arab and Jewish residents of Palestine had separate social, cultural, and political entities and two languages—Hebrew and Arabic—were spoken in the country. Jewish residents and immigrants increasingly began to settle in traditionally Arab areas and Al-Shukairy dedicated much of his work during this time to preserving Arab lands.

Following the end of World War II, Arab bureaus were established in many non-Arab nations, and Al-Shukairy was named director of an Arab bureau media office in Washington, D.C. In 1946, he returned to Palestine to head the Central Arab Media Office in Jerusalem and resume his law practice. Following the end of World War II, in 1945, the British government relinquished its rule over Palestine. In 1947, the United Nations approved a plan to divide the country into two distinct political states, one Jewish, one Arab. Although the Arabs of Palestine, and many surrounding nations, opposed the plan, it was adopted by the U.N. and on May 14, 1948, the State of Israel was officially recognized. The next day, the nations making up the Arab League—Egypt, Iraq, Jordan, Lebanon, Saudi Arabia, and

Syria—launched an armed rebellion, which commenced an Arab–Israeli War. The Israeli forces prevailed, however, and hundreds of thousands of Palestinians were forced to flee, resulting in additional losses of Arab territory both to Israel and to Jordan’s annexation of the country’s West Bank. Al–Shukairy and his family were forced from their home and they relocated to Beirut.

Headed Palestinian Delegation to U.N.

Al–Shukairy continued to advocate for Palestinian self–determination in exile. In 1947, he presented a memorandum on the issue at an Arab League meeting, which he attended as an advisor to the Syrian delegation. The following year, he presented a lengthy speech before a United Nations meeting in Beirut in which he advocated for the unconditional right of Palestinians to return to their homeland. In 1949, he was appointed as a member of Syria’s United Nations delegation, a post he held for several years. He was also named Assistant Secretary General for the Arab League in Cairo, Egypt, a position he maintained until 1957. Subsequently, he was appointed minister of state for United Nations Affairs in Saudi Arabia. In 1964, he was chosen by the heads of the Arab League nations to serve as their Palestinian representative, following the death of Ahmed Hilmi Abdul Baki, who previously held the post. In his new position, he headed a Palestinian delegation to the U.N.

Al–Shukairy was also charged with obtaining support for the Palestine Liberation Organization (PLO), a political body for the Palestinian people which would advocate for Arab control of their homeland and the right of refugees to return. Al–Shukairy visited numerous Arab countries, presenting the proposal for the creation of the PLO to citizens and Palestinian refugees. The First Palestinian National Council for the Liberation Organization was held from May 28 to June 2, 1964. The creation of the PLO was approved and Al–Shukairy was named the organization’s president and chair of the executive committee. The organization established a 422–member parliament, the Palestinian National Council (PNC), which adopted a national charter calling for the dismantling of Israel and the return of Palestine to its people. The organization also established the Palestine Liberation Army, which was linked to the military forces of Egypt, Syria, and Jordan, as well as a broadcasting service, research center and offices in several Arab states.

The Six–Day War

In June 1967 Israeli forces attacked Egypt, Syria, and Jordan, launching what came to be known as the Six–Day War. Israel took control of the Sinai Peninsula, the Gaza Strip, the Golan Heights, and the West Bank, all former Palestinian lands still under Arab rule. Despite a UN Security Council mandate for withdrawal of Israeli armed forces from the territories, the Israeli government began Jewish settlement in these areas. The defeat of the Arab forces led the PNC to discredit the current PLO leadership, and Al–Shukairy was dismissed from his post.

Al–Shukairy maintained homes in Cairo and Lebanon and remained a vocal advocate for an independent Palestinian state. He spoke widely and published several books on

Arab affairs, with a particular focus on Palestine. He lobbied against the United States’ support of Israel and was especially critical of the 1979 peace treaty between Israel and Egypt brokered by American President Jimmy Carter at Camp David. To protest the peace accord, he left his home in Cairo, Egypt and relocated to Tunisia. Suffering from a chronic illness, he relocated one last time, to Hussein Medical Center in Amman, Jordan, where he died on February 26, 1980. Al–Shukairy was buried in Abu Obaida cemetery in the Jordan Valley.

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Linda Alvarado

Hispanic American entrepreneur Linda Alvarado (born 1951) broke new ground in the construction industry in the 1970s as one of a pioneering handful of women in her field, and later as an owner of the Colorado Rockies, Denver’s Major League Baseball team. “What I still hope for and long for is the day when people will truly be judged not based on where they came from, and their gender, but really on their ability,” she reflected in a profile for the book *American Dreams*. “That is a dream that we can’t let go. America is a country of immigrants and our success is built not on everybody being alike, but on our diversity.”

Born Linda Martinez, in 1951, Alvarado grew up in a less than affluent part of Albuquerque, New Mexico. Both grandfathers had been Protestant missionaries in the area, a profession her parents followed as well before settling down with a family that numbered five sons and Alvarado, their sole daughter. Her father, Luther Martinez, had a job with the U.S. Atomic Energy Commission, and had built the family’s three–bedroom adobe house himself. It had no heat, however, nor indoor plumbing, and Alvarado’s mother, Lilly, carried water from a nearby drainage ditch just to wash the family’s clothes. Her mother also took in ironing to make ends meet, which Alvarado later said had a tremendous impact on her own career. “My mother had a great attitude about work, she had a strong work ethic,” she told Elizabeth Llorente in an interview for *Hispanic* magazine. “Instead of narrowly focusing me by

saying ‘Only girls are supposed to do this, only boys are supposed to do that,’ she inspired me to try things. And my father let me work on his car.”

Won College Scholarship

Alvarado’s parents further encouraged their daughter by absolving her from housework herself, she noted in another interview, this one with *U.S. News* writer Marci McDonald. “That was her gift to me,” Alvarado said of her mother. “She did the housework so I could study.” All the Martinez children were expected to do well in school, and at Sandia High School Alvarado excelled in sports, too, and served as captain of the women’s baseball team. “My parents were very, very, positive people,” Alvarado asserted in a profile for the book *American Dreams*. “It was clear what your priorities were growing up. There were high expectations in school, that not only would you bring home an A, but you would tell them what you had learned.”

Alvarado went on to Pomona College in Claremont, California, on an academic scholarship, and majored in economics there. Needing a part-time job to help pay her way, she applied for a job as a landscaper on campus, eschewing the traditional cafeteria jobs normally open to female students at the time. She battled administration officials to get approval, and began what would be a long line of early jobs as the sole woman on the team. Sometimes she encountered a frosty attitude from co-workers, but Alvarado liked the job immensely. “I got to wear Levis, be outside in the Southern California sun and get a tan,” she told *Albuquerque Tribune’s* Dan Mayfield.

After graduation, Alvarado took a post with a California development company. She was intrigued by the construction business, and went back to school for additional training in bid estimating and blueprint reading. Again, she found herself the target of discriminatory attitudes, especially on the job sites. “The restrooms were quite an experience,” she recalled in the interview with Mayfield for the *Albuquerque Tribune*. “I’d find drawings there, of myself, in various situations of undress.” Other times, she was relegated to the office for filing chores, which she disliked, and when she realized the profits that the company’s owner was making in the business, she decided to strike out on her own. “There were no women,” Alvarado said in an interview with CNN’s Carol Lin many years later about the construction industry. “And while there were Hispanics, I think the stereotype of women being secretaries and Hispanics being laborers [was prevalent, and] really what I was looking to do is to become an owner of a company, which seemed a little naive at the time.”

Turned Down by Banks

Alvarado drew up a business plan for her own construction management firm, and took it to six banks, each of which turned her down. At the time, there were no laws on the books that compelled state and local authorities to consider bids from firms owned by women or minorities, and the idea of a woman running a construction firm did not seem like a potentially successful plan to the loan officers. So Alvarado’s parents took out a mortgage on their home

and loaned her the \$2,500 start-up costs. “You can imagine how I felt,” she told McDonald in the *U.S. News* interview, “knowing that if I screwed up, they’d lose everything.”

With that loan, Alvarado launched Martinez Alvarado Construction Management Corporation in Palo Alto, California, in 1974, with a partner whom she eventually bought out. The company’s first projects were small ones, known as flatwork in construction—industry jargon. They were simple paving jobs, but Alvarado’s company soon progressed to building bus shelters for municipal transportation agencies. She found an early trick that helped avoid discrimination by signing just her initials, not her name, when submitting proposals. As the company grew into a general contractor firm—a management company that hired all the labor for a project—she relocated to the Denver, Colorado, area with her husband. There, her company began to win larger and larger bids, thanks to Alvarado’s excellent track record in bringing a project to completion on time and within the specified budget. Two decades after she launched it, Alvarado Construction was helping build Denver high-rise office buildings, bus stations, airport hangars, and even a convention center.

Alvarado moved into the fast-food franchise business after winning a project involving the construction of a strip mall. She talked with Taco Bell executives about putting in one of their relatively new restaurants in the space, and saw that the profit margins were excellent here too. “I learned a valuable lesson,” Alvarado said of this project in the interview with Mayfield for the *Albuquerque Tribune*. “She who controls the land controls the deal. I sold the shopping center and kept the restaurant.” Alvarado soon launched a second company, Palo Alto, Inc., which became a franchise-holder for some 150 Taco Bell, Pizza Hut, and Kentucky Fried Chicken outlets. Her husband ran the company.

Attained Historic First in Sports

In the early 1990s, Alvarado was invited to take part in a consortium of local business leaders attempting to bring major league baseball to Denver. The group made a bid for a National League expansion team, and each investor had to put up their own money for a deposit when the proposal was submitted. If they lost the bid, the money was lost as well. But their group won, and Alvarado became a co-owner of the Colorado Rockies, which played its first season in 1993. The achievement brought Alvarado an important first: she was the first Hispanic woman to join the roster of Major League Baseball team owners, but she was also the first woman to become owner of a team on her own—that is, without inheriting an ownership stake from a husband or family. “This is the first time any woman, as an entrepreneur earning her own money, was able to bring capital to a major league franchise, and that’s the kind of progress we’re seeing in our community,” she reflected in the *Albuquerque Tribune* article.

This secondary career gave Alvarado’s day a new focus, she told *Enterprising Women* writer Judie Framan. “I used to read the business section first,” she confessed. “But now, I go to the sports section first. I follow baseball with great interest, and I enjoy reading not just the box scores,

but the strategies of the other teams." She viewed the dual professions as not entirely unrelated, she explained in the same interview. "I believe that construction and sports are the last bastions of male dominance. Having grown up in a very competitive, male environment, I am comfortable working with men," she asserted to Framan. "So, while my career may still be viewed as non-traditional, I view my path as one that will open doors of opportunity for other women and people of color to pursue."

Active in Business Community

Back in the mid-1970s, Alvarado was a founding member of Denver's Hispanic Chamber of Commerce, and has served as its chair. "We have many success stories in our city, but minorities and women still do not share economic opportunity in proportion to our population," she said in a *Denver Post* article by Robert Schwab. "The Hispanic Chamber's goal, what we want to do during these opportunistic times, is to ensure that there is development of minority- or community-owned businesses." She holds seats on several corporate boards, beginning with one on the Norwest Bank board that came when she was just 27 years old. A 2001 survey discovered that Alvarado held more board seats in *Fortune 1000* companies than any other Latino, male or female. Whenever she gives one of them up, she suggests a replacement who is another Hispanic or a woman, she told Carol Hopkins in a *Notable Hispanic American Women* interview. "I'm not there because I'm good," she said. "I'm there because someone ahead of me was great."

At her company, Alvarado tries to hire women engineers or Hispanic executives whenever possible. She is a National Women's Hall of Fame inductee, and the recipient of numerous other honors for her work and dedication to leveling the playing field for all. The mother of three, she confesses that she still never really learned the art of housework, thanks to her mother's sacrifices, and that realm of her own household is supervised by her husband. She does excel at inspiring others to think outside the box, however, and likes to give tours of the Rockies home field, or of construction sites, to groups of schoolchildren. She takes them around, pointing out the various responsibilities of the workers on duty that day, but always finishes with a visit to her office. There, she told McDonald in the *U.S. News* interview, she points out her leather chair and advises them, "that job you want to aim for is mine."

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Benny Andrews

Benny Andrews (born 1930) began his artistic career as an outsider, working in a representational style just as abstract expressionism was gaining popularity. By refusing to yield to artistic trends, Andrews has carved out a long and respected career as a painter and collage artist with works in many major museums and galleries. He is also known for his work as an activist, educator, and philanthropist, paving the way for young individualists to follow in his footsteps.

Parents Encouraged Creative Pursuits

Andrews was born on November 13, 1930, in Madison, Georgia, the second of George and Viola (Perryman) Andrews' ten children. While Andrews' parents were cotton sharecroppers, George was also a self-taught artist and Viola was a writer. Both encouraged their children's creative pursuits, especially drawing and painting. Andrews was not the only member of the clan to gain acclaim for his artistic endeavors. His brother Raymond grew up to be a successful novelist and his father's artwork was also exhibited in the elder Andrews' later years.

Formal education did not come easily to Andrews. He attended a segregated elementary school in a one-and-a-half room log cabin and, as a student at Burney High School, experienced long interruptions in his schooling when his assistance was required on the plantation where his family lived and worked. Even with sporadic attendance, however, Andrews established his artistic talent, and regularly contributed drawings for class projects in biology, geometry, and home economics. He also became active in the local 4-H Club, an agricultural program for youth.

In 1948, after graduating from Burney High, Andrews moved to Atlanta, where he lived at the Butler Street YMCA. The executive director there helped Andrews find a job and provided him with work space when the young artist received a commission to paint a mural for a local café. Later that year, the 4-H Club awarded Andrews a \$400 scholarship, to be split evenly over two years, enabling him to attend one of three black state colleges. Andrews entered Fort Valley State College in September 1948 and began working in the art department. His mother and siblings

picked scrap cotton to pay the portion of his tuition not covered by the scholarship. The only art class offered at Fort Valley was a one-semester art appreciation course, which Andrews enrolled in six times.

When Andrews' scholarship expired in 1950, he could no longer afford to attend Fort Valley. He enrolled in the United States Air Force, where he served during the Korean War and attained the rank of staff sergeant. Upon his honorable discharge in 1954, Andrews moved to Chicago where he entered the School of the Art Institute of Chicago and began to hone his style. Prior to arriving in Chicago, Andrews had never even visited a museum, and he found the school's rigid emphasis on established artistic forms, especially its championing of the abstract expressionist style, confining. Andrews opted, instead, to work in a representational style, drawing inspiration from such realist painters as Jan Vemeer, Franz Kline, and Edward Hopper, as well as from the jazz clubs he frequented and memories of his rural youth. Soon he began incorporating elements of collage in his work. "I started working in collage because I found oil paint so sophisticated, and I didn't want to lose my sense of rawness," Andrews is quoted as saying in *American Visions* magazine. "Where I am from, the people are very austere. We have big hands. We have ruddy faces. We wear rough fabrics. We actually used the burlap bagging sacks that seed came in to make our shirts. These are my textures."

Viewed as 'Outsider' Artist

Andrews steadfastly refused to yield to the trends of the times and insisted on creating work that spoke to those outside the art establishment. His work often featured larger-than-life human figures tied to such socially provocative themes as hands-on labor (an early series was based on the Art Institute's janitors), women's strength, and a prison uprising at Attica state prison in New York. "Whatever it is I do or do not do in the paintings I paint really are attempts by me to communicate to the 'Folks.' While I could write yards on who the 'Folks' are, just let it suffice to say for this time, they are 'us,'" Andrews wrote in *Black Artists on Art*. This approach was frowned upon in the academy, however. In a chronology written by Andrews and published in the catalog for his "Bicentennial Series" he notes under the 1954 heading: "Was rejected for every show, organization or club in the Chicago Art Institute. Rejected for the veterans' exhibition when the only requirement to exhibit was to be a veteran." Andrews supported himself during his Art Institute years by illustrating advertisements for local theater companies and album covers for Blue Note and other record labels. He married photographer Mary Ellen Smith in 1957 and earned his BFA in 1958, while never winning the favor of his professors or peers. "I . . . was determined to remain true to what I felt an artist should be, and that was a human being who happened to paint, sculpt, or etch, never giving up his or her right to remain himself. Needless to say, in the eyes of the school, I was a total failure, and I found that very easy to live with—in fact I gained a certain amount of strength from the academics' utter dislike of what I chose to do, which was natural-looking black and white people from *all* regions of America," he said in *World Artists*.

Benny and Mary Ellen Andrews moved to New York following Andrews' graduation and their first son, Christopher, was born a week after their arrival. The couple eventually had two more children—another son, Thomas, and a daughter, Julia. Smith took an office job to support the family and Andrews stayed home to paint and take care of the children. He also began to mingle with other rising and established artists, including African American painters Bob Thompson and Jacob Lawrence, whose works exhibited a pointed cultural consciousness. As at the Art Institute, entry into the New York art world proved difficult, but Andrews met with some early successes. In 1959, his works were accepted by the Philadelphia Academy's 159th Bi-Annual Exhibition and the Detroit Institute of Art's 13th Biennial of Painting and Sculpture. The following year he had his first one-man exhibition at the Paul Kessler Gallery in Provincetown, Massachusetts, which would become an important supporter of his work.

Andrews' paintings began to sell, and in 1962 he and his family traveled to Mexico for a two-month stay during which Andrews studied the works of Mexican masters. That same year, an exhibit at the newly opened Forum Gallery in New York drew favorable criticism from the *New York Times* and *New York Herald Tribune*. One-man exhibitions, group shows, sales, and visits to Mexico came more frequently after this time, and in 1966 Andrews accepted a teaching position at New York's New School for Social research. He was growing increasingly concerned about what he saw as the marginalization of African American artists by the mainstream art community, however. In 1968 he participated in "New Voices: 15 New York Artists" at the American Greeting Gallery in New York, the nation's first major exhibition of African American artists (the exhibit was later expanded to 30 artists and traveled nationwide). Despite the widespread attention the exhibit drew, Andrews felt larger, more established institutions were neglecting African American artists. That same year, he participated in protests against the Whitney Museum of American Art's "Artist of the Thirties" exhibit, which included no African American artists.

Founded Activist Organization

The following year, Andrews helped found the Black Emergency Cultural Coalition (BECC) to protest the "Harlem on My Mind" exhibit at New York's Metropolitan Museum of Art. While the exhibit featured African-American artists, the BECC was concerned that no black historians or scholars had helped organize the show. The coalition convinced the Whitney to launch an exhibition of African American artists, but ultimately disapproved of the way the museum organized the exhibit and launched a boycott. Fifteen of the 75 artists chosen for the show withdrew in sympathy. In 1971, 50 artists participated in a "Rebuttal to the Whitney Museum Exhibition" at New York's Acts of Art Galleries, and two years later Andrews curated "Blacks: USA: 1973" at the New York Cultural Center.

Andrews joined the faculty of Queens College in New York in 1969 and began writing art criticism, commencing

with a 1970 essay for the *New York Times* titled "On Understanding Black Art." In addition, he launched art programs in prisons and led a volunteer program at the Society for Prevention of Cruelty to Children. From 1982 to 1984 he served as visual arts director for the National Endowment for the Arts, where he established additional outreach programs. Andrews realized he had a knack for arts administration, but found the work distracted him from his true mission. "I hated to leave the NEA," Andrews told Joy Hakanson Colby of the *Detroit News*. "But I couldn't stay with that job and be a painter, too." Andrews and Smith divorced in 1976, and ten years later he married artist Nene Humphrey.

Recognition Grew

Throughout the 1980s and 1990s, Andrews drew increased recognition for his work, with his paintings and collages appearing in the collections of more than 20 museums across the United States. In 1990, the talent of Andrews' father and his influence on his son was recognized in "Folk: the Art of Benny and George Andrews," a traveling exhibition, which originated at the Memphis Brooks Museum of Art in Memphis, Tennessee. Andrews also began to illustrate children's books, many with themes centering on strong, black women. "The emphasis is on family and love," Andrews told the *Detroit News*' Colby of the books *Sky Sash so Blue*, *The Hickory Chair* and *Pictures for Miss Josie*.

In the new millennium, Andrews set up the Benny Andrews Foundation to assist young African American artists and institutions dedicated to African American art. The Foundation secures works by prominent African American artists for smaller galleries that cannot afford them and teaches young artists how to prepare portfolios, conduct interviews, and otherwise navigate the art world. "A lot of African American artists don't extend the same kind of help they got to young artists on the way up," Andrews told Colby. "It should be like a relay with the baton being passed along."

As for his own success, Andrews attributed it early on to what he called "craziness," which might be interpreted as a defiance of mainstream pressures. "Hell, I knew when I started back in 1971 with [the painting] *Symbols* that unless I took an approach that was crazy I'd never do anything worth looking at," he wrote in the catalog accompanying the "Bicentennial Series." "I guess that's the real reward about all of this. When you're this way, crazy I mean, you can *not* be all the things that most everyone else ends up being."

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Julie Andrews

Perhaps best known for her award-winning roles in the films *Mary Poppins* and *The Sound of Music*, the multi-talented Julie Andrews (born 1935) has been entertaining fans with her singing ever since she was a little girl. Even though she lost her singing voice in the late 1990s, she has continued to delight her fans by writing children's books and taking supporting roles in hit movies.

In his 1983 biography *Julie Andrews*, writer Robert Windeler reflected, "By the time she was 30, Julie Andrews was the best-loved, highest-paid entertainer in the world. With her crystalline, five-octave voice and impeccable demeanor, she was the essence of innocence, the nanny-next-door." However, he noted, her fame "stamped her with an image she would come to hate: wholesome."

Talented From an Early Age

Julie Andrews was born Julia Elizabeth Wells on October 1, 1935 in Walton-on-Thames, a suburb south of London. She was the daughter of Ted Wells, a teacher, and Barbara Morris Wells, an accomplished pianist who was also a piano teacher and part-time pianist for her sister's dance school. Biographers James Arntz and Thomas S. Wilson noted in *Julie Andrews*, "From a very early age, baby Julia was aware of the sound of music. As a toddler, she was already learning tap and ballet from her aunt."

Educated by her father, the little girl was reading and writing by age three. Biographers Arntz and Wilson wrote that the child "displayed such exceptional imagination, intelligence, and musical talent that both parents became convinced she would find success in the world of entertainment."

When Andrews was four years old, her parents divorced and her mother married Ted Andrews, her vaudeville partner. In an attempt to get to know her better, her stepfather began to give her singing lessons. Andrews recalled to Windeler, "I loathed singing and resented my stepfather." However, later in life, she would admit she was grateful that he instilled a sense of discipline and structure.

As World War II began and England was bombed, citizens were often forced to take cover in air raid shelters. The Andrews tried to keep up everyone's spirits by getting people to sing. Now called [Julie], the little girl's voice often stood out, even among the experienced adult singers. In a 1996 interview with the *Saturday Evening Post*, Andrews shared with Earl L. Conn, "For some reason, I had this freakish voice. I was sort of a child prodigy who had a really strong voice and a very large vocal range."



In fact, the biography on the *Julie Andrews* website noted, "To everyone's surprise [she] had a fully developed larynx, perfect pitch and a large four octave vocal range." The website continued, "At the age of eight [she] began to have singing lessons from Madame Lilian Stiles–Allen, who had once been a renowned concert singer."

When Andrews was ten, World War II ended, and she spent much of her time touring with her mother and stepfather. Biographers Arntz and Wilson noted that many theater managers liked family acts, so "eventually [she] changed her last name to Andrews to make the billing simpler." As noted on the *Julie Andrews* website, "On December 5th 1946, [she] performed alone for the first time at London's Stage Door Canteen. The Queen (later the Queen Mother) and the late Princess Margaret were in attendance."

Made Professional Debut

In the fall of 1947, shortly after Andrews turned 12, she made her professional debut in London in a revue called "Starlight Roof." In December of that year, the *Julie Andrews* website noted, she was given a screen test by the British division of Metro–Goldwyn–Mayer. The studio decided against signing her because they said she was "unfilmable."

Andrews went on to perform in other revues and pantomimes, including "Humpty Dumpty" in 1948, "Red Riding Hood" in 1950, and "Cinderella" in 1953. The role in "Humpty Dumpty" was the most significant to her personal life, as she met Tony Walton, whom she would later marry.

Playing in "Cinderella" impacted Andrews' professional life. While doing this role, she caught the eye of the director who was working on the London production of a musical about the 1920s, entitled *The Boy Friend*. The show was to debut in the United States, on Broadway, in New York City. Andrews was offered the lead role and eventually accepted the part. At the age of 18, she joined the cast of *The Boy Friend* and went to New York in August of 1954. The show became an overnight success and Andrews became a star.

A Star in Musical Theatre

After almost 500 performances, Andrews' run in *The Boy Friend* ended, and she took on her next professional challenge. She played Eliza Doolittle in *My Fair Lady*, the musical version of George Bernard Shaw's "Pygmalion." For this role, Andrews was nominated for an Antoinette Perry (Tony) Award and won the New York Drama Critics Award for best actress in a musical. It was during her run in *My Fair Lady* that Andrews married Walton, her childhood sweetheart, who was now a set designer. They would have a daughter, Emma, in 1962.

In 1960, Andrews took on the role of Queen Guinevere in *Camelot* on Broadway. The show ran for two years, and she received another Tony Award nomination. It was during the run of *Camelot* that Andrews was introduced to American comedienne and actress Carol Burnett. The two became good friends, and would later do many television shows and specials together.

In 1962, producer Walt Disney went to see a performance of *Camelot* and was impressed by Andrews' performance. He thought she would be perfect in the production he was working on. Arntz and Wilson noted that Andrews met with Disney "who offered her a choice role in what was to be her first motion picture, *Mary Poppins*." Arntz and Wilson added, "Once Hollywood beckoned, [she] would not return to the stage for more than three decades."

Hollywood

Although Andrews had success on Broadway, she was passed over in favor of "name" actresses when the musicals *My Fair Lady* and *Camelot* were made into films. Her luck changed, however, when she made her screen debut in *Mary Poppins* in 1964. The story of a nanny with magical powers that featured the songs "A Spoonful of Sugar," "Supercalifragilisticexpialidocious," and "Chim Chim Cher–ee" was unique because it mixed real, live people and animation.

For her first feature film, Andrews earned the Golden Globe Award as Best Actress in a musical or comedy in February of 1965, and two months later, she won the Academy Award for Best Actress. Right after *Mary Poppins*, Andrews tackled her first dramatic role, *The Americanization of Emily*, before taking possibly her best-known role.

Biographer Windeler noted that initially, Andrews "did not greet the prospect of playing Maria in *The Sound of Music* with great joy." However, she did take on the role of the singing novice who is sent from the convent to be the governess of the seven von Trapp children. Partially filmed

in Europe and based on a true story, the film featured memorable songs like “I Have Confidence in Me,” “My Favorite Things,” and “Do-Re-Mi.”

As noted on the *Julie Andrews* website, *The Sound of Music* “would end up being one of the most loved movies of all time.” The movie won five Oscars, including Best Picture, and Andrews received a Golden Globe Award for Best Actress. Subsequently, Andrews took a role in yet another musical film, 1967’s *Thoroughly Modern Millie*. Arntz and Wilson commented, “Her first six films were so successful that for nearly a decade [she] held the record as the highest grossing performer in the history of movies.” However, Arntz and Wilson added, “Almost as abruptly, [her] box office temperature plunged.”

Slipped at the Box Office

In 1968, shortly after wrapping up *Thoroughly Modern Millie*, Andrews and her husband divorced. She began work on a new project, *Darling Lili* with producer Blake Edwards, perhaps best known for the *Pink Panther* movies. Arntz and Wilson described the movie as an “entertaining, well-crafted, often-funny, always-beautiful movie musical . . . a notorious Hollywood flop.”

Even though the film did not succeed, the relationship between Andrews and Edwards did. Although both were divorced with children from their previous marriages, the couple married in 1969. Andrews shared with Conn, “You try harder and are more realistic with a second marriage . . . We vowed when we married that this we would take a day at a time—not have any fantasies that sort of precluded the realities.” The couple adopted two daughters, Jeanna and Amy, and even though Andrews would continue to perform, family would be the priority.

Andrews did several variety shows and specials in the late 1960s and early 1970s, including “Julie and Carol at Lincoln Center” and the television series, “The Julie Andrews Hour.” She also did a concert of Christmas songs, performing with the London Symphony Orchestra, and gave concerts where she would perform most of her Broadway and Hollywood hits.

In addition to acting and singing, Andrews worked on another talent, as a children’s author. Using the pen name Julie Edwards, Andrews wrote her first two books. *Mandy* was published in 1971, and *The Last of the Really Great Whangdoodles* in 1974.

Andrews did continue acting, however, and she worked on many of her husband’s projects. She played Dudley Moore’s girlfriend in *10* and had a somewhat notorious part in the movie *S.O.B.* (Standard Operating Bull), where she had a brief nude scene. Biographers Arntz and Wilson called it “one of the most talked-about events of her career.” They added that “[her] willingness to take on this relatively small role, disrobe, and then endure the inevitable press frenzy, [was] proof positive that she and [Edwards] have a loving, highly supportive relationship, as well as a healthy sense of humor.”

In 1982, Andrews received high marks for her performance in *Victor/Victoria*, a musical comedy about a female

singer who impersonates a man impersonating a woman, so she can find work in a night club. Andrews earned another Golden Globe Award for Best Actress in a musical or comedy.

In 1986, Andrews received great reviews for her role as a concert violinist stricken with multiple sclerosis. Biographers Arntz and Wilson described *Duet for One* as “a thoughtful, beautifully crafted film” where Andrews gave her “finest dramatic performance.”

Triumphant Return to Broadway

In 1995, Andrews returned to Broadway in what she described to Conn as her “big, new adventure.” She and her husband collaborated on the stage version of her hit movie *Victor/Victoria*, with Edwards as the director. It was a demanding role, and Andrews was in almost every scene. Doing eight shows per week and performing eight numbers per show did take a toll on Andrews, and she missed several performances due to illness.

Andrews caused a bit of controversy when she declined a Tony award nomination for her role in *Victor/Victoria* after she was the only one with the show who was recognized. As noted by Belinda Luscombe of *Time*, Andrews told a matinee crowd at a performance, “I have searched my conscience and my heart, and I find that I cannot accept this nomination—and prefer to stand with the egregiously overlooked.” Luscombe added that the controversy caused ticket sales to the show to dramatically increase.

Near the end of her two-year run with *Victor/Victoria*, Andrews was diagnosed with a non-cancerous growth on her vocal cords. She wrapped up the musical in June of 1997, and had surgery shortly afterwards. Even though she had been told her vocal cords would not be compromised, Andrews lost her singing voice.

Lost Singing Voice

As recounted by *People Weekly*, Andrews told television reporter Barbara Walters, “I went in for a routine procedure that I was told would not be threatening to my vocal cords. And since then . . . I’ve just been unable to sing.” Stepdaughter Jennifer Edwards added, “She said that when she lost her voice, she had lost her identity.” Ultimately, the *People Weekly* article noted, Andrews became depressed and “underwent grief therapy at Sierra Tucson, an Arizona rehab clinic noted for treating celebrity clients.”

Andrews was bolstered by the support and love of her family, and threw herself into other projects. She told Sean M. Smith and Jac Chebatoris of *Newsweek*, “It was a tremendous setback. But I’m one of those people who see the glass as half full rather than half empty. And in truth, it seems I’ve never been busier.” Early in 2000, Andrews filed a lawsuit against her doctor and his associates. Later that year, she accepted an undisclosed settlement and dropped the lawsuit.

Still Entertained Her Fans

As Andrews shared with *Newsweek*, despite the loss of her singing voice, she kept busy with many projects. In 1998, she appeared in a stage production of *Dr. Dolittle* in London. As recounted on the *Julie Andrews* website, she performed the voice of Polynesia the parrot and “recorded some 700 sentences and sounds, which were placed on a computer chip that sat in the mechanical bird’s mouth. In the song “Talk To The Animals,” Polynesia the parrot even sings.”

Andrews also returned to her writing. *Little Bo: The Story of Bonnie Boadicea* was published in 1999. She also made the *Dumpy the Dump Truck* series a family affair, as she wrote the books with her daughter, Emma Walton Hamilton, which were in turn illustrated by her ex-husband, Tony Walton. Andrews also collaborated with old friends. In 1999, she teamed up with James Garner to make *One Special Night*, a television movie for CBS. In 2001, Andrews and Christopher Plummer worked together for the first time since making *The Sound of Music*, when they appeared in a live broadcast of the play *On Golden Pond*.

In addition to entertaining her fans, Andrews worked on behalf of many charities, including Operation USA, UNICEF (United Nations Children’s Fund), and Save the Children. She received many honors for her charity work as well as for her contributions to entertainment. In 2000, she was made a Dame Commander of the British Empire by Queen Elizabeth II. In 2001, she received an Honor Award from the John F. Kennedy Center for Performing Arts, in Washington, D.C. She also received a 2002 Common Wealth Award of Distinguished Service, and was recognized for “bringing joy and inspiration to audiences of all ages.”

Andrews also returned to the big screen in a big way in 2001. *The Princess Diaries* told the story of a gawky teenager who learned that her deceased, long-lost father was a prince of a small European country, and she was now the heir, if she wanted to be. Andrews played her grandmother, the queen, who wanted to transform her into a crown princess. Richard Natale of *Variety* wrote, “Thirty-seven years after Walt Disney transformed her into an instant movie star in *Mary Poppins*—and Oscar winner to boot—[Andrews]

returned to the studio this year with another \$100 million winner.”

The year 2004 was also a busy, successful movie year for Andrews. She appeared in two movie sequels playing queens in both. She reprised her role as Queen Clarisse Renaldi in *The Princess Diaries 2: Royal Engagement*, and also starred as the voice of Queen Lillian in *Shrek 2*. And on December 14, 2004, everyone’s favorite magical nanny was re-introduced to audiences as the 40th anniversary edition DVD of *Mary Poppins* was released. The DVD featured both commentary and a musical reunion of Andrews and her co-star, Dick Van Dyke.

Biographers Arntz and Wilson noted that her friends and family consider Andrews “warm, sensitive, bright, upbeat, and funny.” In addition, she is a successful author, dedicated to her charities, and a fine of fine arts. Arntz and Wilson concluded that Andrews “is celebrated around the world for a remarkable career encompassing stage, film, television, recordings, and the concert stage.”

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B

Peggy Bacon

American artist and writer Peggy Bacon (1895–1987) was primarily known for her witty caricatures and satires of famous figures of the 1920s and 1930s. She wrote and illustrated numerous books, illustrated dozens of books by others, and produced drawings, paintings, pastels, and prints. She worked as a graphic artist and contributor to numerous magazines, taught for more than thirty years, and won numerous awards and honors.

Bacon enjoyed a long and distinguished career. Best known for her humorous caricatures and good-natured satires of the famous and infamous of her day, she also wrote and illustrated numerous children's books and books of short stories and poetry. She worked as a graphic designer and published her work in magazines such as *Vanity Fair*, *Harper's Bazaar*, *Mademoiselle*, *Dial*, *Vogue*, *The New Yorker*, and *The Yale Review*. She illustrated some forty books by others and had a teaching career that spanned more than thirty years. Her drawings, paintings, and prints were frequently exhibited across the nation (27 one-person shows in New York alone), and her output was prolific. She produced many prints of her etchings, lithographs, and drypoints (her favorite medium), countless drawings, and more than 100 pastels (including 35 caricatures). Her work is housed in many museums, including the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Brooklyn Museum.

Early Life

Margaret Frances (Peggy) Bacon was born on May 2, 1895 to Charles Roswell Bacon and Elizabeth Chase Bacon, both artists, in Ridgefield, Connecticut. Her father painted landscapes and figures and her mother was a miniaturist. Bacon had two younger brothers who both died in infancy, so she was raised an only child. She had a close relationship with her parents, who were both well read and shared with Bacon their love of art and fine things. She and her parents spent several winters in New York, and her father, whose work was exhibited in the city, took Bacon to many galleries. During 1904 to 1906, Bacon lived in France, mostly in Montreuil-sur-Mer but also in Paris and Pas de Calais, and for a brief time in London. In an interview with Paul Cummings for the Smithsonian Institution's Archives of American Art, Bacon recalled that, though her family was not affluent, "We had an extraordinary amount of amenities and delicacies even and delights, considering that they were poverty-stricken. The food was marvelous, very gourmet food. And there were quantities of books, endless books arriving."

Bacon had a somewhat sheltered youth and was usually accompanied by a governess, except for the winter of 1902, which she spent in Nassau, Bermuda. On the boat going over, her mother contracted typhoid fever and was delirious by the time they arrived. Seven-year-old Bacon had no one to take care of her. Her father and grandmother arrived not long after, but they were soon quarantined with her mother, and Bacon took advantage of her freedom and explored the island. In Nassau she found other children to play with, which was different from her regular routine of living with her parents, many of whose friends were childless.

A Precocious Talent

Bacon began drawing early (around eighteen months), and was writing and illustrating books by the age of ten. Her mother did not believe in school so Bacon had tutors, but she studied only subjects that interested her: Latin, Greek, mythology, ancient geography, and ancient history. It was not until the age of fourteen, when wealthy family friends paid for her to attend boarding school—the Kent Place School in Summit, New Jersey—that she learned mathematics. She graduated in 1913, at which time she chose to study art. It was also in 1913 that her father committed suicide. He had overcome alcoholism using hypnosis, but had experienced subsequent bouts of suicidal depression, which eventually led to his death.

At age 18, Bacon was sent to the School of Applied Design for Women. She did not like the school, and after a few weeks refused to return. The next year Bacon took a landscape class on Long Island with Jonas Lie. The following winter she enrolled in the New York School of Fine and Applied Arts and continued taking private classes with Lie, who arranged for her first one-person exhibition in 1915. Bacon studied at the New York School of Fine and Applied Arts until 1915, when she began at the Art Students League, where her parents had met. There, from 1915 to 1920, she trained under George Bellows, Kenneth Hayes Miller, Andrew Dasburg, and John Sloan, the latter of whom was a great influence on her. In 1915 she caught the measles and returned home to Ridgely, where, under quarantine, she wrote her first book *The True Philosopher and Other Cat Tales*.

First Book Published, Held First Major Show

During the summers of 1915 and 1916, Bacon studied painting in the seaside town of Provincetown, Massachusetts, under Charles W. Hawthorne and B. J. O. Nordfeldt, respectively. It was in 1917, however, that Bacon taught herself drypoint, a printmaking technique in which the artist uses a sharp stylus to draw directly on a copper plate, creating a “burr” of copper on each side as scoring through the metal occurs. The burr holds additional ink during the printing process, which provides a unique velvety richness to the finished print. It was a style for which she would become famous. In 1919 she served as the assistant editor at the Art Students League of a spoof publication, *Bad News*, whose editor was Edmund Duffy. Meanwhile, *World Magazine* published some of Bacon’s drypoints. *The True Philosopher and Other Cat Tales*, which included thirteen early drypoints, was published in 1919. Her drypoints were also shown at the Painter-Gravers of America and the Society of Independent Artists, both in New York. That summer Bacon attended summer school in Woodstock, New York, where she and fellow student Alexander Brook, whom she had gotten to know the previous year at the Art Students League, fell in love and became engaged.

On May 4, 1920, Bacon and Brook married. They moved to London, where their daughter, Belinda, was born. They soon returned to the United States, settling near Woodstock, New York. Bacon and Brook both became

active in the Woodstock artist colony up to the mid-1920s. Bacon abandoned painting in favor of black-and-white drawing and drypoint, and in 1922 Bacon’s first major drypoint show was held at the Joseph Brummer Gallery in New York, part of a joint show with her husband, who exhibited his paintings. That same year their second child, Alexander Brook, Jr. (Sandy), was born. Adding to the eventfulness of 1919, William Murrell published *Peggy Bacon*, the first monograph on the artist. After 1923 Bacon and her family began living in New York City, but usually spent summers elsewhere.

Won National Attention

New Republic magazine purchased the print and plate for Bacon’s drypoint “The Promenade Deck,” in 1924 and published it in a portfolio, *Six American Etchings*, which included the etchings of artists John Sloan, Kenneth Hayes Miller, John Marin, Ernest Haskell, and Edward Hopper’s “Night Shadows.” In 1925, Bacon had two one-person exhibitions at the Montross Galleries and her second book, *Funerealities*, was published by Aldergate. It was a collection of her poems and drypoints. The Philadelphia Sesquicentennial Exposition, Department of Fine Arts, awarded her its bronze medal in 1926. A year later Bacon became one of the original 12 members of the American Printmakers group and Macmillan published *The Lion-Hearted Kitten and Other Stories*, a children’s book written and illustrated by Bacon. At this time Bacon began drawing satirical color portraits using pastels (she produced almost 100 pastels in her life, including 35 caricatures).

In 1928, Bacon mounted a one-person exhibit at The Intimate Gallery in New York, created by Alfred Stieglitz. She also saw the publication of *Mercy and the Mouse and Other Stories* by Macmillan. In that same year she produced her first lithographs. Lithographs are created when the artist draws directly on a flat stone or prepared metal plate with a greasy crayon, then dampens and inks the surface, causing the ink to be repelled from the wet areas but to stick to the greasy areas, which is then transferred to paper. While she experimented with her art, Bacon continued to write, publishing *The Ballad of Tangle Street* with Macmillan. The same year she executed her first etchings. The process involves covering a metal (usually copper) plate with a resinous, acid-resistant substance (called “the ground”), over which the artist then draws with a sharp needle, removing the ground in those areas. The plate is then placed in an acid bath, which eats away the exposed lines, or etches them. Once the plate is inked and wiped, ink is left in the etched grooves. The plate is placed on damp paper and put through a printing press, forcing the paper into the inky grooves. Bacon made numerous prints of her etchings in the 1930s.

Won Guggenheim Fellowship

During this time, Bacon also worked as a commercial artist. She illustrated and wrote for many magazines, including *Vanity Fair*. In 1931, Bacon’s *The Terrible Nuisance and Other Tales and Animositys*, both of which she wrote and illustrated, were published by Harcourt. That summer she and her family moved to Europe to live for the summer on a

travel fellowship her husband had won from the John Simon Guggenheim Memorial Foundation. They had been spending summers in Cross River, Westchester County, New York, since 1927, and—except for their time in Europe—continued to do so until 1937. In 1933 Harcourt published *Mischief in Mayfield*. It was the next year in which Bacon received her own Guggenheim fellowship. She became the first person who was permitted to use the money for purposes other than travel, choosing instead to fund work on the 39 black-and-white satirical portraits that she collected in *Off With Their Heads!*, published by McBride the same year. She then began a project for the *New Republic*, producing a series of caricatures of prominent Washington, D.C. figures, including Franklin Delano Roosevelt and other New Dealers. She did caricatures for other magazines as well, such as *Stage* (Noel Coward) and *American Mercury*. McBride published Bacon's *Cat-Calls* in 1935, a book which Bacon both wrote and illustrated. In this year she also began teaching at the Art Students League.

In addition to her stint at the Art Students League, Bacon taught at several other places, including Fieldston School, the School for Social Research, Stella Elkins Tyler in Philadelphia, the School of the Corcoran Gallery of Art in Washington, D.C., New York's progressive preparatory school Birch Wathen, and Hunter College. She also taught at two summer camps and spent three summers at the School of Music and Art in Stowe, Vermont.

In 1938 Bacon and her husband separated, and they finalized their divorce in 1940. The Associated American Artists held a major retrospective of Bacon's work and the National Academy of Arts and Letters gave her a grant of \$1,000 to further her creative endeavors in 1942. In 1945, *Starting from Scratch*, written and illustrated by Bacon, was published by Messner. Bacon was awarded the American Artists Group Alan Dunn Prize in 1952 for "All Together," a drypoint piece. In the same year she experimented with another art medium, beginning to create water-based mixed-media pieces. Bacon stopped printmaking in 1953, but from 1950 to 1970 she wrote and illustrated another six books of her own, illustrated more than twenty books written by others, and also wrote a mystery novel, *The Inward Eye*, that won the 1953 Edgar Allan Poe Mystery Award for best novel. She was elected to the National Institute of Arts and Letters in 1956, holding the post of vice president in 1960 and 1962. She returned to oil painting in 1958.

In December 1961 Bacon moved to Cape Porpoise, Maine, to be near her son and his family. The National Academy of Design awarded her a certificate of merit in 1963. Despite a serious degradation of her vision, she continued painting, mainly scenes of rural daily life. Her final lithograph was published in 1975, the same year a retrospective exhibit of her work was held at the Smithsonian's National Collection of Fine Arts, which made her the first living woman to be given a retrospective there. In 1980 Bacon won the American Academy and Institute of Arts and Letters Gold Medal for her lifelong contribution to illustration and graphic art. She died at the age of 92 in Cape Porpoise on January 4, 1987.

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Roger Nash Baldwin

Roger Baldwin (1884–1981) began his career as a social worker and, over the course of a seven-decade career, became one of the foremost figures associated with the protection of civil rights. Baldwin co-founded the National Civil Liberties Bureau in 1917, which grew into the American Civil Liberties Union three years later. Either personally or in his official position as head of the ACLU, Baldwin was associated with several high-profile legal cases focusing on civil liberties, including the well-known Scopes Monkey Trial.

Baldwin was born into a wealthy, socially progressive family in Wellesley, Massachusetts, on January 21, 1884, the oldest of six children. His father, Frank Feno Baldwin, was a leather merchant, and his mother, Lucy Cushing Nash, a feminist. Their relatives included Pilgrims who arrived on the Mayflower, a general in George Washington's army, and the founder of the Boston Young Men's Christian Union. Baldwin was introduced to ideas on social reform through the Unitarian church his family attended as well as from his family and their influential friends, who included the writer Ralph Waldo Emerson, the celebrated attorney and Supreme Court Justice Oliver Wendell Holmes, and the educator and civil rights leader Booker T. Washington.

Turned to Social Work

Baldwin graduated from Wellesley High School and entered Harvard University in nearby Boston, Massachusetts, in 1901. There, he became even more immersed in progressive matters of the day, volunteering at the Cambridge Social Union, which offered adult education to

workers, and helping to organize the Harvard Entertainment Troupers, which provided musical performances for the poor. Following graduation from Harvard in 1905, Baldwin returned to Harvard, at the urging of attorney and family friend Louis Brandeis, to pursue a master's degree in social work. Brandeis then helped Baldwin secure a job running a settlement house in St. Louis, Missouri, and helping establish a sociology department at Washington University there.

In 1907, Baldwin resigned from the university in order to serve as a probation officer in the city's juvenile court system. In 1910 he became involved with the St. Louis Civic League, an urban reform organization that fought for control over billboards and stricter air pollution regulations. There, Baldwin also worked to reform the ballot initiative, referendum, and recall process to give the public a greater voice in governmental affairs. He eventually became the group's director. In 1914, as World War I began in Europe, he announced his status as a conscientious objector and joined the American Union Against Militarism (AUAM), an organization that viewed prosecution of those who refused to submit to the military draft as a violation of the United States Constitution's protection of the "sacred liberty of conscience."

Baldwin remained dedicated to reforming the juvenile justice system as well, and in 1914 co-authored a textbook, *Juvenile Courts and Probation*, which promoted "the training of the child to make him as good a member of society as possible. Every disposition should be based on the idea of what is best for the child's welfare," according to Robert C. Cottrell's biography, *Roger Nash Baldwin and the American Civil Liberties Union*.

While in St. Louis, Baldwin attended a speech by noted anarchist Emma Goldman, which affected him profoundly. "Here was a vision of the end of poverty and injustice by free association of those who worked, by the abolition of privilege, and by the organized power of the exploited," Baldwin recalled, as quoted by Cottrell. He developed a collegial association with Goldman and, based both on this affiliation and the onset of the war, began to supplement his reformist ideas with those based on more radical ideologies.

Jailed for Refusing Draft

Baldwin returned east in 1917, maintaining his association with AUAM in his new home of New York City. After the United States Congress issued a declaration of war on April 2, 1917, Baldwin became deeply involved in the AUAM's new Civil Liberties Bureau (CLB), established as a clearinghouse for information on conscientious objectors. On October 1 of that year, Baldwin and the CLB officially split with the AUAM to form the separate National Civil Liberties Bureau. The new organization not only collected information on conscientious objectors, but provided them with legal counsel and fought for their constitutional rights.

The United States government kept a close eye on the NCLB, despite Baldwin's attempts to garner support for his work in president Woodrow Wilson's administration. On October 9, 1918, Baldwin was arrested for violation of the Selective Service Act after refusing to appear before the draft board. His one-year sentence drew significant media atten-

tion. Due to a clerical error and time off for good behavior, Baldwin served ten months, during which time he established educational and entertainment programs for inmates and lobbied prison official for physical improvements to the facility.

On August 8, 1919, soon after his release from prison, Baldwin married Madeline Doty, a well-known journalist, lawyer, prison reform activist and feminist, in a civil ceremony in New York. Following a honeymoon in the Adirondack Mountains, the pair, who vowed to observe an equal partnership unbound by the constraints of monogamy, settled into an apartment in New York's Greenwich Village. Baldwin did not stay put long, however. Soon, he set out to better understand the common worker by serving as an itinerant laborer, an experience that helped bolster his increasingly radical-leaning political views.

Founded ACLU

Upon Baldwin's return from his sojourn, he met with the NCLB to discuss the organization's direction in light of the increased government pressures on communists and other left-leaning political activists during the ongoing "Red Scare." On January 20, 1920, the group was renamed the American Civil Liberties Union, charged with unflinching support of free speech, religious freedom, the right to a fair trial, the right to assembly, racial equality, and all other protections granted by the First Amendment to the United States Constitution. Baldwin was named director.

The ACLU quickly aligned itself with the National Association for the Advancement of Colored People (NAACP) to condemn violence against African Americans perpetuated by the Ku Klux Klan. In 1931, the organization published *Black Justice*, a report on the systematic denial of civil rights to blacks in the United States. Years later, the ACLU would draw criticism from the NAACP for defending the right of the Klan to assemble peaceably. Jewish groups expressed similar disapproval when the group defended the right of automaker Henry Ford to publicize his anti-Semitic views. In these and other instances, however, the ACLU championed open discourse as opposed to suppression or censorship.

Baldwin's position put him at the center of several high-profile trials centered on free speech. In 1925, the ACLU defended John Thomas Scopes, a science teacher in Tennessee who was arrested for violating a state law prohibiting the teaching of evolution in public schools. The case came to be known as the Scopes Monkey Trial, a moniker coined by journalist H.L. Mencken which, according to Cottrell, was based on Baldwin's observation that the trial pitted "the Good Book against Darwin, bigotry against science, or as popularly put, God against the monkeys." Although Scopes was eventually convicted and fined \$100 (the fine was later overturned on a technicality), the case raised the public prominence of Baldwin's organization and helped solidify its mission. The organization was involved in several subsequent key cases, including the Dennett case, in which the ACLU challenged censorship of public discussions on birth control and sexuality, and a successful push to overturn the U.S. Customs Department ban on James

Joyce's novel *Ulysses*. On the heels of these cases, Baldwin and the ACLU stepped up its fight against censorship of various forms of speech, including books, plays, radios, and films.

Baldwin also became personally involved in another highly publicized case, the trial of Italian immigrant anarchists Nicola Sacco and Bartolomeo Vanzetti. The pair was accused of committing felony murder during a bank robbery. While never certain whether they were associated with the crime, Baldwin was convinced the pair's prosecution was based on their nationality and political affiliation. His efforts were less successful in this instance. Sacco and Vanzetti were found guilty and executed on August 23, 1927. In the early 1930s the ACLU participated in the defense of the Scottsboro Boys, a group of nine young African American men accused of raping two white women on a train near Paint Rock, Alabama. Because the lead defense was provided by a communist organization, Baldwin and his organization were painted in much of the media as communist sympathizers. The convoluted trial resulted in the release of four of the defendants, the imprisonment of the rest and a damaged reputation for Baldwin and the ACLU outside of leftist circles.

Turned to International Issues

Since founding the ACLU, Baldwin attempted to promote a focus on international, as well as domestic, issues of concern. Unable to sway his group in that direction, Baldwin became personally involved in several international organizations, most notably the International Committee for Political Prisoners and the American League for India's Freedom, both of which he helped establish. In 1926, he took a leave from the ACLU, dedicating much of his time to the ICPP. He spent three months in Russia in 1927 and his positive observations of the country's communist government there were collected in his 1928 book *Liberty under the Soviets*.

At home, the ACLU entered the 1930s with an expanded agenda: increased support for African American and Native American civil rights campaigns; immigrants facing government harassment or deportation; and individuals facing suppression, intimidation or violence due to their race or religion. Police interrogation practices and compulsory military training also became more central concerns. The organization's work in these areas influenced public policy on police conduct, the rights of workers to unionize, and the restoration of tribal autonomy to Native Americans.

The Great Depression and the growing threat of fascism in Europe further cemented Baldwin's radical political views, and he became active in the League Against War and Fascism and several organization that supported the anti-fascist, revolutionary forces in the Spanish Civil War. Baldwin's personal life underwent upheaval during this time as well. He and Doty, long separated, divorced in 1935, and on March 6, 1936, Baldwin unofficially wed Evelyn Preston, a labor activist from a wealthy family. The pair lived in adjoining townhouses on West 11th Street in New York, along with Preston's sons and, later, the couple's daughter.

Changed Views on Communism

By the 1940s, with the Soviet government becoming more closely allied with the Nazis in Germany, Baldwin and the ACLU began to distance themselves from communism. In February 1940, the organization passed a resolution barring communists and members of other totalitarian organizations from its board. During World War II, the ACLU became one of the few organizations to lobby for the rights of the 110,000 Japanese and Japanese-Americans forced from their homes and placed in U.S. government-sponsored relocation camps. The ACLU also continued its steadfast defense of free speech of all stripes, even as fascist and Nazi rhetoric reached its height.

As his tenure as ACLU director neared its close, Baldwin finally made inroads with the presidential administration, then under Harry Truman. In 1947, General Douglas MacArthur, head of the U.S. War Department, invited Baldwin to advise the administration on civil liberties matters in post-war Japan. Baldwin was invited to conduct similar work in West Germany the following year.

Baldwin retired as ACLU director in November 1949, although he remained active in the organization and continued to work tirelessly for the protection of civil rights for the rest of his life. He took an active role in one of the ACLU's most controversial cases, a 1977 defense of the American Nazi Party's right to stage a march in Skokie, Illinois. A federal court ultimately found the city ordinances designed to prevent the march unconstitutional. He also conducted international civil liberties work through the United Nations and from 1950 until 1965 served as chair of the International League for the Rights of Man. Jimmy Carter recognized Baldwin's efforts with a Presidential Medal of Honor in 1981. The citation stated, according to Cottrell, "Roger Nash Baldwin is a leader in the field of civil right and a leader in the field of civil liberties. He is a national resource, and an international one as well, an inspiration to those of us who have fought for human rights, a saint to those for whom he has gained them."

Baldwin died of heart failure on August 26, 1981, at the age of 97. Before his death he prepared a statement to be read at his funeral in which, according to Cottrell, he succinctly summarized his achievements: "If I have stood for anything distinctive it is for my consistency in sticking to the principles I so profoundly believe in—nonviolence, freedom, equality, law, and justice."

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Etta Moten Barnett

African American singer and actress Etta Moten Barnett (1901–2004) was perhaps best known for her signature performance in the title role of George Gershwin's *Porgy and Bess*. But her long and fascinating life was filled with other remarkable accomplishments, such as being the first African American performer to sing at the White House and breaking color barriers in Hollywood. She later became active in civic pursuits, represented U.S. presidents in Africa, and was a noted patron of the arts.

Sang Her Way Through School

Barnett was born on November 5, 1901, in Weimar, Texas. She was the only child of Ida Norman Moten and the Reverend Freeman F. Moten. Her father was an African Methodist Episcopal (AME) minister and her mother was a schoolteacher. Because young ministers were frequently transferred, Barnett went to various elementary and secondary schools in Texas, California, and Kansas. Her vocal talent evidenced itself early on, and she was singing in the church choir (as well as teaching Sunday school) by the age of ten. Barnett's mother constructed a pink and white box so that her daughter would be tall enough to comfortably participate, and Barnett remembered it fondly in a 1942 interview cited by *Jet*. "To this day, I can't remember anything quite so wonderful as standing on that box singing hymns out over the heads of people."

Barnett continued to sing as a teenager, both in school and church choirs. During that time, she also made her professional debut with the Jackson Jubilee Singers. The group consisted of a pianist, four male singers, and two female vocalists, and traveled to small towns on the Chautauqua circuit in the summers. It was an excellent way for Barnett to develop her instrument and earn money for college simultaneously.

College, however, was put on hold, as Barnett married Curtis Brooks when she was just seventeen. The couple moved to Oklahoma and had four children (one died at birth) before Barnett spurned convention by divorcing her husband six years later. Even more astonishing for the time, she left her children with their doting grandparents in Kansas City and enrolled as one of only 150 African American students out of the 6,000-member student body at the University of Kansas at Lawrence.

In order to help finance her studies, Barnett reunited with the Jackson Jubilee Singers in the summers and conducted a church choir on the weekends back in Kansas City. At the university, she studied drama and voice, along with education (as a sort of insurance). She had her own radio program at school, and formed a vocal quartet. And despite the obstacles and racism that African Americans faced in those days, Barnett's talents were encouraged and much admired. Her senior recital drew a crowd of 1,000 people



and resulted in an invitation to join the prestigious Eva Jessye Choir in New York City. So after Barnett received her BFA in 1931 at the age of 30, she headed for the Big Apple.

Broke New Ground

On her way to New York, Barnett stopped in Chicago, Illinois. There, she met the founder of the Associated Negro Press, Claude Barnett. He had many connections through his work with the wire service, and was very helpful to her throughout her career. Barnett later recalled to the *Hannibal Courier-Post*, "My whole life has been about good friends, and being in the right place at the right time. And the newspapers were very good to me because Claude Barnett was a fine and very well-liked man. Wherever I went, I had letters of introduction to somebody." The couple married in 1934.

Her future husband was not her sole admirer, however. Only two weeks after Barnett's arrival in New York, Eva Jessye (the choir director) commended the young singer's talents to Broadway. Barnett first appeared in the short-lived *Fast and Furious*, and then was cast in *Zombie*. *Zombie* ran for two months in New York before going on the road. The show closed in California in 1932, and Barnett was poised to make her mark in Hollywood.

Barnett began her Hollywood career dubbing vocals for such established actresses as Barbara Stanwyck and Ginger Rogers. Then, she made a splash with her groundbreaking appearance in *Gold Diggers of 1933*. Barnett was cast as an attractive war widow, rather than a domestic

worker, an unprecedented event for a black actress of the time. (She did not initially receive screen credit for the role, however). Delighted to witness the toppling of a despised stereotype, black audiences lined up to see the picture and the African American press hailed Barnett as “The New Negro Woman.”

Barnett’s next movie was 1933’s *Flying Down to Rio*, in which Fred Astaire and Ginger Rogers appeared together for the first time. Barnett sang “The Carioca,” which was nominated for an Academy Award, and received her first screen credit. Indeed, her popularity was such that the studio often gave her top billing when the film was shown in African American neighborhoods. Both movies gave Barnett the prominence that earned her a place on the lecture circuit, and even attracted the attention of U.S. president Franklin D. Roosevelt. In 1934, she broke boundaries once again when she became the first African American woman to perform at the White House, singing “Forgotten Man” from *Gold Diggers of 1933*, at Roosevelt’s birthday party.

Although her color kept Barnett from becoming a legitimate studio star in the 1930s, she undoubtedly had the requisite charisma, talent, and looks. As good friend Dorothy Johnson explained to the *Hannibal Courier-Post*, “Etta had a flair for the dramatic. She had such a carriage and stage presence that if she walked into a room and you didn’t know her, you would say, ‘Who is that?’ ” Thus, despite the limitations that rampant racism presented, Barnett’s prestige and popularity continued to increase.

Porgy and Bess Until Denmark

Legend has it that George Gershwin wrote the role of Bess in his Broadway musical, *Porgy and Bess*, with Barnett in mind. Whether or not this was the case, he certainly auditioned her for the part in 1935. As the part was written for a soprano, contralto Barnett thought it too high for her. *Jet* quoted her recollection of the time as, “[Gershwin] told me I was Bess, that I had the verve and the looks he wanted.” Nonetheless, Barnett did not play Bess in the original production.

Luckily for posterity, Barnett changed her mind about the role when *Porgy and Bess* was revived on Broadway in 1942. The part became the one for which she was most famous, and she played it on the Great White Way, and then on tour, until 1945. (After her 1943 performance at the Kansas City Music Hall, her alma mater awarded her its prestigious Citation of Merit). The show was not without its cost, however, as Barnett had a cyst removed from her throat in 1947, and later blamed the strain of singing the soprano role for having damaged her voice.

In addition to *Porgy and Bess*, Barnett kept busy throughout the 1930s, 1940s, and early 1950s. Other Broadway shows included *Sugar Hill* and *Lysistrata*. She also performed in concerts and music festivals all over the United States and in such countries as Canada, Argentina, Brazil, England, and many African nations. Additionally, she stayed active on the lecture circuit, speaking at many black colleges and universities. Barnett’s musical career finally wound down in 1952, when she gave her last formal

recital in Denmark. But the trailblazing performer was a very long way from retirement.

Happily Married

Barnett’s second marriage was a long and active one. *Ebony* quoted her referring to the match as “a 33-year legal love affair.” Claude Barnett was distinguished and highly connected, and the couple forged an activist partnership that blossomed even more as her stage career declined. One of their special interests was Africa, and they made many trips to the continent, both in a private capacity and as representatives of the United States. Among their official visits were trips to the independence ceremonies of Ghana, Nigeria, Zambia, and Lusaka, and a journey to the 1960 inauguration of Ghana’s first president. Along the way, they began to compile what was to become one of the largest and finest privately owned collections of African artifacts in the world.

As her husband’s health began to fail in the mid-1960s, Barnett started to spend more time closer to their Chicago home. She hosted a radio program entitled “I Remember When with Etta Moten,” occasionally sang locally, and immersed herself in such civic outlets as the Chicago Lyric Opera, the DuSable Museum of African-American History, and the National Conference of Christians and Jews. Claude Barnett passed away in 1967, but his saddened widow had miles to go before she slept.

Ever Active

After her husband’s death, Barnett continued to be active in civic pursuits and as a patron of the arts. She also maintained her interest in Africa and became more involved in women’s issues. Moreover, she remained on the lecture circuit, gave poetry readings, and taught master classes in vocal music. Among the myriad organizations that she belonged to were the Links (a service organization for African American women), the African-American Institute, the Field Museum, and the National Council of Negro Women. Nor did Barnett’s tireless efforts go without notice. Her many awards included a 1973 citation for her contributions to Afro-American music (Africana Center at Atlanta University), a 1988 citation for service to Africa (African-American Institute), and honorary degrees from Atlanta University (1976), Spelman College (1983), the University of Illinois (1987), Pennsylvania’s Lincoln University (1989), and North Carolina Central University (1989).

Slowing down did not appear to be in Barnett’s character. She traveled extensively well into her late 80s and did not give up wearing high heeled shoes until she was 95. Her 100th birthday party was a huge gala that drew over 400 admirers, including author Studs Terkel and singer Harry Belafonte. At that time, she gave her optimistic take on the future to *Ebony*’s Joy Bennett Kinnon. “Honey, I know I’ve seen so many changes. I know we’re heading in the right direction—and I’m willing to wait.” When Kinnon asked about the key to Barnett’s beauty and longevity, the indefatigable lady cracked, “You have to choose a good grandma and grandpa.”

Thus, Barnett's death on January 2, 2004 at 102 was met less with grief, than with a celebration of her life's great value. Her surviving daughter, Sue Ish, told *Jet*, "She had a full 100 years. She did everything. She often said, 'Life does not owe me one thing.' She didn't miss out on anything. She lived such a full life." Belafonte addressed Barnett's legacy two years earlier for *Jet*, saying, "She gave Black people an opportunity to look at themselves on a big screen as something beautiful, when all that was there before spoke to our degradation. In her we found another dimension to being Black in our time. She is a true shining star."

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Vanessa Bell

A member of the celebrated Bloomsbury Group of artists and writers and the sister of author Virginia Woolf, British painter and decorative artist Vanessa Bell (1879-1961) was accomplished in her own right. In the 1910s Bell emerged as one of England's first abstract painters, although she eventually returned to the representational style developed in her youth. Her talent was recognized in a number of solo exhibitions, and she also drew recognition by designing sets for ballet productions. In her later years, she moved to the English countryside, which served as an inspiration for her final works.

Bell was born on May 30, 1879, in the London neighborhood of Hyde Park Gate. She was the oldest child of Leslie Stephen, a well-known writer and Victorian scholar, and Stephen's second wife, Julia Duckworth, both of whom encouraged their daughter's artistic pursuits. She was raised alongside her brothers, Thoby and Adrian, and her sister Virginia, as well as four step-siblings. The children were educated primarily at home, studying history, Latin, French, and mathematics, and they often interacted with the ambassadors, artists, and writers,

including Henry James and George Meredith, who visited there. The Stephens spent several summers at Talland House in St. Ives, and there Bell painted, read treatises on art and familiarized herself with the town's large artists community.

Studied Art

Bell's mother died of influenza in May 1895, just before Bell turned sixteen. Soon after, Virginia suffered her first mental breakdown. While stepsister Stella assumed household duties until her marriage two years later, ultimately those responsibilities fell to Bell. Fortunately, the task was not overwhelming, and Bell was also able to begin her art education under the tutelage of Ebenezer Cooke, a noted reformer in art education. From 1896 to 1901, she attended Sir Arthur Cope's art school in London's South Kensington district, considered a training ground for the prestigious Royal Academy. A successful portrait painter, Cope employed many visiting artists from the Academy to teach at his school, including Thomas Faed, Luke Fildes, Andrew C. Gow, W. Q. Orchardson, and Seymore Lucas. On the strength of her work at Cope's school, Bell was accepted into the Royal Academy in 1901. There, she studied with representational painter John Singer Sargent and animal painter John Macallan Swan. "Sargent is teaching most extraordinarily well at the RA," Bell wrote to an absent fellow student, as quoted in Frances Spalding's biography *Vanessa Bell*. "He gives lessons as you said he did, that would apply to any paintings. They're chiefly about tone. . . . He generally tells me that my things are too grey. The one thing he is down upon is when he thinks anyone is trying for an effect regardless of truth."

Outside of the Academy curriculum, Bell also began to develop a circle of artist friends, as well as an interest in modern art, spurred by her reading of an English translation of Camille Mauclair's *The French Impressionists*. According to Spalding, the book taught her "that after all living painters might be as alive as the dead and that there was something besides the lovely quality of old paint to be aimed at, something fundamental and permanent and as discoverable now as in any other age." In the winter of 1904-05 she attended a lecture on French impressionism given by Frank Rutter at the Grafton Gallery that further sparked her affinity for the genre.

Formed Bloomsbury Group

When her father died from cancer in 1904, Bell was released from her domestic duties and could now devote herself fully to painting. She traveled to Paris with Virginia, visiting the studios of Rodin and Gerald Kelly. Virginia, who had been under Bell's care, suffered another breakdown upon their return to England and went to live with a family friend and then an aunt while the rest of the Stephens children moved to 46 Gordon Square in the Bloomsbury neighborhood. Following the family's move, Bell briefly attended the nearby Slade School of Art, then began to paint on her own. Meanwhile, Thoby began to invite literary friends from his days at Cambridge University to the house on Thursdays for discussion and camaraderie.

Clive Bell, a university friend of Thoby's, attended these literary gatherings and soon became romantically interested in Vanessa. He first proposed to her in 1905, but she declined, as she did after his second proposal in July of 1906. Meanwhile, she began to forge a career for herself as a painter, producing portraits of friends and acquaintances. She received her first portrait commission from a stranger after she exhibited a painting at the New Gallery in April of 1905. That summer, she launched a Friday Club for artists, similar to Thoby's literary group, at the house on Gordon Square. Regular attendees included many friends from the Academy and Slade, including J. D. Innes, Derwent Lees, Maxwell Lightfoot, John Currie, Edna Clark Hall, and Clair Atwood, as well as the painter Henry Lamb. The group held its first exhibition in November of 1905. The participants in Thoby's and Vanessa's circles later became known collectively as the Bloomsbury Group, and their sister Virginia, who had already begun to publish her writing, was at the group's center.

The Stephens family traveled to Greece in the fall of 1906, where both Bell and Thoby fell ill. While Bell recovered, her brother died of typhoid fever on November 20 of that year, upon their return to London. Clive Bell, who had cared for both Bell and her brother, proposed to her a third time two days later, and this time she accepted. The Bells were married on February 7, 1907, at the St. Pancras Registry Office in Bloomsbury, and they honeymooned in Paris that April. They settled at the Gordon Square house, while Virginia and brother Adrian moved to 29 Fitzroy Square, where they soon hosted circles of their own. The Bell's first son, Julian Hewerd Bell was born on February 8, 1908, and was soon followed by brother Quentin Claudian Stephen Bell, who was born on August 19, 1910.

In the fall of 1910, Bell became reacquainted with the post-impressionists, whose work she had previously encountered at the New Gallery, through the paintings of Edouard Manet, Vincent Van Gogh, Paul Gauguin, and Paul Cézanne, all part of a "Manet and the Post-Impressionists" exhibit at the Grafton Gallery. The exhibit was organized by Roger Fry, an artist and curator with whom the Bells had developed a close friendship. Spalding recounts that the exhibit profoundly influenced Bell, who remarked, "It is impossible I think that any other exhibition can ever have had so much effect as did that on a rising generation . . . here was a sudden pointing to a possible path, a sudden liberation and encouragement to feel for oneself which were absolutely overwhelming."

First Sale

The Bells' marriage was marked by numerous transgressions. For his part, Clive frequently engaged in extramarital affairs and, soon after the marriage, even began a flirtatious relationship with Virginia. Bell, meanwhile, began an affair with Fry when he accompanied her and her husband on a trip to Turkey in 1911. Meanwhile, Virginia married Leonard Woolf on August 10 of that same year. Although the Bells eventually separated, they remained close and Clive continued to support Vanessa financially.

In July 1912, Bell exhibited her work in the Exposition de Quelques Indépendants Anglais, a showing organized by Fry at the Galerie Barbazanges in Paris. In August, she sold her first painting, *The Spanish Model*, to the Contemporary Art Society. She exhibited in Fry's second post-impressionist exhibition in October, and the following year, she and painter Duncan Grant became co-directors of Fry's Omega Workshops. In January of 1914, she visited the Paris studios of Picasso and Henri Matisse with French emigrée poet and art connoisseur Gertrude Stein. A few months later Bell received her first large decorative commission, a mosaic floor installed at Lady Ian Hamilton's home in Hyde Park. In 1919, she began exhibiting with the influential London Group.

By this time Bell's romantic attentions had begun to shift again, and in 1915 she and Grant began an affair. Despite Grant's professed homosexuality, Bell lived with him for the rest of her life, although she remained close with Fry as well. In October of 1916, Bell and Grant moved to Charleston Farmhouse in Firle, in England's rural Sussex district. World War I had begun and Grant initiated the move in order to avoid conscription by being gainfully employed as a farm laborer. Bell's children, as well as Grant's partner, David "Bunny" Garnett, joined the couple in Firle for the duration of World War I, then returned to London, maintaining Charleston as a summer home. Bell and Grant had a daughter, Angelica Vanessa Bell, on December 25, 1918, although for social appearances she was treated as Clive Bell's child.

Personal Losses

Bell remained in London, working and exhibiting as both a painter and decorative artist, for the next three decades, although she and Grant also traveled widely. Her first major solo exhibition took place at London's Independent Gallery in June of 1922, and many more would follow. During the 1930s she gained additional renown for her work designing sets for ballet productions, and in 1938, she and Grant began informal teaching positions at the Euston Road School.

Bell experienced a series of personal tragedies throughout the 1930s and into the 1940s as well. Fry died following a fall in 1934, and in 1937 her son Julian was killed in the Spanish Civil War. Her emotionally troubled sister, Virginia Woolf, committed suicide in 1941, and by 1942 Bell and her daughter Angelica were estranged, due to Angelica's love affair and eventual marriage to David Garnett. In her later years, Bell lived primarily at Charleston, where she returned to a more representative style of painting. She died there from heart failure on April 7, 1961.

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Carol Bellamy

Carol Bellamy (born 1942) has been the executive director of the United Nations Children's Fund (UNICEF) since 1995, and is credited with modernizing and strengthening the organization—one of the United Nations largest. A familiar person in the New York City political scene in the 1970s and 1980s, Bellamy's liberalism often clashed with the predominant political conservatism of the times. Although Republican Edward Koch defeated her in the 1985 race for New York City mayor, Bellamy reemerged into public service in 1990 to lead the Peace Corps, for which she had volunteered earlier. She has been praised for modernizing UNICEF and increasing its efficiency in the new priorities she has defined for the organization: the survival, development, and education of even the most severely disadvantaged children around the world. Bellamy's second term as UNICEF executive director expires in 2005; she has announced she will leave the position at that time.

Early Life

Born in Plainfield, New Jersey, on January 14, 1942, Bellamy was the daughter of a telephone installer and a maternity ward nurse, both political conservatives. She and her younger brother grew up in nearby Scotch Plains, New Jersey in a modest home on two acres. In her teen years, Bellamy participated in the choir, played several sports, and appeared in student theatrical productions at Scotch Plains–Fanwood High School, from which she graduated in 1959. She was accepted to Gettysburg College in neighboring Pennsylvania, earning a double degree in psychology and sociology in 1963 and becoming the first person in her family to graduate from college.

Following her graduation, Bellamy struck out on her own to establish her independence and see some of the world. Deciding that the Peace Corps would be a good avenue for these goals, she joined the humanitarian group and was soon assigned to a jungle region of Guatemala. Her job was to raise chickens to encourage the indigenous people to eat eggs to get more high-quality protein. She also ran a school lunch program and hosted "The Housewife's Hour" daily radio show, a Spanish-language program that offered advice on nutrition and health issues. Bellamy's work in the little Guatemalan village would have a pro-

found impact on the budding activist by giving her firsthand experience of global efforts to help children in developing countries lead healthier, better lives.

Peace Corps Lead to Political Ambition

When her tour of duty was finished in 1965, Bellamy decided that she wanted to go into politics at some point in her career. Her experience in the Peace Corps led her to believe she could do a better job running the government. However, she realized that she would need credentials in order to be taken seriously, and so Bellamy enrolled as a student at the New York University School of Law. She put herself through school by working as a switchboard operator and waitress, and earned her law degree in 1968. Soon after, she accepted a position as an associate at the prestigious law firm of Cravath, Swain & Moore in New York City. She was also a fellow at the Institute of Politics at Harvard University's Kennedy School of Government.

As the Vietnam War continued and protest against it rose, Bellamy began to show the talent for activism that would mark her career. She co-founded and served as the first president of the Lawyers' Committee to End the War. The committee's goal was to provide free legal defense for people who had been arrested for antiwar protesting. Bellamy was also integral in creating the Council of New York Law Associates as a training ground for new lawyers to learn public policy in exchange for volunteering their services to civic groups.

Bellamy accepted an appointment from New York City Mayor John V. Lindsay in 1971 as assistant commissioner in the state Department of Mental Health. However, she found the organization's bureaucracy too tangled to sort out, and resigned from the post the following year. After stepping down, Bellamy launched her first political campaign and announced her candidacy for the state senate as a Democratic representative of Brooklyn, winning the primary by 323 votes and then just as narrowly winning in the general election of 1972. Despite other politicians' efforts to thwart her by redrawing the district's boundaries, Bellamy ran again from another district in 1974 and this time defeated a longtime incumbent.

Political Victories Piled Up

During her second term in the New York state senate, Bellamy decided to throw in her hat for president of the New York City Council, although four Democratic men, some of them experienced, veteran politicians, had already announced their candidacies for the post as well. However, she managed to win the endorsement of the city's three biggest newspapers and went on to win the majority of votes. After a runoff due to the number of Democratic candidates, Bellamy garnered 60 percent of the final vote and went on to beat the Republican candidate by a large margin. Her victory in the 1978 election made Bellamy the first woman ever to serve as president of the New York City Council.

Although in many respects the post is ceremonial, Bellamy and her staff published numerous reports that initiated improvements in the city's mental health, foster care,

food stamp, and mass transit services. She also used the post to oppose Mayor Edward Koch aggressively, and unlike her predecessors refused to rubber stamp his plans without inquiring into spending policies and other administrative issues. Her main concerns during this period were care for the needy elderly, children, and mentally ill; improving women's work conditions and access to family planning resources; providing low-cost day care for working mothers; reducing teen pregnancies; and controlling health care costs. However, she and the mayor (both reelected in 1981) also forged an uneasy alliance on some issues, such as the city's need for a gay rights bill. During this period Bellamy accepted a seat on the board of the Metropolitan Transit Authority, raising a stir by initiating a policy of surprise visits to maintenance areas and looking closely at budget documents.

When Koch announced in 1982 that he would run for New York state governor, it appeared that Bellamy might, by decree of law, replace him as mayor if he won. However, Koch lost the primary and Bellamy never got that chance. Not one to leave matters to fate, Bellamy declared in 1985 that she would run against the popular mayor in the upcoming mayoral election, making her the first woman ever to do so. Yet despite her heavy campaigning, she made no inroads with voters and lost the election by a huge margin. Disappointed and somewhat aggrieved because she had to step down as City Council president in order to run for mayor, Bellamy finished her second term as Council president and stepped down on January 1, 1986.

Departure from Politics Short-Lived

In an effort to change her professional outlook completely, Bellamy immediately accepted a position as a principal with the New York-based investment firm Morgan Stanley & Company. For the next four years, she remained withdrawn from public life. However, Bellamy's desire to lead impelled her in 1990 to leave Morgan Stanley and enter the race for New York State comptroller against Republican incumbent Edward Regan. She believed he was doing a poor job, since the state's credit rating was at historic lows and residents had been saddled with almost \$3 billion in additional taxes since 1988. She won the Democratic nomination, but then lost the election to Regan by a narrow margin.

Bellamy regrouped and soon took a new job as managing director of the public finance department with the investment firm Bear Stearns Companies. In 1993, another disappointment came her way when, after Regan's resignation, she decided to try again for the comptroller position. Bellamy tried to persuade the authorities that since she had won 49 percent of the vote in the 1990 election, she should be given the post, but the governor instead appointed a man who became the first African-American to hold statewide office in New York. The legislature voted him in, but Bellamy declared she would try again in 1994.

Bellamy's prospects for public service improved considerably when President Bill Clinton contacted her in July 1993 to offer her a choice of working as deputy secretary of transportation in his administration or as director of the

Peace Corps. She chose the latter, and in doing so became the first former Peace Corps volunteer ever to lead the organization since its creation in 1961. When she took office, Bellamy became the director of about 7,000 volunteers in more than 80 countries.

Directorship Led to UNICEF Job

After leading the Peace Corps successfully, Bellamy accepted a new position, this time as executive director of UNICEF beginning on May 1, 1995. She had beaten several European candidates with impressive credentials. By this point in its long history, UNICEF—a leading force in international humanitarian efforts to reduce malnutrition, poverty, and disease—was experiencing low morale, management trouble, and poor audits. Scandals, financial and otherwise, were common. Bellamy took on the gargantuan tasks of restructuring and decentralizing UNICEF to trim its inefficiency, in addition to addressing the changing focus of the organization from ensuring children's survival to a more contemporary concern: defending their right to be safe from sexual exploitation, dangerous work, armed conflicts, and other hazards such as HIV and AIDS.

By 1999, when the U.N. (United Nations) secretary-general appointed her to another five-year term, Bellamy had shifted the emphasis of UNICEF efforts to education in order to reduce alarming increases in religion-based violence to women and its negative affects on the world's children. In 2001, Bellamy and Microsoft founder Bill Gates, Jr. met in Boane, Mozambique, to kick off the Global Alliance for Vaccines and Immunization, a collaboration of major pharmaceutical companies, UNICEF, and the Melinda and Bill Gates Foundation. They helped distribute 1.3 million doses of vaccine to prevent pertussis, polio, tetanus, and hepatitis B. Bellamy served as chairperson of the alliance until mid-2003.

In November 2004, Bellamy told *Discover* magazine, "I don't think do-gooder organizations need to be any less well run than the private sector." She revealed that the most important personal trait she relies on in her work is honesty, saying, "Whether people agree or disagree, that at least they feel there is an element of fairness is very important." Another insight into the motivation Bellamy feels to help people came from her mother. Bellamy told ABC News in 2004 that her mother believed, "If you just cut down in the skin in a human being, just a little bit, no matter who they are, they all look the same."

An early riser whose alarm clock goes off at 4 am, Bellamy is not married and has no children. She is passionate about her work and is driven to the point that she prefers not to take vacations. She does enjoy baseball (favoring the New York Mets), gardening, and hiking, however, and occasionally explores new trails. The director also travels to 30 or 40 emergencies and conflicts every year, ranging from famine in Ethiopia and child slavery in India to children in Uganda forced into soldiering. Her second term as UNICEF leader expires in 2005, when she has announced she will step down from the post. Bellamy delivered her tenth annual *State of the World's Children* report on December 10, 2004 at the London School of Economics.

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Carl Michael Bellman

Swedish poet and musician Carl Michael Bellman (1740–1795), often recognized as one of Sweden's last great troubadours, remains a famous musical figure in his native Sweden to this day, despite having little notoriety elsewhere in the world. A colorful man who was the recipient of royal patronage and a composer of popular drinking songs, Bellman produced poetry, satires, and plays in addition to his most well-known work, the song cycle *Fredmans epistlar* (Fredman's Epistles).

Early Life in Stockholm and Uppsala

Hendrik Willem van Loon commented in *The Last of the Troubadours: the Life of Carl Michael Bellman*, "whenever three Swedes . . . are together, they not only will know the greater part of Bellman's works, but they will actually be able to sing the old fellow's songs . . . All the words will be there, and all the verses will be there, and no variations, if you please, upon the original melodies." This enduring fame belongs to a man who was born on February 4, 1740, into relatively modest conditions in Stockholm, Sweden. One of twenty-one children, Carl Michael Bellman was the eldest surviving child of Johan Arndt Bellman, a civil servant, and Catharina Hermonia, the daughter of a Lutheran pastor. Growing up, Bellman was educated both at a small local school and by private tutors, learning several foreign languages and demonstrating an early ability for poetry. Following a brief and unsuccessful stint with the State Bank, Bellman took a leave of absence

from his job in 1758 to attend the university at Uppsala. After only one term—during which no records reflect him attending a single lecture—Bellman returned to Stockholm to sit the recently re-instituted entrance examination for his position at the Bank. Despite abysmal performance, Bellman retained his position; however, most of his time and attention was focused on exploring Stockholm's nearly 700 taverns.

A popular young man, Bellman had a great number of friends both during his stay at Uppsala and in Stockholm—many of whom came from much wealthier circumstances than did Bellman. Accustomed to their heavy spending, Bellman and some of his other more middle-class friends began living far beyond their means. Unsurprisingly, Bellman acquired a large amount of debt that he was unable to pay. By 1763, his situation had become so bad that Bellman somewhat desperately left the country for neighboring Norway, hoping to clear passage for a few of his other financially-strapped acquaintances. A few months later, however, Bellman returned to his family's home near Stockholm and declared bankruptcy. Because financial problems beset many of Bellman's colleagues at the State Bank, an inquiry was made into the matter. In April 1764, the investigating commissioners found Bellman to be the instigator of the debtor debacle and relieved him of his position with the Bank.

For Bellman, things turned from bad to worse the following year when both of his parents died. Devastated particularly by the death of his mother, Bellman began writing poetry extensively. Shortly after his parents' deaths, a family friend found Bellman a job with a different branch of the Swedish civil service and Bellman moved back to Stockholm. In *The Life and Songs of Carl Michael Bellman*, Paul Britten Austin commented that "[Bellman] must have appreciated the charms of Stockholm as never before. Every alley and quay must have seemed a backdrop for the drama of existence; every roving drunk a creature of myth." Re-entering the active life of the capital—and exhibiting no more responsibility than he had before—Bellman settled into a comfortable existence of doing the minimum of work required by his new job with the Office of Manufactures, amusing his friends with his poems, and frequenting the taverns of Stockholm.

Popularity and *Fredman's Epistles*

In 1768, Bellman's songs and poetry became the property of a larger group of admirers than merely his drinking companions with the emergence of his first song cycle, *Fredmans epistlar*, or *Fredman's Epistles*. The work was inspired by a heavy-drinking former courtier who had fallen on hard times in the 1750s and was presumably a character often seen by Bellman on his rounds of Stockholm's bars. A collection of approximately 80 poems set to already-known, popular music, *Fredman's Epistles* covers the drunken adventures and musings of its fictional hero, Fredman. The songs were not conceived as one group, but instead were written primarily between 1768 and 1773. In 1773, Bellman contracted with a local printer to publish his poems in four volumes. However, these plans fell through,

and *Fredman's Epistles* were not comprehensively published until 1790, perhaps due to the difficulty and expense of printing musical scores. Despite this lack of formalization, the songs were a huge hit, and *Fredman's Epistles* remains Bellman's best-known work.

Another work perhaps altered the course of Bellman's life more significantly, however. In 1772, the young and ambitious Swedish Prince Gustav bloodlessly overthrew the parliamentary council, the Riksdag, which had been governing Sweden for approximately half a century. A strong royalist, Bellman had previously published a poem supporting the young prince in a major Swedish newspaper; upon hearing of now-King Gustav III's coup, Bellman rushed to the officers' mess with some friends, all singing a slightly-tweaked version of Bellman's poem. The officers quickly learned the song, and within hours the new King had heard the song—and had learned of the song's authorship. From that moment until the King's death in 1792, Bellman would enjoy the benefits of royal favor.

Years of Royal Patronage

With Gustav's ascension to the Swedish throne, the tenor of Swedish cultural life changed. Gustav, a patron of the arts and a progressive ruler, presided over what is commonly considered to be the Swedish Enlightenment, an era which—for a time—increased personal freedoms and promoted international cooperation. Himself a playwright and poet, King Gustav took a particular interest in the arts, founding the Swedish Academy in 1786. Perhaps because of his artistic bent, King Gustav demanded constant amusement—and one of his favorite entertainers was Carl Michael Bellman. Bellman rose to the task and began to recast some of his poetry in a manner more fitting to Gustav's new Sweden. Austin has argued that: "Gustav, we may be sure, did not fail to advise Bellman in matters poetic. All around, a new society was being born. Should its acknowledged poet sing only of brothels and seamen's taverns?" Following Gustav's ascension to the throne, the general tone of Bellman's works became somewhat more polished and in touch with the rising bourgeoisie culture.

In 1775, Gustav's position as Bellman's royal patron seems to have solidified. Bellman, who had continued to live on his somewhat meager salary from the civil service, had also continued to rack up debts more quickly than he could imagine paying them back. In an attempt to shore up Bellman's position, King Gustav allocated an annual grant for Bellman out of the crown's privy purse in 1775, and at the close of that year, secured Bellman a position as Director of the recently instituted National Lottery. Bellman filled this position with the same complete disinterest and incompetence that he had brought to his previous civil service positions; Austin noted that "in January 1777, [Bellman] wrote the minutes of the board misdated by a whole year." More troubling for Bellman was his continued shortage of money; even with his new sinecure and annual grant, he still lived far beyond his means. However, his finances had improved sufficiently for him to marry.

On December 19, 1777, Bellman married Lovisa Frederica Grönlund, a young woman who was a member of

the circle frequented by the court-sponsored artists such as Bellman. Although Bellman was seventeen years older than his bride, genuine affection seems to have existed between the two. In recognition of Bellman's tendency to extreme debt, however, a pre-nuptial contract specified that all of the furniture and other household goods Lovisa brought with her in the marriage remained solely her own property; this prevented the Bellmans' household from being completely stripped when debt collectors came calling. In the years immediately following his marriage, Bellman spent much of his time writing and performing songs for King Gustav and other members of the court. In recognition of this, Bellman received an honorary title of Royal Court Secretary in addition to his sinecure with the Lottery and annual funding. A few years later in 1783, Bellman published his first major work in book form, *Bacchi tempel öppnat vid en hjältes död* (Bacchus' Temple, Opened on the Death of a Hero). This long poem was less popular than his drinking songs, but was nevertheless Bellman's most cohesive work.

Bellman's Decline in Fortunes

Throughout the 1780s, the enlightened age ushered in by Gustav III began to crumble. Gustav himself lost interest in his social programs, and began focusing more and more on his own artistic interests and on establishing his reputation for posterity as a foreign conqueror. Support for Gustav's reign dwindled. Bellman's most well-known works were at last published formally as *Fredmans epistlar* in 1790 and *Fredmans sänger* (Fredman's Songs) in 1791, encompassing the majority of Bellman's popular drinking songs and parody songs. These publications came in the nick of time for Bellman; on March 17, 1792, an assassin shot the King at a masquerade. Two weeks later, Gustav died. With him died royal support for Bellman; Gustav's successor was as unlike the art-loving King as possible, making the King's coterie of poets, artists, and playwrights rapidly unwelcome at the court. Bellman's comfortable position as a royal favorite no longer existed.

The years following Gustav's assassination were marked for Bellman by increasingly poor health. Never an overwhelmingly healthy man, Bellman battled successive illnesses, including gout, tuberculosis, and probably the effects of alcoholism in the last years of his life. He lost his position with the National Lottery as the result of his incompetence and his illness once his royal patron was gone, leaving him also to deal unaided with the huge debts he had built up over his lifetime. On February 11, 1794, during a particularly harsh winter, Bellman died as the result of illness, possibly consumption. Because of his financial problems, his wife was forced to sell practically all of his possessions to pay his debts; Bellman's funeral was small, and his grave unmarked. Austin noted that due to construction work "in 1853, Bellman's bones must have been dug up and flung pell mell with many others into a common grave." Today, a monument placed by the Swedish Academy honors Bellman's memory in the Sankta Clara churchyard in Stockholm.

The Legacy of the Swedish Troubadour

Despite Bellman's ignoble end, his works have lived on. Primarily a poet, Bellman composed little of the music his songs used; most of the melodies came from popular French music, and occasionally from other sources such as Swedish country songs or noted composers such as Haydn and Handel. Through the 20th century, Bellman remained a popular figure in Scandinavia; his complete works, including previously unpublished plays and poems, were published in a standard edition as *Bellmans skrifter* (Bellman's Writings) in 1921.

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Carlos Felipe Ximenes Belo

Carlos Felipe Ximenes Belo (born 1948), a retired East Timorese Roman Catholic bishop, spent the entirety of his career fighting for his home country's independence from Indonesia. Along with exiled activist Jose Ramos-Horta, he received the 1996 Nobel Peace Prize for his efforts. While the award brought international attention to the plight of the often violent struggle for East Timorese self-rule, it also increased the hostility of Belo's opponents. Belo retired from his position as bishop in 2002, the same year East Timor achieved full independence.

Belo was born on February 3, 1948, in the village of Wailakama, the fifth of six children. At the time of his birth, East Timor was a colony of Portugal and remained so until 1974. Belo's father, Domingos Vaz Felipe, was a school teacher, but the family also worked as rice farmers. Belo's father died when his son was only three and, as a young child, Belo shepherded water buffalo, possibly to supplement his family's income. He had access to education as well, however, and attended East Timor's Roman Catholic missionary schools. In 1973, he traveled to Portugal to commence study for the priesthood, then returned for a brief period to teach at a school run by the Salesian religious order in the town of Fatumaca. He re-

turned to Portugal in 1975 to enter the seminary and then traveled to Rome, where he attended Pontifical Salesian University. Belo was ordained a priest of the Salesian order in Lisbon, Portugal, in 1980. The following year he returned to East Timor to serve as director of Fatumaca College.

Returned to Political Turmoil

Upon his homecoming, Belo encountered a country in the midst of political turmoil. In 1950, West Timor (which, along with East Timor, is one of 3,000 Indian Ocean islands that make up the Indonesian archipelago) had been freed from Dutch rule and joined the newly created nation of Indonesia. At the time, East Timor remained a Portuguese colony. A democratic coup overthrew the Portuguese dictatorship in 1974, however, and nearly all of its colonies became sovereign. With its large Roman Catholic population, the majority of East Timor favored self-rule, as opposed to annexation by Indonesia, a predominantly Muslim nation ruled by a military regime. East Timor declared its independence in 1975, although a Muslim minority wished to join the Indonesian federation. Using the Muslim interest in annexation as justification, Indonesian forces crossed into East Timor and officially annexed the country in 1976. The United Nations refused to recognize the annexation, however, continuing to regard East Timor as a Portuguese subject. A popular uprising began.

As part of the protest against annexation, an increasing number of East Timorese converted to Catholicism as a statement of political resistance to Muslim rule. The Indone-

sian government responded by torturing or slaughtering residents of rural communities, burning entire villages, and forcing men into the Indonesian army in an effort to suppress the revolt. As president of a Catholic university, Belo became keenly aware of the abuses taking place, although he was initially reluctant to take a stand.

Belo was named apostolic administrator of the Diocese of Dili, the East Timorese capital, in 1983, a position that made him the foremost Catholic leader in the country. Using his leverage, he extended a mediation offer to the Indonesian military, but was rejected. The Vatican could not name a bishop for East Timor, given the country's uncertain political status, so in 1988, Pope John Paul II named Belo to the esteemed position of Bishop of Lorum, Italy. By elevating Belo to such a prominent post, the Pope implicitly demonstrated his support for East Timorese sovereignty.

Entered Fight for Independence

Belo lent his influence to the resistance, joined most visibly by Jose Ramos-Horta, a leader of the Revolutionary Front for an Independent East Timor (known as Fretilin) living in exile in Australia. The bishop began using his sermons to condemn Indonesian military abuses, as well as aiding dissidents and encouraging activities that expressed East Timorese culture. Indonesian forces continued to spread violence and terror, however. By some estimates, nearly one-third of East Timor's 650,000 residents ultimately perished during the struggle.

Aside from human rights groups, the international community largely failed to acknowledge the struggle in East Timor. Documentation of the situation proved difficult as Indonesian officials routinely blocked entry into or exit from East Timor. Journalists who were able to visit the country did so with close Indonesian supervision, interviews with Belo were not permitted, and those who attempted to alert the press to abuses were silenced. Belo set about drawing attention to his country's dire plight. In 1989 he sent a letter to then-Secretary-General of the United Nations, Javier Perez de Cuellar, requesting assistance. Belo did not receive a reply until 1994, after General Boutros-Boutros Ghali assumed Perez de Cuellar's post.

The region drew increased attention in 1991, however, for tragic reasons. In November of that year, the Indonesian army fired on a crowd of mostly East Timorese teenagers holding a peaceful protest at the Santa Cruz cemetery near Belo's home, and 271 unarmed protestors were killed. Belo sheltered several of the fleeing survivors before escorting them home, after which many of them disappeared. In a 1994 interview with *New Statesman & Society*, Belo recalled visiting the hospital after the massacre and seeing hundreds of wounded protestors. When he returned the next day, only 90 remained, and he was told that the rest were slaughtered between the hours of two and three in the morning when the lights of the city were suddenly shut off. "No one can speak. No one can demonstrate. People disappear," Belo told the magazine's John Pilger. "You must understand that we are undergoing a second colonization. If I am asked for one description, I would say we live as if under the old soviet regime. For the ordinary people, there is

no freedom, only a continuing nightmare." A 1992 documentary on British television featured first-hand footage of the massacre which was ultimately broadcast worldwide.

Belo criticized foreign governments who downplayed the number massacred at Santa Cruz. "They are lying about what has happened to us," he told *New Statesman & Society*. "Their lies and hypocrisy in the cause of economic interests. We ask the people of the world to understand this, and not to forget that we are here, struggling for life every day." In the same interview, Belo said he had attempted to alert the world to previous instances of violence: "There were many massacres before that, many of them, and I spoke about them. But there was no international interest, no documentary film; no one listened." Working with Ramos-Horta, Belo began to smuggle witnesses to the atrocities to Switzerland to escape retribution. The pair also testified about the Santa Cruz massacre to the U.N. Human Rights Commission.

Awarded Nobel Prize

Belo's activities and increasing outspokenness on behalf of the East Timorese put him at great risk. He came under strict government surveillance, with his phone lines tapped and requests for travel visas routinely denied. He confided to *New Statesman & Society* that he had defied two assassination attempts, in 1989 and 1991. Eventually, the struggle in East Timor drew the attention of the greater international community, and Belo and Ramos-Horta were nominated for the Nobel Peace Prize in 1994 and 1995. They received the prize in 1996, and the award was largely regarded as a political statement intended to bolster Belo's mission. "At the risk of his own life, he has tried to protect his people from infringements by those in power," the committee observed, according to a 1996 article in *The International Herald-Tribune*. "In his efforts to create a just settlement based on his people's right to self-determination, he has been a constant spokesman for nonviolence and dialogue with the Indonesian authorities."

After Indonesian officials condemned the award, 1,000 students marched in the streets to show their support for Belo. International pressure appeared to force some concessions to the East Timorese. The Indonesian government established a human rights commission to investigate charges of its government's abuses in East Timor, and two members of the military were court-martialed and tried for murder, although they received only light sentences. Indonesia also agreed to U.N.-mediated negotiations with Portugal. But the government stopped short of allowing a referendum on independence. Belo vowed continued resistance. "Then what does it want? That the 700,000 East Timorese just bow their heads?" he asked, referring to Indonesia, as quoted in an interview with the Associated Press. "Don't think that all Timorese people have accepted the integration and that everything is OK. It has not been for the past 20 years, and may not be for the next 20 years." In 1997, Belo escaped another attempt on his life when his supporters beat the would-be assassin to death.

Independence Achieved, and Violence Erupted

The political climate changed in 1998, when General Suharto resigned amid economic instability in Indonesia. His successor, B.J. Habibie, agreed to an election to decide East Timor's fate. On August 30, 1999, the residents of East Timor voted in favor of full independence. The election results sparked a riot, with pro-Indonesian militia groups from West Timor enacting a wave of violence. Thousands of East Timorese were forced across the border, and Belo's house in Dili was fired upon, forcing him to flee while it burned to the ground. Belo was eventually evacuated to Darwin, Australia. Two weeks after the election, as violence continued to rage, Indonesian officials asked the U.N. to send a peacekeeping force to East Timor. The U.N. arrived and Belo returned in October 1999, declaring his nation's torched capital, according to *The Independent* of London, "worse than hell." On October 31, just after the last Indonesian tank left the country and along the same road, Belo led a religious procession concluding in a speech urging peace.

Following nearly three years of U.N. peacekeeping efforts and government reorganization, East Timor celebrated its status as an independent nation on May 20, 2002, with former rebel commander and political prisoner Xanana Gusmao taking the post of president. The 54-year-old Belo announced his resignation as bishop in December of that year, citing ill health. Pope John Paul II had refused to accept several previous attempts by Belo to resign. East Timorese Prime Minister Mari Alkatiri expressed hope that Belo would remain active in East Timorese politics. "I hope that, even removed from his diocese, he can still help us consolidate peace and stability with his opinions and criticisms," she was quoted as saying in the *National Catholic Reporter*.

Belo retired to Portugal, and at least one observer theorized that the change that had overcome East Timor posed some difficulties for the former bishop. "[H]e was there in East Timor day in and day out throughout all those years, and yet when the liberation came . . . more of the glory went to those who'd been leaders overseas, and I think that's an understandable thing, but the more substantive point is that with the arrival of the U.N. of course, came what you might call modernism in all its force, and overnight," observed Jesuit priest, author, and lawyer Frank Brennan on the Australian Broadcasting Corporation's *Religion Report*. "And I think that left him a little beleaguered, he was left somewhat adrift in wondering what is the role of the church in a developing East Timorese society."

Belo raised the possibility of re-entering East Timorese political life in April 2004, however, when he expressed interest in seeking the presidency. Gusmao announced in March 2004 that he would not seek reelection and the *National Catholic Reporter* reported that Belo said he would consider running for Gusmao's seat. According to the *Reporter*, a 2003 poll found that more than 80 percent of the East Timorese population would like to see Belo run.

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Maria Luisa Bemberg

Director Maria Luisa Bemberg (1922–1995) developed into one of Latin America's most significant female filmmakers, according to critics. The brief nature of her career—she started making films at age fifty-nine—did not detract from her accomplishments in depicting and portraying modern women.

Early Life

Maria Luisa Bemberg was born April 14, 1922, in Buenos Aires, Argentina, to one of the area's most affluent families. She was raised largely by servants, and educated in the feminine arts by a series of governesses who lived with her family on their sprawling, private estate. Her parents, German immigrants, were prominent in Argentine society, and Bemberg experienced both the spoils and the scars of a privileged upbringing.

Bemberg considered herself a feminist from childhood, even before she could have understood the concept. She and her two older sisters were sharply aware of their father's unjust treatment, and felt the sting of gender prejudice from an early age. Bemberg remembered keeping a list of all the things her brothers were allowed to do because they were boys, such as attend school. She recalled in an interview, "They got Ph.Ds. I never went to school at all. Once, I asked my father if I could work in his office. He said, 'What would you do except turn the heads of the male staff?'"

Bemberg described her young-adult life as "asphyxiating and uneventful." Interviewer Caleb Bach in *Américas*, described the Argentine cultural environment as "suffocating propriety, empty lives of appearance over substance, [with] creativity and intellect permitted only within

the narrowest of bounds." Bemberg quickly developed a blunt, defiant character amid social constriction.

Education

Bemberg never obtained a high school diploma or college degree, marrying in 1942 at age twenty, and mothering four children. It was not until her children had grown and she divorced her husband in 1952 when she was thirty-five, that she began to focus on how she might try to further the social positions of women. She told Bach she decided to try to provide society with "images of women that are vertical, autonomous, independent, thoughtful, courageous and spunky"—using the medium of film to evolve how society looked at women.

Bemberg, though not allowed to enroll in any academic institution, learned to read. She recalled devouring Simone de Beauvoir's *The Second Sex* when it was translated in 1953, and in 1971 she began to build a career. She had written and sold a semi-autobiographical screenplay, *Chronicle of a Woman*, which was made into a film, and called herself a feminist during a newspaper interview. Soon after the article's publication, another feminist from Buenos Aires phoned Bemberg, and they collaborated to found the Union Feminista Argentina. "We read everything," Bemberg remembered in the Stone interview, "did consciousness-raising, tried to shake things up."

Life as a Filmmaker

In 1972, Bemberg financed and filmed a documentary called *The World of Women*, and another titled *Toys*, (1974), which argued that the gender bias surrounding children's toys affected self-esteem. Not fully trusting a male director to produce her decidedly female vision, she wanted more control. She took a three-month acting seminar at New York's Lee Strasberg Theater and Film Institute, hoping to better understand actors, then returned to Argentina and began to direct.

In 1981, at 59, Bemberg directed and wrote her first feature film, *Momentos*, which she financed herself. She followed in 1982 with *Nobody's Woman*, an intimate look at the relationship between a woman and a gay man. The same day *Nobody's Woman* was released, Argentine forces invaded the Falklands—an event which drew attention away from the film. However, the defeat of the Argentine military government that had only sanctioned twelve films a year for production, and the return of democratic rule opened up public access to Bemberg's work.

In 1984 she wrote and directed her best-known film, *Camila*, which one reviewer described as "a melodrama of an aristocratic young woman who seeks romantic happiness with a Catholic priest." It received an Oscar nomination for best foreign film in 1985; it was the most popular Argentine film of its time, and the first to make a name for itself and its director in the United States. The film was based on the true story of a pair of lovers in 1847—Camila O'Gorman and Father Ladislao Gutierrez—whose illicit relationship forced them to flee society. They were caught and executed, despite Camila being pregnant. Previous governments had denied the requests of other filmmakers who had

wanted to use the story, but President Alfonsín outlawed the censoring of film in 1982, which enabled Bemberg to co-write the screenplay and direct the film—at age 62.

Though reviewer Stanley Kauffmann cited soft cinematography in *Camila*, writing, "you can't see through any window [in the indoor scenes] because of the halation," he praised Bemberg for providing the view with the "color of a passion that won't be stayed." In 1987 she wrote and directed *Miss Mary*—the story of an affluent Argentine family's struggles with a British governess. *Ms.* magazine reviewer Laurie Stone described how the spoiled children welcomed their new governess "with a perfume bottle full of urine," and how their father "instructs the governess, 'Give them plenty of religion; it keeps women out of trouble.'" Stone praises how the film "documents a society (Argentina's upper classes) little seen in cinema," and commends Bemberg's "arresting visual style and layered tone, by turns lyrical, satiric, and caustic."

In 1990, Bemberg wrote and directed *I, the Worst of Them All*, which depicts real-life poet and Mexican nun, Juana Inés de la Cruz. She followed with her final film, *I Don't Want to Talk About It* (1993), starring Marcello Mastroianni and Alejandra Podesta. The film explores a conflicted love affair between a world-wise older man and a vibrant and beautiful young woman who was born a dwarf. Reviewer Michael Sauter said Bemberg's direction "displays such a delicate touch that even the ache of her bittersweet ending feels lighter than air."

According to Bemberg, film was one way Argentines could overcome their oppressive identities, individually and culturally. Her cinema explored the female experience as it existed within what one critic described as a "culture crippled by its own repression and machismo." Though melancholy punctuates her films, Bemberg explores socially sensitive issues through a strong voice.

Feminist Film Found a Voice

Bemberg died of stomach cancer in Buenos Aires on May 7, 1995, at 73. Stone complimented Bemberg's ability to "achieve much with a few deft strokes," and provide a "[perspective on] [women that] is particularly intimate." In her 1987 interview with *Ms.*, Bemberg admitted she grew up watching her "mother [live] a frustrated, aimless life," and that directing from a feminist perspective was one way to "avenge her" and escape the same fate. Asked if she had any regrets, Bemberg told Stone, "I wish I'd started working earlier." Her fleeting career was rich enough to transport her viewers beyond gender and political constraints.

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Polly Bemis

During the late 19th century, countless Chinese women were brought to the United States, many against their will. Polly Bemis (1853–1933) was one of them. She arrived in the rugged mining town of Warren, Idaho, in 1872 as a slave, but eventually got free of her owner. Bemis spent about 60 years in the Warren area and was able to survive racial prejudice, as well as the natural elements of the frontier. With her wit and invincible spirit, Bemis overcame all struggles and secured for herself the legacy of being the Pacific Northwest's most famous Asian pioneer.

Sold into Slavery by Father

Polly Bemis was born Lalu Nathoy (possibly Hathoy) on September 11, 1853, in a remote region of Northern China near the Mongolian border. In keeping with Chinese tradition at the time, her feet were bound as a child in anticipation of bringing a good dowry for marriage. Binding the feet kept them small and curved them under, turning them into “golden lotuses,” which Chinese men found attractive. The fact that Bemis’ feet were once bound indicates her family must have been fairly well off at one point. Only wealthy families could afford to cripple their daughters by binding their feet; poor families relied on every member of the family to work. At some point in her childhood, however, Bemis’ feet were unbound and she was allowed to work the fields with her father. The effects of the binding stayed with her through life, causing a peculiar rolling gait in her walk.

During Bemis’ teen years, her family suffered as Northern China faced a severe drought. Lacking alternatives, Bemis’ father sold her hoping to save the rest of the family from starvation. Later in life, Bemis reported that her family received \$2,500 for her from a buyer who brought her to the United States. At the time, Chinese women brought a high price because they had become rare in the West due to new California restrictions that hampered the importation of Chinese women for prostitution. Chinese women cost a lot of money because they had to be smuggled in. Once in the United States, many were taken to women-scarce mining camps by their owners.

In an article in the journal *Frontiers*, Bemis historian Ruthanne Lum McCunn wrote that Chinese women were “disguised as boys, hidden in buckets of coal, or concealed in padded crates labeled as dishware.” The details of how Bemis was smuggled into the country remain sketchy, but it

is believed that she departed from Shanghai, China, and entered the United States at San Francisco. Later in her life, Bemis said that she had been smuggled into Portland, Oregon, by an old woman. There, a Chinese man bought her and transported her to Warrens, Idaho, now known as Warren. Historians believe Bemis traveled up the Columbia River from Portland, landing in Lewiston, Ohio. She completed the journey by pack train.

Taken to Idaho Mining Town

Eighteen-year-old Bemis landed in Warren, Idaho, on July 8, 1872. The town had sprung up a decade earlier after James Warrens discovered gold in the area. When Bemis arrived, there were many Chinese in the area. Many had come to the United States to help build the western portion of the transcontinental railroad. When the track was finished in 1869, they were left without work and many turned to gold prospecting. Once in Warren, Bemis was delivered to a wealthy Chinese American businessman who ran a saloon. No one is certain of the businessman’s name. Upon Bemis’ arrival, her master renamed her Polly.

The details of Bemis’ first decade in Warren are unclear. At the time, many Chinese women were brought in to be prostitutes. Women were scarce on the frontier, most men came alone. It is uncertain as to whether the Chinese man who owned Bemis made her work as a prostitute or simply kept her as a concubine for himself. Historian Priscilla Wegars, writing in *Wild Women of the Old West*, said that she believed Bemis was brought to Warren to be a concubine. Wegars contends that it is unlikely a wealthy Chinese businessman would shell out that much money for Bemis only to share her with others.

It is likely that Bemis cooked and cleaned for her owner and she also served drinks in his bar. Bemis’ wit and beauty made her a main attraction at the saloon. All early accounts of Bemis noted her beauty and her size—she was only four to five feet tall. Shortly after her arrival, Bemis met Warrens resident Charlie Bemis, who ran another saloon and for a time was deputy sheriff. He took a protective role toward Bemis, coming to her aid when times got rough.

It is not known when Polly Bemis and Charlie Bemis began seeing each other, but by the 1880 census, they were listed as residing together. In the census, Polly Bemis listed her status as “widowed.” Historians believe this proves her status as a concubine and not a prostitute. If her owner had died and she was a concubine, she would have considered herself a widow.

Though Polly Bemis lived with Charlie Bemis, she remained financially independent and supported herself by taking in laundry from miners. She also ran a boardinghouse and restaurant in town. Through years of observation, Polly Bemis had learned how to cook Western food. Because Polly Bemis always had a way of making a lasting impression on people, her restaurant was always full. She had her own charming, straight-shooting personality. Once, when someone complained about the coffee, she brandished a butcher knife and asked the customer to reiterate his complaint.

Married Saloon Owner

No one knows for sure how Polly Bemis got free of her Chinese owner. It is unlikely he let her go or let her buy her freedom since she had cost him so much. A favorite Warren legend says that Charlie Bemis won her in a poker game with her master. This story, however, has been refuted. In his book *Notorious Ladies of the Frontier*, author Harry Sinclair Drago quotes mine inspector Jake Czikek as discounting the poker story. Czikek was a friend of Polly and Charlie Bemis. According to the book, Czikek spoke to a Portland *Oregonian* reporter shortly before Polly Bemis' death and claimed the poker bride story was false. "The folks who put that yarn together got their facts mixed up," he said, noting that Warren did have a poker bride—an Indian woman by the name of Molly.

In 1890, Charlie Bemis was shot in the cheek after a poker match by a disgruntled loser. The doctor who came to look at Charlie Bemis predicted he would die of infection. Polly Bemis, however, nursed him back to health. She used her crochet hook to cleanse the wound and stuffed it with herbs. She also took a razor and removed a bullet fragment from his neck. The two married on August 13, 1894, even though Idaho law prohibited a white person from marrying a non-white. The wedding took place because they were married by a judge who had an Indian wife.

At the time, many townsfolk wondered why Polly Bemis had married Charlie Bemis. She was industrious; he was lazy. He preferred playing cards to mining and in later years, neighbors noted that she tended the garden while he played his fiddle. In an article in the book *Wild Women of the Old West*, Priscilla Wegars addressed this issue. According to Wegars, Pete Klinkhammer, a friend and neighbor to Polly and Charlie Bemis, once said, "it was more a marriage of convenience on the part of both. They had known each other well for many years in Warren, where both were connected with the gaming houses. Polly was ever faced with the threat of being sent back to China." In other words, Polly Bemis took care of Charlie Bemis, and in return, their marriage meant she would not be deported. After the marriage, Polly Bemis received her certificate of residence and did not have to worry about being deported.

Took Care of Travelers

After their marriage, the Bemises moved out of Warren and built a two-story house along the Salmon River, also known as the "River of No Return" because a person could only navigate it in one direction. They built their home in a canyon several thousand feet deep. It was a 17-mile trail journey from Warren. For many years after they moved onto the land, Bemis never left the ranch. She stayed to tend the cows, horses, garden and orchard while Charlie Bemis returned to Warren on and off to check on the saloon. When Charlie Bemis traveled to Warren, he always took their produce to sell.

Living down in the canyon, the Bemises became known for their hospitality. People passing across the river always stopped to eat and chat. The ranch soon became known as "Polly Place," although it was also called "Bemis Point." Rivermen stopped at the Bemis ranch to trade their

game for Polly Bemis' vegetables. Miners stopped, too. Polly Bemis also took in the ill or injured and returned them to health. Legend has it that Polly Bemis also took in a cougar cub once and nailed down a plate for the animal at the table, making the visitors eat with it. "There was nobody in my day who carried the respect Polly earned through her kindness to everybody," pioneer John Carrey wrote in a letter to McCunn, which she cited in her *Frontiers* article.

During their years in the canyon, the Bemises befriended their neighbors Pete Klinkhammer and Charlie Shepp. The two Germans spent their time in the area mining for gold up in the hills. A lot of information about Polly Bemis' later years is known through Shepp's diary. By 1919, Charlie Bemis was bed-ridden. The neighbors devised a way of communicating. When Polly Bemis needed help, she would hang a white dishtowel on a bush by the river and Shepp or Klinkhammer would come over. They later strung a telephone wire across the river. In his diary, Shepp wrote a lot about eating dinner at the Bemis place and once noted that Polly Bemis had caught 27 fish one day. Her angling skills were legendary and this entry shows why.

During the 1920s, Countess Eleanor Gizycka visited the Bemis ranch and later wrote an account of the visit for *Field and Stream*, published in 1923. According to Wegars' article in *Wild Women of the Old West*, Gizycka wrote that Polly Bemis "stands not much over four feet, neat as a pin, wrinkled as a walnut, and at sixty-seven she is full of dash and charm." The article drew more visitors to the area.

The Bemis home burned in 1922 and Polly and Charlie Bemis moved across the river to live with Klinkhammer and Shepp. Charlie Bemis died on October 29, 1922. Polly returned to Warren after his death and took in a six-year-old, Gay Carrey, to live with her. The girl needed to board in town during the week to attend school. In 1924, Polly Bemis returned to the canyon to live in a cabin Klinkhammer and Shepp had built for her.

Polly Bemis fell ill in August of 1933 and was taken to Grangeville, Idaho, by her neighbors, strapped on the back of a horse. She died November 6, 1933, at a nursing home in Grangeville and was buried in the local cemetery. Polly Bemis had wanted to be buried back in the Salmon River canyon, but the winter weather prevented her return. In the late 1980s, her body was moved back to her canyon ranch home and her cabin was restored as a museum. Polly Bemis' home is on the National Register of Historic Places.

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Silvio Berlusconi

Italian Prime Minister Silvio Berlusconi (born 1936) is one of the most controversial leaders in the history of a country known for governmental corruption and vice. Primarily a businessman with massive holdings and influence in international media, he is regarded by many as a political dilettante who gained his high office only through use of his considerable influence on the national media.

Hated by many but respected by all at least for his *bella figura* (personal style) and the sheer force of his will, Berlusconi has parlayed his business acumen and influence into a personal empire that has resulted in Italy's longest-running government ever and in his becoming the country's wealthiest man. Bursting onto the scene with no political experience in 1993, he campaigned—using his vast network of media holdings—on a promise to purge the notoriously lackadaisical Italian government of corruption. He won appointment to the office of prime minister in 1994. However, he and his fellow Forza Italia Party leaders soon found themselves accused of the very corruption he had vowed to eradicate. Charges of bribery, extortion, and other abuses of power trailed the leader until he was forced to resign later in 1994. Despite convictions on a number of corruption charges that were later overturned, the suave Berlusconi was again elected prime minister in 2001, and remained in that post as of late 2004. He is owner of one of the world's most valuable soccer franchises, the country's biggest private television network, a publishing conglomerate, assorted department stores and insurance companies, a newspaper, a magazine, and a bank. His personal monetary worth is estimated at U.S. \$10 billion.

Entrepreneurial Streak Apparent Early On

Berlusconi was born on September 29, 1936, in Milan, Italy, the first of two sons of a middle-class bank clerk and a housewife. His precocious interest in business matters was matched by his passion for making money, and even as a boy he was already earning an income by organizing puppet shows for which he would then charge admission. While studying law at the University of Milan, Berlusconi sold vacuum cleaners, worked as a singer on a cruise ship, took portrait photographs, and did other students' homework for a fee. He also formed an important friendship with Bettino Craxi, who would later become Italian prime minister. His graduation thesis from law school was titled, "The Newspaper Advertising Contract."

As soon as he left school, Berlusconi began working in real estate because he sensed the development boom that was coming in response to the post-war prosperity of the 1960s. Declining his father's offer of a job at his bank, the young man managed to put together enough loans to found two real estate and development companies: Cantieri Re-



uniti Milanesi in 1962 and Edilnord in 1963. Edilnord won the contract for the development of Milano Two, an attractive suburb north of Milan for the upper class, in 1969, and in 1974 Berlusconi entered the world of media when he decided to install a cable television network (through his new Telemilano company) to service the fashionable bedroom community. Edilnord developed the chic Milano 3 suburb in 1976, having become the top developer of residential and commercial properties by that point.

Became Media Mogul in 1970s and 1980s

Following the Constitutional Court's 1976 ruling that the Radio Televisione Italiana (RAI) conglomerate could no longer extend to the local level its legal monopoly over national broadcasting, Berlusconi launched a massive effort to capitalize on the legitimization of "pirate" television station operators. He founded a holding company, Fininvest, to manage his expanding portfolio of interests as 700 commercial stations mushroomed virtually overnight. Berlusconi worked quickly to create a major library of films, and then rented them out to the new stations in exchange for their advertising on his new Pubitalia publishing subsidiary. By 1980, he was the dominant force in a skyrocketing television market that over the next five years increased its share of national advertising from 15 to 50 percent.

In the meantime, Berlusconi began stringing together a nationwide communications network, Canale Five, in 1977 and completed it in 1980. He created the illusion of a single channel that people could tune into by sending the same

film by courier to many of the independent television stations. The pirate stations would then transmit the show simultaneously to their viewers. Unabashedly appealing to the mass market, he stockpiled foreign game shows, soap operas, and popular movies to lure viewers away from the stodgy government-run channels. Berlusconi's position as a media baron was strengthened when the courts reversed their earlier decision and legalized private national networks as long as anti-trust provisions were observed. He bought out two of his closest competitors in 1982 and 1984, cementing his domination of the country's commercial television market. Meanwhile, the reach of Berlusconi's media empire had extended to commercial television in France, where he created La Cinq in 1986; in Germany, where he founded Telefunf in 1987; and in Spain, where he established Telecinco in 1989.

When the courts ruled later in 1984 that Canele Five had usurped RAI's state-sanctioned right to broadcast a national service simultaneously, Berlusconi summoned his old friend Craxi, who had since become prime minister, to reverse the order. Thus benefiting from a general move toward deregulation, Berlusconi was permitted to maintain a virtual duopoly with RAI over the nation's television market. For the remainder of the 1980s, he continued to acquire more and more media holdings.

One of Berlusconi's key purchases during this period was of the Milan AC Soccer Club in 1986. A passionate soccer fan, he poured money into the club until it soon became the most successful Italian soccer team ever. (With him as chairperson, the team has since won the Champion's League title four times, the National League title seven times, and the World Cup Championship twice). He also bought the popular Standa department store chain in 1988 and, after a gigantic legal tussle, the Arnoldo Mondadori Editore S.P.A. magazine, book, and newspaper publishing group in 1990. The latter purchase gave Berlusconi instant control over 20 percent of the Italian publishing market. His relentless acquisitions also exponentially increased Fininvest's debt load to dangerous levels, but Berlusconi had already become a billionaire.

Launched Political Career

At this point, Berlusconi found himself increasingly hounded by demands from all quarters that he break up his media empire for violating virtually every anti-trust law in the books. As these pressures increased through the first part of the 1990s, he made a decision that some saw as foolish but that others perceived as an effort to grab the power of the very forces opposed to him: he announced that he would run for prime minister. In typical aggressive fashion, Berlusconi handed over to close friends all his positions at Fininvest and other companies to avoid political conflicts of interest and immediately organized a political coalition named Forza Italia (after the ubiquitous soccer chant meaning "Go Italy"). He appointed himself as its leader.

Allying the new grouping with a federalist party and the remains of a disbanded neo-fascist group, he geared up his media companies to begin a television and print blitz to advertise his candidacy. Several editors of his press con-

cerns resigned in protest at being told whom to endorse in the typically free-for-all run-up to elections. Berlusconi pressed on, portraying himself as honest and in touch with the concerns of young Italians while pledging to eradicate corruption, lower taxes, increase personal choice, and promote free-market economics. In 1992, a national poll revealed that Italian teenagers ranked Berlusconi ahead of Jesus Christ and the Italian president when asked about the ten people they admired most. However, disaster struck when the leader of the fascist group praised deceased Italian dictator Benito Mussolini as the century's finest statesman. It was a testament to the power of Berlusconi's personality that he was quickly able to smooth over the outrage that instantly arose over the comment about the hated leader.

Berlusconi held up his lack of political experience as a virtue to voters, telling them that his success as a businessman was excellent preparation for him to transform the bloated, inefficient Italian government into a lean, streamlined machine that would work for the people and provide a fresh start for all, with sweeping tax cuts and millions of new jobs. The media (much of which he ran, of course) quickly dubbed Berlusconi "the Knight." Support for him built rapidly despite virulent attacks by his detractors. The media and Berlusconi's own personal flair prevailed, and the Freedom Pole won 43 percent of the popular vote in March 1994 elections—enough to enable him to form a government of which he was appointed prime minister. However, despite his precautions, allegations of conflicts of interest arose quickly, fueled by the fact that Berlusconi and his family had retained 51 percent of Fininvest's interests. Coupled with these suspicions, when one of the coalition's parties bailed out of the union, Berlusconi's government collapsed after only nine months in power. In the meantime, his carefully cultivated image as a politician who was above the nation's traditional corruption began to crumble when it was revealed that Berlusconi had in 1978 joined the sinister Propaganda Two group. This was a secret Masonic lodge that had created a powerful state within a state with strong influence on the secret police, banks, the government, and the military.

Undaunted by these obstacles, Berlusconi began selling off more and more of his shares in his wide array of holdings, and in 1996—just two days before the April general election—he officially declared that he no longer had a majority control in any business. His past continued to haunt him, however, with further allegations of corruption and misdeeds, and although he succeeded in being elected as a member of Parliament representing his right-wing coalition, he was forced to abandon his bid for the premiership.

Appointed Premier Again Despite Lingering Charges

As charges of misdeeds continued to pile up, Berlusconi alleged that left-wing politicians had mounted a plot against him. He was convicted of several financial crimes related to accounting and illegal political funding in 1997 and 1998. He managed to have these overturned on appeal, but those charges were followed by allegations of

bribery and other misdeeds in 1999. Nevertheless, he was reelected as a member of the European Union Parliament in 1999 and remained opposition leader in his own country's Parliament until 2001, when he was once again appointed prime minister on May 13. Berlusconi and his House of Freedoms coalition had won the popular vote by 18.5 million votes, propelled once again by his image as a forceful, self-made man who would at last straighten out the Italian government. Nevertheless, plenty of people were outraged by Berlusconi's second rise to power, and in 2002 hundreds of thousands of them staged a massive protest to drive home their point—that his heavy involvement in the world of business made him incapable of being an impartial and fair national leader.

The government was shaken to its core later in 2002 when a mammoth corruption scandal came to light that involved some 6,000 politicians and business leaders, including Berlusconi's brother Paolo and his friend Craxi, and billions of dollars in graft. Meanwhile, Berlusconi himself served as foreign minister in addition to his role as prime minister for ten months in 2002.

Berlusconi got a reprieve from the courts in 2003 when Parliament passed a controversial law making the government's top officials, including the prime minister, immune from prosecution. It looked for a while like the legal challenges to his leadership were behind him, but the Constitutional Court soon overturned the law. Meanwhile, Berlusconi's firm decision to stand as an ally with the United States in the war in Iraq had become extremely unpopular, and by 2003, a full 75 percent of Italians were opposed to his decision. In July 2003, Berlusconi assumed the rotating six-month presidency of the European Union, using that position to urge other European countries to support the United States in the war.

By 2004, Berlusconi and his government had enacted numerous bills and laws aimed at reforming the nation's school and labor systems, reduced taxes and other financial burdens on citizens, increased government support of the unemployed, elderly, and disabled, and, not surprisingly, loosened regulations on limits of private ownership of media. However, critics from both Italy and elsewhere warned that Berlusconi's liberal spending could soon have major negative impacts on the country's long-term economic outlook. Nevertheless, the prime minister now had the honor of heading Italy's longest-running government ever.

In 2004, *Forbes* magazine ranked Berlusconi as the 30th wealthiest man in the world, up from 45th in 2002, and estimated his personal fortune at \$10 billion. He has been married twice, first to Carla Dall'Oglio, with whom he had two children, and then to actress Veronica Lario, with whom he has three children. He released a CD in 2003 of Neopolitan love songs. The prime minister prefers to spend his spare time at his 70-room villa in Sardinia named "Arcore," whose amenities include a private park, a movie theater, and walls of large-screen televisions.

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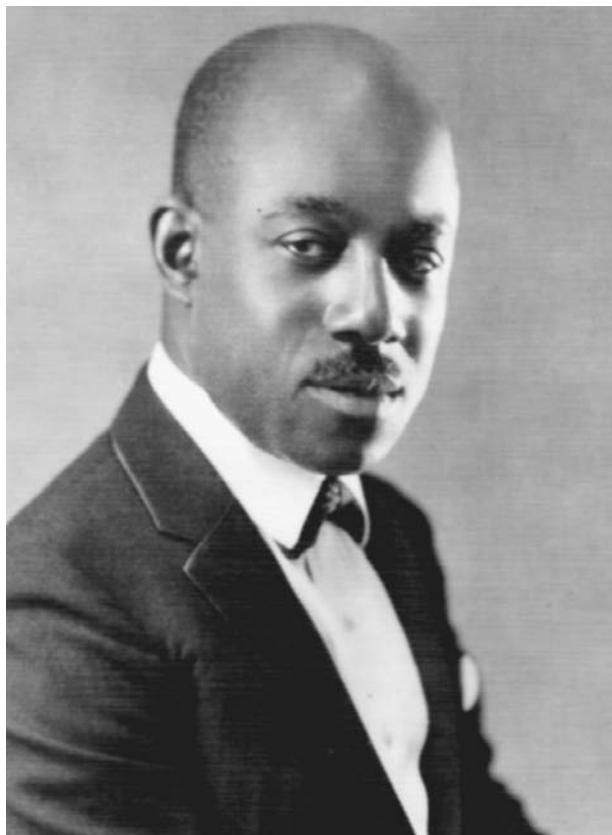
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Eubie Blake

Eubie Blake (1883-1983) has been considered one of America's musical treasures. During his lifetime, he remained active through several distinguished careers as a noted stride and ragtime pianist and composer of rags, as a successful vaudevillian performer, and as a composer and songwriter. Though probably best known as a ragtime artist, Blake was one of very few successful African American composers of Broadway musicals in the first half of the twentieth century. Most significant among such compositions was the history-making hit musical, *Shuffle Along*.

James Hubert "Eubie" Blake was born on February 7, 1883, in Baltimore, Maryland. John Sumner Blake, Eubie's father, a former slave, was a Civil War veteran and a stevedore. Eubie's mother, Emily Johnston Blake, also a former slave, was a laundress. The youngest of 11 children, Blake was the only one of his brothers and sisters to survive infancy. The Blake home, recalled Blake in Al Rose's *Eubie Blake*, was a very strict one. Blake's mother was a devoutly religious woman who gave much of her time to her church, and who tolerated absolutely no inappropriate behavior. Infractions of her rules, Blake remembered, resulted in corporeal punishments swift and severe.

One of the few demands of Blake's father was that his son receive an education. John Blake was taught to read as a slave a rare opportunity and, therefore, was adamant about the importance of literacy. Eubie Blake, however, did not remember his school days fondly, partially owing to general disinterest and frequent fights.



Blake's musical training began around the age of four. He first learned to play on a pump organ his mother had purchased in the hope that he would use his talents to the service of the church. Blake took his first piano lessons from Margaret Marshall, a next-door neighbor. Blake recalled being given the usual standards to play, as well as hymns, which kept his mother happy. However, he was more drawn to the music he heard drifting into his window from the many nightclubs and brothels in his neighborhood. Unable to resist the infectious rhythms and melodies of this raucous music, Blake's practice turned to perfecting this new style of playing.

Composed Rag

Blake landed his first real playing job when he was 15 years old at a neighborhood brothel, Aggie Shelton's Bawdy House. Three dollars a week plus tips was the salary, Blake recalled. He also remembered having to play in "rented long pants" on the account of having to sneak away from home each night in order to play the job. While at Aggie Shelton's, Blake composed his *Charleston Rag* in 1899. Other early jobs included brief tours with Dr. Frazier's Medicine Show as a buck and wing dancer and melodeon player in 1901 and in 1902 with the traveling show *In Old Kentucky*. Later that same year, Blake made his return to nightclub playing in Alfred Greenfield's Saloon, where he composed his next rag, *Corner of Chestnut and Low*, the address of Greenfield's club.

Beginning in 1905, Blake spent several summers away from Baltimore in Atlantic City where he was a pianist at the Middle Section Club. He recalled meeting and establishing lasting friendships with some of the greatest black musicians of the time, including long-time friend and competitor, pianist Hughie Wolford, and celebrated composer and performer Will Marion Cook. The older Cook took an interest in Blake's compositions, and according to Blake, became a mentor.

Blake's first big break came in 1907 when he was hired by Joe Gans, an African American prizefighter and childhood friend, who had just opened a new hotel in Baltimore called the Goldfield Hotel. The Goldfield immediately became a prominent haunt of wealthy, sophisticated businesspeople and entertainers of all races from all over the world. As a performer in this prestigious hotel, Blake became acquainted with rich and powerful people, many of whom had a profound impact on his career. While at the Goldfield, Blake continued to develop his compositional ability. He wrote rags: *The Baltimore Todolo*, *Kitchen Tom*, *Tricky Fingers*, *Novelty Rag*, and *Poor Katie Redd*. Blake attributed this compositional spurt to tutelage from Llewellyn Wilson, famous Baltimore conductor introduced to Blake by Will Marion Cook.

In July of 1910 Eubie Blake married Avis Lee, the daughter of a wealthy socialite from Baltimore. According to Blake, he and Avis had met in grade school. He admitted, however, that there was nothing between them until they met again as adults. Avis was not only older than he, but she was also more focused on her education and much more sophisticated, recounted Blake. In *Reminiscing with Sissle and Blake*, Blake called Avis "one of the ten most beautiful girls in Baltimore."

Avis Blake was herself a classically trained pianist, who, according to Eubie Blake, had the ability but had been too sheltered to consider having a career of her own. After they were married, she remained at home as homemaker and wife, occasionally traveling with Blake until her death from tuberculosis in 1939. They had no children.

Blake left the Goldfield in early 1911, shortly after the death of owner Joe Gans. His stay there, however, had made him famous throughout the Northeast and highly sought after. The years between 1911 and 1915 Blake described as good ones in which he played in some of the best clubs in Baltimore, New York, and Atlantic City. In 1911 Blake wrote his rags, *Chevy Chase* and *Fizz Water*, which he published later that year. Unfortunately the experience was marred by the unscrupulous dealings of his publisher. In his inexperience, Blake inadvertently gave up certain rights to his songs, causing him to lose a great deal of money in future royalties. That same year Blake also wrote *Troublesome Ivories* and *Brittwood Rag*, named after the popular Brittwood Club of Harlem.

During this period of his life, Blake was enjoying fame and privilege few musicians of his time would ever know. By most standards he was a success. Yet the events of the next years took him in an entirely different direction—into a new musical profession which eclipsed his young career as

ragtime pianist for the next 40 years. Blake became a songwriter and composer of musicals.

Met Sissle

Blake and Noble Sissle met on May 16, 1915, at Riverview Park in Baltimore. Almost immediately after their meeting they formed one of the most successful collaborative performing and songwriting teams in American musical theater history.

Noble Sissle (1889–1975) was a well-educated son of well-to-do parents from Indianapolis, Indiana. Sissle studied at DePauw and Butler Universities in Indiana. He was a naturally gifted singer and actor who had participated in plays and sung in glee clubs both in high school and college. Seeking fame as a professional performer, Sissle moved to Baltimore. Blake recalled that it was through Sissle that he met James Reese Europe, whom Rose described in *Eubie Blake* as a “monumental figure in the Negro Music World.” Europe was the organizer and president of the Clef Club for black musicians. This organization was a booking agency for musicians and especially Europe’s orchestras, which dominated booking in New York City. Europe hired Blake as pianist in his Long Island orchestra in 1916. The three men remained close friends until Europe’s death by stabbing in 1919.

Only a few weeks after their meeting, Blake had written music to Sissle’s lyrics, “Its All Your Fault,” which they persuaded the legendary Sophie Tucker to sing. Two years later, in 1917, the team of Sissle and Blake was separated by World War I. Sissle enlisted, but Blake, already 34, was too old. Upon Sissle’s return in 1919, they developed a vaudeville act which traveled under the name *The Dixie Duo*.

Significant about *The Dixie Duo* was the fact that this team never performed in black face as was the tradition; yet, they were still successful. “The practice of corking faces by black performers was expected for artistic survival,” says Rose. And, of course white artists like Al Jolson and Eddie Cantor continued using black face. Credit must therefore be given to Sissle and Blake as pioneers among others in the rejection of the stereotypical make up. During their tour the team wrote, then favorites, *Pickaninny Shoes*, and *Oriental Blues* which was later included in their smash hit musical, *Shuffle Along*.

The hit musical *Shuffle Along*, established Blake and Noble Sissle prominently among the greats of musical theater in the twenties. *Shuffle Along* opened in 1921 and was an immediate success. Blake and Sissle financed the show themselves, along with help from Flournoy Miller and Aubrey Lyles, the Fisk educated comedy team with whom they had joined forces. Miller, Lyles, and Sissle also starred in the show. Originally titled *The Mayor of Jimtown*, *Shuffle Along* satirized small-town politics in a fictional black town with hilarious comedic sketches and lively musical numbers. The overwhelming success of this show made wealthy men of its creators, and stars of Miller and Lyles, as well as newcomers Florence Mills, Paul Robeson, and Josephine Baker.

Shuffle Along ran for over 500 performances on Broadway. The show also ran for an extended stay in Boston. The

touring companies played to sell-out houses all over the United States. Songs from the musical included “Bandana Days,” “In Honeysuckle Time,” “If you’ve Never Been Vamped by a Brownskin, You’ve Never Been Vamped At All,” “Love Will Find A Way,” and “I’m Just Wild about Harry.”

Several revivals of *Shuffle Along* were mounted years after the show had closed. Most notable were the productions of 1933 and 1952. Despite the fact that Sissle and Blake tried to rejuvenate their once hit show with new songs, neither revival was nearly as successful as the first.

Three years after *Shuffle Along*, Sissle and Blake’s second successful musical came to Broadway in 1924, *The Chocolate Dandies*. Songs from *The Chocolate Dandies* included “That Charleston Dance,” “There’s a Million Little Cupids in the Sky,” “You Ought to Know,” “Dumb Luck,” and “Manda.”

After the break-up of Blake and Sissle in 1927, Blake teamed with several other prominent lyricists and performers of the time, including Henry Creamer, Broadway Jones, Milton Reddie, and Andy Razaf. Blake and Razaf’s collaboration produced hit songs for a show called *Blackbirds of 1930*, which included tunes “Memories of You” and “You’re Lucky to Me.” Blake and Razaf’s musical, *Tan Manhattan*, written and produced in 1940, was a great success, Eubie Blake’s last big success in musical theater until the opening of the Broadway smash hit *Eubie!*, a musical review of his works, in 1978.

Returned to Ragtime

While serving as a bandleader with the United Servicemen Organizations (USO) during World War II, Blake met and married Marion Grant Tyler, his second wife, in 1945. Tyler was also a performer and a businesswoman, who, after the couple settled in New York, became his valued manager of business and personal affairs.

From 1945 to 1950 Blake attended New York University, graduating at age 67 with a degree in music. It was certainly not uncommon for artists who had enjoyed the success that Blake had to have been considering retirement or, at least, slowing down at this age. However, Blake showed no signs of easing up. Almost prophetically, he was preparing himself for what was to become yet another upswing in his already distinguished career.

In the 1950s a revival of interest in America’s ragtime music began to surface and spread throughout the country. Blake, one of the few surviving authentic artists of ragtime, found himself enticed into yet another career as ragtime artist, historian, and educator. In the years that followed, Blake signed recording deals with major companies like 20th Century Records and Columbia Records; he also lectured and gave interviews at major colleges and universities all over the world.

In the 1970s Blake’s fame was once again soaring. In his late eighties and nineties, he appeared as special guest performer and clinician in all of the world’s top jazz and rag festivals. He was a frequent guest of talk shows such as *The Johnny Carson Show* and *Merv Griffin*. Sold-out perfor-

mances in the world's most prestigious concert halls punctuated his active schedule. Blake had also been featured under the baton of many of the world's great conductors, including Leonard Bernstein and Arthur Fiedler. Virtually every music organization in the country has honored Blake, and articles about him have appeared in *Time* and *Newsweek* as well as in all of the magazines related to his trade.

By 1975 Blake had been awarded doctorate degrees from Rutgers, the New England Conservatory, the University of Maryland, Morgan State University, Pratt Institute, Brooklyn College, and Dartmouth. In 1978 he was an invited guest and performer at the Carter White House, and in 1981 James Hubert Blake received the Presidential Medal of Honor.

Blake died five days after his 100th birthday, on February 12, 1983, in Brooklyn, New York. News of his death was carried by major newspapers and television stations internationally. That year a proliferation of concerts celebrating Blake's life and music by the music world honored his memory.

A uniquely gifted artist, Blake has left the world a rich and varied body of music and history. Blake, by his own admission, was very fortunate. Not only did this musical genius rise far above what was expected of or allowed for African American musicians of his time in mainstream musical theater, but he was also granted a life long enough to witness the world's eventual acceptance and appreciation for the music of his youth, ragtime.

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Aage Niels Bohr

Danish physicist Aage Niels Bohr (born 1922) is the son of another famed physicist, Niels Bohr. Both father and son received Nobel prizes, in 1922 and 1975, respectively. In the early part of his career, Aage Bohr was involved in his father's research, including work on the U.S. government-sponsored Manhattan Project. In the late 1940s and 1950s, Bohr conducted his own research on the structure of the atomic nucleus, which led to a share of the 1975 Nobel Prize in Physics with James Rainwater and Benjamin R. Mottelson.



The fourth son of Niels Bohr and Margrethe (Nørlund) Bohr, Aage Bohr was born in Copenhagen, Denmark, on June 19, 1922. His family boasted a strong scientific background. Niels Bohr (1885-1962) was a famed physicist who made significant contributions to nuclear physics and the understanding of atomic structure and won the Nobel Prize in Physics the year Aage was born. Aage Bohr's uncle, Harald Bohr, was an eminent mathematician.

In 1913, Niels Bohr developed a new theory of the atom that built on the "Rutherford model," which viewed the atom as a compact nucleus surrounded by many lighter electrons. Bohr's new theory advanced the idea that electrons travel only in certain orbits and that a particular atom can exist only in a discrete set of stable states. Further, an atom's outer orbits, which can hold more electrons than inner orbits, determine the atom's chemical properties. In his theory, Niels Bohr speculated that atoms emit electromagnetic radiation when an electron jumps from an outer orbit to an inner one. At first, his theory met with skepticism, but by 1922 it had become accepted, earning him the Nobel Prize. Other physicists would later expand Bohr's theory into quantum mechanics.

Influenced by Famous Scientists

Aage Bohr's early education took place at the Sortedam Gymnasium, which he attended for twelve years. While he later expressed a debt to his teachers for their inspiration and encouragement in learning the humanities and sciences, the informal learning he received at his father's

Institute for Theoretical Physics was, perhaps, the most influential element of his early education. Niels Bohr founded the Institute at the University of Copenhagen in 1921, and the Bohr family lived at the Institute during Aage's early childhood. As a result, Aage Bohr essentially grew up among the world's leading physicists, among them Wolfgang Pauli, Werner Heisenberg, Yoshio Nishina, and Oskar Klein, the last two who developed the well-known Klein-Nishina formula involving scattered radiation. This environment helped steer him in the direction of becoming a nuclear physicist.

When Aage Bohr was about ten years old, his parents moved to a mansion at Carlsberg, Denmark, where they were hosted many scholars, artists, and public figures. In 1940, he followed in his father's footsteps and entered the University of Copenhagen to study theoretical physics. By that time, he was already assisting his father with correspondence and the writing of some articles, as well as with his work in physics. During that period, Niels Bohr's work involved both the problems of nuclear physics and those relating to the penetration by atomic particles of matter.

Family Fled Denmark

By the time Aage Bohr began his formal higher education, World War II had already started in Europe. His enrollment at the University of Copenhagen occurred a few months after Germany began its occupation of Denmark. By October 1943, because of his Jewish heritage, Niels Bohr found it necessary to flee Denmark to avoid arrest by the Nazis. The entire family escaped to the neutral country of Sweden, first by boat and then by plane. From 1943 to 1945, father and son traveled and worked together in London, Washington, D.C., and Los Alamos, New Mexico. Aage Bohr acted as his father's assistant and secretary on Niels Bohr's ongoing research.

In London, the Bohr team joined a British group working on the development of atomic weapons. Aage Bohr's official title was junior scientific officer in the Department of Scientific and Industrial Research. In the United States, the Bohrs became involved in the Manhattan Project, and worked at Los Alamos, where Aage Bohr served the elder Bohr as secretary and lab assistant.

Niels Bohr played a large part in the development of the Manhattan Project, which was a secret program dedicated to building an atomic bomb during World War II. The project, which began in 1942, was the government's response to a growing fear that Germany was coming very close to developing a useable atomic weapon. Some of the greatest nuclear physicists in the world were involved in the project, among them J. Robert Oppenheimer, Enrico Fermi, James Chadwick, Isidor Rabi, and Richard Tolman. The project resulted in the first atomic bomb test, at Los Alamos, and eventually culminated in the bombing of Hiroshima and Nagasaki and, as is often maintained, the end of the war.

The Bohr family was able to return to Denmark in August of 1945, and Aage Bohr was able to resume his studies at the University of Copenhagen. In 1946, he obtained his master's degree on the strength of a thesis involv-

ing some aspects of atomic stopping problems. He went on to earn his Ph.D. from that institution in 1954.

Conducted Research on Atomic Structure

During his graduate work, Bohr accepted a research position at his father's Institute for Theoretical Physics, but he returned to the United States in 1948. In the spring of that year, he became a member of Princeton University's Institute for Advanced Study in Princeton, New Jersey. He also visited Columbia University and met with noted physics professor I. I. Rabi. Discussions with Rabi sparked Bohr's interest in the recently discovered effect in the hyperfine structure in deuterium, or "heavy hydrogen," and he began a short but fruitful association with Columbia University on a research fellowship which lasted from January 1949 to August 1950. He worked with Rabi in the Pupin Laboratory, an environment Bohr later described as "stimulating." Many important discoveries were made in that laboratory, and one of the most important areas of research involved the study of nuclear moments, an area proving to be crucial in the development of the new ideas on nuclear structure.

While at Columbia, Bohr began a collaboration with James Rainwater in which the two scientists conducted research into the structure of the atomic nucleus. As they endeavored to understand the basic composition of the nucleus, they concluded that a new model was needed to more effectively clarify its structural and functional properties. The two existing model theories contradicted each other, and the validity of each model theory was disputed among physicists. Ironically, one of the models, the so-called "liquid-drop model," had been developed by Niels Bohr in 1936. This model proposed that the protons and the neutrons, or nucleons, were held together by nuclear forces in much the same way that molecules attract each other in a drop of water. The second model, the so-called "shell model," developed by Maria Goeppert-Mayer and J. Hans D. Jensen in 1949, proposed that the protons and neutrons traveled in orbits that were concentric, or that had a common center—that is, these nucleons moved in much the same way that electron shells do in an atom. The theory also suggested that the sum of the forces of the nucleons resulted in a spherical "force field." This theory was disputed, too, particularly when later experiments revealed that in instances where the outermost shell was incomplete, the charge distribution around the nucleus was non-spherical. Rainwater suggested that interactions between particles in an incomplete outer shell and particles deep within the nucleus might cause the nucleus to become distorted.

Began Long Collaboration with Mottelson

Bohr continued to perform research in this area when he returned to Copenhagen in 1950, as a fellow of the Institute for Theoretical Physics. His return initiated his long collaboration with Benjamin R. Mottelson. Using Rainwater's theory as the basis of their work, Bohr and Mottelson created a new model to describe nuclear structure, calling it the "collective model." According to this new model, which combines the liquid and shell models, the surface of the nucleus indeed acts like a liquid drop, but the shell

structure is subject to centrifugal distortions that account for some nuclei being spherical and some oblong. The new model resolved the contradictions of the previous models and led to a more unified model of the nucleus. It was considered one of the greatest achievements of modern physics, as it led to new knowledge of the nuclei.

A major part of Bohr and Mottelson's collaboration involved developing a monograph that summarized their understanding of nuclear structure. The first volume of the monograph, *Single-Particle Motion*, was published in 1969. The second volume, *Nuclear Deformations*, was published in 1975.

In 1975, Bohr and Mottelson received the Nobel Prize in Physics for their work on the monograph and for their collaborative research on nuclear theory and their new model of nuclear structure. They shared the prize with Rainwater, who was recognized for his research on the quantum mechanical description of nucleons orbiting inside an unsteady rotating droplet. In honoring the three scientists with the Nobel Prize, the Royal Swedish Academy of Sciences lauded their "discovery of the connection between collective motion and particle motion in the atomic nucleus and the development of the theory of the structure of the atomic nucleus based on this connection." In his speech accepting his share of the Nobel Prize, Bohr pointed out that their research had influenced a variety of scientific fields "ranging from celestial mechanics to the spectra of elementary particles."

Directed His Father's Institute

Following his return to Denmark, Bohr remained connected with the Institute for Theoretical Physics. In addition, he became professor of physics at the University of Copenhagen in 1956. After Niels Bohr's death in 1962, Aage Bohr succeeded his father as the director of the Institute, which by now had been renamed the Niels Bohr Institute. He remained active with the Institute on an administrative basis until he relinquished his post in 1970, when he sought to resume his own active research.

Bohr returned to administration in 1975, when he became director of the Nordic Institute for Theoretical Atomic Physics, or Nordita. Nordita was founded in 1957 on the basis of an initiative of Niels Bohr and Torsten Gustafsson, and it followed the premises of the Niels Bohr Institute. The goal of Nordita is to encourage research within theoretical physics and to strengthen the Nordic collaboration within the basic areas of theoretical physics. Research areas include astrophysics, condensed matter physics, and subatomic physics. It is located on the premises of the Niels Bohr Institute at the University of Copenhagen. As such, the two institutes operate in close association. Aage Bohr was a member of the board of Nordita from 1957 until 1975, when he assumed the organization's directorship, and he retired in 1981.

In addition to the Nobel Prize, Bohr has been honored with the 1963 Pope Pius XI Medal, the 1969 Atoms for Peace Award, the 1970 Orsted Medal, the 1974 John Price Wetherill Medal, and the 1976 Ole Romer Medal, in addition to several honorary degrees. A member of six academies

of science throughout Europe as well as the National Academy of Science in the United States, he also held membership in many professional associations throughout his long career. Bohr was married to Marietta Soffer in March of 1950 in New York City. The couple had two sons, Vilhelm and Tomas, and one daughter, Margrethe. Following Marietta's death in 1978, Bohr remarried, wedding Bente Meyer Scharff in 1981.

Books

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World of Scientific Discovery, second edition, Gale Group, 1999.

Online

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Marie Gillain Boivin

Considered one of the most important medical practitioners of her day, midwife Marie Gillain Boivin (1773–1841) invented medical instruments, made original anatomical discoveries, and wrote medical text books that were translated into several languages and used by many practitioners in the nineteenth century.

As noted in the Biographical Dictionary of the *Matilda Joslyn Gage Website*, Marie Gillain Boivin "was one of the foremost women medical researchers of the nineteenth century." In addition to being an inventor and a well-respected writer in the medical field, Marilyn Bailey Ogilvie (in her book *Women in Science: Antiquity through the Nineteenth Century*.) described Boivin as a "skilled diagnostician."

Early Years

Marie Boivin was born Marie Anne Victorine Gillain in 1773 in Montreuil, France, just outside of Paris. She was educated by nuns whose religious order ran a hospital in Étampes. In 1897, she married Louis Boivin, a government bureaucrat. They would have one daughter.

Trained to be a Midwife

Boivin was widowed early in her marriage. She became a student of the famous and well-known midwife and medical researcher, Marie-Louise Lachapelle at the Hôpital de la Maternité, or Maison d'Accouchements. Boivin earned her diploma in midwifery in 1800. After her daughter was killed in an accident, she moved to Versailles and practiced as a midwife.

Worked at Maternity Hospitals

Subsequently, Boivin went back to Paris. She returned to Hospice de la Maternité as Lachapelle's assistant. She would remain there for the next 11 years. As noted in *World of Invention*, Boivin became known for her "skill and knowledge, especially in difficult cases; the leading surgeon of the time said she had an eye at the tip of each finger."

After a quarrel with Lachapelle, Boivin resigned from Hospice de la Maternité and then held positions at a variety of hospitals. She accepted a low-paying job at a hospital for unmarried mothers. She also became the director of several hospitals, including the General Hospital for Seine and Oise in 1814, a temporary military hospital in 1815, the Hospice de la Maternité in Bordeaux, and the Maison Royale de Santé. She also turned down a job offer from the Empress of Russia.

Discoveries in Medical Field

In addition to running these hospitals, Boivin made medical discoveries that helped not only her women patients, but also medical practitioners. She invented a new pelvimeter and a vaginal speculum, which was used for dilating the vagina and examining the cervix. She is also given credit for discovering the cause of certain types of hemorrhages, as well as causes of miscarriage and diseases of the placenta and uterus. She was also one of the first medical practitioners to use a stethoscope to listen to the fetal heartbeat.

Wrote Medical Texts

Boivin shared her discoveries through well-respected writings. Her first important writing was *Art of Obstetrics* published in 1812. It was used by both medical students and midwives. By 1824, it was in its third edition and had been translated into several languages. The work received a commendation from the general council of the city hospitals of Paris.

Boivin also translated works from English into French. Her treatise, *One of the Most Frequent and Least Known Causes of Abortion* was awarded a commendation from the Royal Society of Medicine of Bordeaux. The *Matilda Joslyn Gage Website* noted that probably her most important work, a medical book on diseases of the uterus, was used as a textbook for many years. It was published in 1833, and included many plates and figures, which Boivin herself colored. Boivin's writings were well-documented with other medical literature of the early nineteenth century, and were highly regarded for many years.

Received Honors

Because of leadership, writings, and discoveries that impacted the medical field, Boivin did receive some accolades. In 1814, the King of Prussia awarded her the Order of Merit. In 1827, she received an honorary medical degree from the University of Marburg in Germany. Despite these accomplishments and holding membership in several medical societies, it is said that she was disappointed that she was never accepted into the Academy of Medicine in Paris.

H. J. Mozans, author of *Woman in Science* reflected that if the Academy had accepted woman, she most likely would have been selected.

In 1841, shortly after she retired from practicing as a midwife, Boivin died. She was living in poverty at the time of her death.

Books

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Anne Bonny

Irish pirate Anne Bonny (1700-1782) is one of a scarce number of women known to have participated in the unlawful interception and plundering of trade ships on the high seas, a problem that plagued merchants during the eighteenth century. The headstrong Bonny, an enthusiastic outlaw throughout the Caribbean, sometimes donned men's clothing, a habit she seemed to have carried over from childhood.

Bonny's life story is the stuff from which fictional tales are crafted. She was born in Kinsale in County Cork, Ireland, on March 8, 1700, to Mary (Peg) Brennan, a single woman who worked as a maid in the Cormac household. Bonny's father was apparently William Cormac, a married attorney, but their affair was not immediately discovered. Brennan was eventually fired for the suspected theft of some silver from the household, and during the course of an informal investigation Mrs. Cormac began to believe her husband may have been having an affair with the maid. In the end, Cormac and his wife separated, and Brennan gave birth to Anne.

Offspring of an Affair

At some point Cormac decided to raise his daughter himself, and dressed Bonny in boy's clothing as an attempt to pass her off as a distant male relative who was training as a clerk in his law practice. His former wife suspected the

truth, and made known his deception, which caused irreparable harm to Cormac's Cork-area law practice. He then decided to take Brennan and their daughter to the colonies, where past indiscretions were unknown and fresh starts easily made. They settled in Charles Town, Carolina (now Charleston, South Carolina), and Cormac prospered there as a trader. He eventually bought a plantation, and raised his daughter alone after Brennan died. Bonny proved a willful teen with a fiery temper: one legend surrounding her youth asserts that she and a servant once argued so violently that Bonny stabbed and killed the woman. Another holds that a local youth made unwanted advances on her, and she assaulted him so badly that he took several months to fully recover.

Wed Lowly Sailor

Bonny's father hoped that his daughter would marry a young, ambitious suitor, but instead she fell in with a crowd of sailors at the harbor and her eye soon fell favorably upon James Bonny, a lowly seaman from Bristol. Bonny's father strongly objected to Anne's courtship, suspecting that James Bonny was merely attempting to make a quick and fortuitous financial match with his heir. Cormac cut his daughter out of his will, and in retaliation she was said to have burned her father's crops. The pair eloped in 1716, and headed to the notorious pirate enclave of New Providence, Bahamas. There James Bonny earned money on the side by acting as a paid informant for local authorities determined to eradicate piracy in the area.

Bonny's life path would intersect on several occasions with that of English Captain Woodes Rogers, who became the first royal governor of the Bahamas by appointment of King George I in 1718. Rogers, like James Bonny, a native of Bristol, was a privateer: captain of a ship authorized by a government to seize trade ships of an enemy nation. A pirate ship, by contrast, was not authorized by any nation and pilfered solely for its own profit. Because piracy cut into the colonial economy of the Caribbean, as well as his own income, Governor Rogers was determined to curtail the activity and began offering bounty money to informants. Bonny reportedly strongly objected to her husband's sideline, and their union was a short-lived one anyway. Leaving her husband, she became romantically involved with a wealthy local merchant, Chidley Bayard. Reportedly, Anne Bonny dueled with Bayard's Spanish lover and killed the woman, Maria Vargas, with a well-aimed rapier thrust.

Later in 1718, Governor Rogers devised a new method to ensure British ships safe passage in the Caribbean: a mass amnesty for pirates. Rogers convinced King George to issue a decree granting all pirates an official pardon if they surrendered to his governor's authorities in the Bahamas and promised to abandon illicit plundering as a way of life. One notorious outlaw, Captain John Rackham, arrived in Providence to take advantage of the offer. Rackham, called "Calico Jack" because of his exuberant clothes, was said to have been the first pirate to fly the skull and crossbones flag on his ship. Bonny met Rackham, and the two began an affair. When estranged husband James Bonny discovered this, he informed Governor Rogers of his wife's infidelity,

and Rackham stepped in and offered to "buy" her freedom on her behalf. To purchase a divorce in such a way was an illegal but common practice at the time, but Bonny's husband refused, reportedly telling Rogers, "She'll kill me if she's set free," according to *News of the World* contributor Danny Conlon.

Ran away with Pirates

Rogers ordered Bonny to return to her husband or be flogged in public by him; instead she ran off with Rackham. The couple gathered a pirate crew and absconded with a ship in the harbor, the *Curlew*, thereby making Bonny one of the few known women pirates in maritime history. Generally, the pirate code forbid women on board their ships, but there are some accounts of women dressing as men and participating; observers noted that Bonny did not always try to disguise her gender, and was reportedly adept with the cutlass—a short curved sword—and a good marksman no matter what clothing she wore. Impending motherhood sidelined her for a time, but the child was stillborn and she recovered from the ordeal while in Cuba with Rackham.

Returning to the high seas with Rackham and his crew, Bonny met another female pirate, Mary Read, who had recently joined the *Curlew*. Read had been born in England and was also dressed in boy's clothes as a child. She had been conceived while her mother's husband was away at sea, but he then disappeared. When Polly Read's first child, a boy, died, she tried to pass Mary off to her in-laws as her son in order to obtain financial support. Read continued to dress in male clothing in her teens, and eventually joined the crew of a man-of-war, and then a horse regiment in Flanders. She lived as man until she became romantically involved with another soldier in her regiment, Corporal Jules Vosquon. Discharged from the regiment with little apparent problem, the couple even received wedding gifts from their fellow soldiers. Read and Vosquon used the funds to set themselves up in a tavern business, The Three Horse-shoes, in the Dutch city of Breda.

Read returned to dressing as a man after her husband died and the tavern business declined. She tried to join another regiment, but it was a more peaceful year and many former mercenary soldiers were also looking for work. She managed to join a Dutch ship bound for the Caribbean, and when it was boarded by pirates she decided to join them. She wound up in New Providence after the general pardon was granted, but like many others was lured once again by the easy money and ready access to some of the most luxurious goods plying the waters between the Old and New worlds. As Joan Druett explained in *She Captains: Heroines and Hellions of the Sea*, "for a young man of the time, shipping with pirates held many temptations. Buccaneering had its definite glamour. In times when people did not dress out of their class, a maidservant with silk ribbons in her hair being an object of deep suspicion, the sight of pirates swaggering about in fancy hats and expensive finery inspired awe and admiration."

Teamed with Read

At some point, Read joined Rackham's crew, and legend has it that Bonny and Read discovered each other's gender after Bonny tried to seduce Read. By mid-1720, the trio had seized a British merchant ship, the 12-ton *William*, and then spent three months eluding capture in various Caribbean hideouts while plundering smaller vessels. Because all had taken the King's amnesty, an irate Governor Rogers declared Rackham, Bonny, and Read enemies of England and sent out an armed posse to hunt them down. While anchored one evening in Negril Bay, Jamaica, its crew drunk on some stolen rum, Rackham's ship was spotted by Captain Charles Barnet. Although most of the crew were reportedly too drunk to resist Barnet's men, Bonny and Read, as well as Read's male lover, were said to have fought back viciously. After Barnet fired at the *William* and destroyed part of its sails—thereby making flight impossible—Read was said to have turned her musket on the crew cowering below deck, firing some shots to spur them to action and inadvertently wounding Captain Rackham.

In the end, all were captured and brought to trial at the Jamaica port of Spanish Town, later St. Jago de la Vega. The men and women were tried separately, with Rackham and his crew of ten sentenced to death on November 16, 1720. Bonny was allegedly granted permission to visit Rackham one last time prior to his execution. At this last meeting she was said to have consoled her lover by saying, "Had you fought like a man, you need not have been hanged like a dog!" according to *Outlaws, Mobsters, and Crooks: From the Old West to the Internet*.

The trial of Bonny and Read took place at Spanish Town's Court of Vice Admiralty on November 28, 1720. Witnesses from illegally boarded ships claimed that both dressed as men and were among the fiercest of the crew. Each was found guilty and sentenced to death, but both "pleaded the belly," or claimed to be pregnant. This was a common stalling tactic for women facing death sentences in eighteenth-century England, and it worked in this case: the execution dates of both women were postponed until they could be examined by physicians. Both were apparently truthful, but Read died in prison from a fever on December 4. Bonny gave birth while in jail, and reportedly a letter from Governor Rogers effected her release. Her well-connected father back in Carolina is said to have bribed Jamaican officials for her return, and she came back to Charles Town and wed a man named Joseph Burleigh in 1721. They had five children, and Bonny died at the age of 81 on April 25, 1782. She is buried in a York County, Virginia, cemetery.

Bonny's story was first told in Charles Johnson's *A General History of the Pyrates*, printed in London in 1724. The Johnson name, however, was thought to be a pseudonym used by the writer Daniel Defoe.

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Louyse Bourgeois

Louyse (or Louise) Bourgeois (c. 1563–1636) was a medical pioneer who paved the way for the modern profession of nurse–midwifery. As royal midwife in the early 16th century to King Henry IV of France and his wife Marie de Médicis, Bourgeois raised midwifery from folklore to science. For many years she delivered the babies of the top echelons of the French aristocracy, accumulating knowledge of the anatomy of childbirth and asserting the value of the knowledge of midwives as compared with that of the male surgeons who controlled the childbirth setting. Possessed of strong scientific instincts, she wrote voluminously, making important contributions to obstetrics. But at the root of her methods were common–sense convictions: each birth, she felt, was an individual experience unlike any other, and natural processes ought to be trusted, with birth attendants in most cases intervening, if at all, only to help nature along.

Information about Bourgeois and her life survives mostly in fascinating and fragmentary scenes derived from her own writing; she never penned a formal memoir apart from a summary of her career she wrote in the course of her defense against a 1627 malpractice charge, and public records of her are sketchy. She was born in France around 1563. Not much is known about her childhood, but since she was taught to read and write it is assumed that her family was at least of middle–class status. She spoke only French, however, not the Latin of highly educated French nobles. In 1584 Bourgeois married Martin Boursier, an army surgeon and barber (the two professions were closely related through centuries of European culture). Boursier had studied medicine with Ambroise Paré, one of the top surgeons of the day, and she may well have absorbed practical medical knowledge from him directly. The young couple had three children and seemed headed toward a comfortable existence in the town of Saint–Germain outside Paris.

A civil war raged, however, between supporters of the French crown and those of Henry of Navarre, soon to become King Henry IV, and this completely disrupted the lives of Bourgeois and her family. During an attack by Henry's army on the outskirts of Paris on October 31, 1589, Bourgeois and her children were forced to run from their house into the city, taking with them only what they could

carry. They eventually reunited with Boursier, who had been treating wounded soldiers on the front lines, but amid the chaos he had few financial prospects. The family was forced to sell off its few remaining possessions to survive, and Bourgeois turned to the needlework she had learned as a girl in order to put food on the table.

Turned to Midwifery

She soon found a second source of income. The midwife who had been present at the birth of one of Bourgeois' own children told her that if she had been able to read and write like Bourgeois, she could have done wonders with her talent. Seeing a need for the services of a midwife among the women of her densely packed Paris neighborhood, Bourgeois started reading about childbirth. She studied the writings of her husband's teacher Paré, and her husband was often on hand if she had questions. She started out by offering her services to the wife of a local porter, and over a five-year period beginning in 1593 or 1594 she attended the births of numerous working-class women around Paris.

The lore of midwifery at the time was mostly passed down orally, from woman to woman, but Bourgeois had taken a more systematic approach in her studies. With talents above the ordinary, she decided to try to move up in the midwifery world. She sought certification as a midwife from the city of Paris, which would permit her to attend the births of aristocratic women and thus to be well paid for her services. These city-certified midwives made up a small group; a register from the year 1601 listed just 60 of them.

Bourgeois submitted references and was examined by a panel consisting of a doctor, two surgeons, and two certified midwives.

The two midwives on her examining panel correctly pegged the well-born and well-educated Bourgeois as a potential source of strong competition, but Bourgeois had developed a cutthroat competitor's instincts during her years of scraping together a living amid fighting in the streets of Paris. She passed the exam on November 12, 1598 and swore an oath admitting her to a guild of midwives. Almost immediately, she began to find clients among the wealthy, and some of them began to spread the word about her abilities.

After Henry IV married Marie de Médicis, the offspring of Italy's greatest trading and mercantile family, the successful outcome of Marie's pregnancy in 1601 became a matter of paramount political importance; royal marriages were made in that era in order to build connections among Europe's powerful families and to cement the political alliances they desired. Henry, at age 48, had produced no male heir. A midwife had not yet been hired to attend the young queen, and Henry favored one Madame Dupuis, who had been one of the hostile midwives Bourgeois faced during her 1598 examination and who had evolved into her most feared rival.

Several ladies at court, however, argued in favor of Bourgeois, and they were supported by one of the king's physicians whose own children she had successfully delivered. Bourgeois cultivated a complex set of networks in order to advance her own cause, and she received a good break when Marie got wind of the fact that Madame Dupuis had delivered several of the king's illegitimate children and made it known that she didn't care to be reminded of those during her own labors. Henry finally acquiesced to his wife's wishes, and Bourgeois was installed at the side of the pregnant queen at Fontainebleau palace.

Delivered Child of King and Queen

The throngs of visiting aristocrats pressing in from every side did not make Bourgeois' job any easier, for one of the principles she advanced was that the pregnant mother—to-be, whether queen or commoner, ought to enjoy a stress-free environment. Nevertheless, all present were impressed by Bourgeois' take-charge attitude, and thrilled when she predicted the birth of a male child. The birth was a difficult one, during which Bourgeois had to ask the king for permission to give the struggling baby a small dose of wine from her own mouth. But her prediction proved correct when, on September 26, 1601, the future King Louis XIII was born and flourished in perfect health. Bourgeois would successfully deliver five more of Marie's children before Henry's murder in 1610, earning about 900 *livres* for each one (as compared with the usual midwife's payment of 50), plus a bonus of 6,000 *livres* given to Bourgeois in 1608 by the grateful royal family. In 1606 she was given the official title of Midwife to the Queen.

In her position as royal midwife, Bourgeois was in great demand among all the aristocratic families in Paris, and her career flourished. She is thought to have attended three or

four births a week on average, and she and her husband were able to purchase half of a substantial house in the Rue Saint-André-des-Arts. Beginning in 1609, she began to publish her accumulated knowledge of midwifery in book form. Her first book, whose title translates as *Diverse Observations on Sterility; Loss of the Ovum after Fecundation, Fecundity and Childbirth; Diseases of Women and of New-born Infants*, was her most famous. It was the first treatise on midwifery ever written, and it was filled with practical information of a kind not to be found in the few existing obstetrical texts. The book was translated into Latin, German, Dutch, and English and went through several editions, remaining in use until the early 1700s.

Bourgeois published two more books of *Diverse Observations*, in 1617 and 1626, the first of which contained a separate collection of "Advice to My Daughter." She also wrote and published an anecdotal *Collection of Secrets* in 1634. These writings made some important contributions to obstetrical theory. Bourgeois, for instance, may have been the first person to administer doses of iron to treat anemia, and her advice pertaining to what is known as podalic version (turning the baby around in certain situations so that it will be delivered feet first) became widely known among physicians and midwives of succeeding generations. She offered medical treatment to men as well as women on occasion.

Established Principles of Midwifery

But Bourgeois' greatest influence was exerted on the profession of midwifery itself. Although a petition circulated by a group of Paris midwives to allow Bourgeois to give a course on midwifery at the Hôtel Dieu hospital was rejected in 1635, she had a number of students in addition to her own daughter, and one of them, Marguerite du Tertre de la Marche, later became head midwife at the hospital and formalized the training of midwives there. Bourgeois' writings laid out the basic principles of midwifery that practitioners of the art have followed ever since. She likened the midwife's role to that of a ship's pilot, working with natural forces rather than becoming ensnared in a futile quest to overpower them, and she laid out various ethical precepts for midwives that remained well known and have resonated down to the present day.

In her first book, Bourgeois praised doctors and extolled the virtues of cooperation between physician and midwife, but as her fame grew she adopted a more confrontational stance. Mention of doctors became rarer in her accounts of cases she had attended, and when she did discuss the roles they had played, she frequently did so in negative terms. She implied that one doctor who had intervened surgically in a difficult birth had done so with an eye to the fee he would thus be able to charge—an idea with a familiar ring in the early 21st century. Although it is difficult to know exactly what happened at a distance of nearly four hundred years, it seemed that bad blood began to grow between Bourgeois and the doctors who operated at the top levels of the Parisian medical world.

Things came to a head on June 5, 1627, when the noblewoman Marie de Bourbon, wife of King Louis XIII's

brother, died in childbirth as a result of an infection that we would call peritonitis. An autopsy was ordered, and though Bourgeois was not mentioned in the physicians' report that followed, the infection was blamed on a piece of the placenta that had been left inside the mother's uterus. Instead of letting the affair blow over, Bourgeois launched a written attack on the autopsy panel, just three days later publishing an *Apology of Louyse Bourgeois* that questioned the qualifications of the doctors involved in the autopsy (and along the way communicated some of direct testimony we possess about Bourgeois and her life). The doctors responded with a pamphlet of their own, and the controversy put an end to the period of Bourgeois' influence.

Not much is known of the last years of Bourgeois' life beyond the fact that she published the *Collection of Secrets*. She also wrote poetry occasionally in addition to her medical texts. Her husband Martin Boursier died in 1632, and Bourgeois herself followed in December of 1636. Several of the couple's children became involved in medicine and midwifery, but the larger legacy of Louyse Bourgeois lay in the new depth of knowledge she had brought to one of the world's oldest professions.

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Theodor Heinrich Boveri

During his scientific career in Germany in the late 1800s and early 1900s, Theodor Boveri (1862–1915) worked in fields that then had no names. He was a professor of zoology at the universities of Munich and later Würzburg, but in modern terminology he would not be called a zoologist. He was really a cytologist (a scientist who studies cell structure), a geneticist (a scientist who studies heredity), and an embryologist (one who studies organisms at their earliest stages of development).

Boveri made several important discoveries concerning the growth and reproduction of organisms, but the most important one was that chromosomes—threadlike parts of cells that carry what we would now call genetic information during reproduction—were different from one another. In Boveri's words (as quoted on the website of the University of Würzburg's biology department), chromosomes were "independent individuals that

retain this independence even in the core of a cell at rest.” That insight helped lay the foundation for the entire modern understanding of how traits of an organism are transmitted from parents to offspring.

Boveri grew up in Bamberg, Germany, and except for several sojourns in Naples, Italy, spent his whole life in southern Germany. Despite his Italian last name, his family had lived in Germany’s Franconia region for generations. His father Theodor was a doctor who gave up medicine in favor of music and art after his marriage, managing to squander most of a moderate family fortune in the process. Boveri’s mother was also artistically inclined, and Boveri himself not only became a skilled pianist and painter but also exhorted his students to take special care with the prose and drawings of their scientific papers. One of his students, quoted in Fritz Baltzer’s biography *Theodor Boveri: Life and Work of a Great Biologist*, recalled that Boveri returned the first draft of one of his papers with the comment “You must now treat it as a work of art.”

Boveri attended elementary schools in Bamberg and went on to the *Realgymnasium*, school in Nürnberg, studying Latin and ancient Greek in addition to science and graduating in 1881. He went on to the University of Munich, living in a sort of glorified dormitory called the Maximilianum that was reserved for top graduates of southern Germany’s secondary schools, served as a pipeline to top academic and governmental jobs, and came with free room and board. This high-powered program allowed Boveri to find his true calling; whereas many European students followed (and still do follow) predetermined courses of study, Boveri started out studying history and philosophy but switched to natural science during his first year.

Won Seven-Year Fellowship

With his family’s deteriorating finances in mind, he took anatomy courses and finished a Ph.D. degree in that field in 1885. (In the German educational system, a *Gymnasium* lies somewhere between high school and college levels in the U.S.) Boveri’s doctoral thesis was called *Beiträge zur Kenntnis der Nervenfasern* (Contributions to the Study of Nerve Fibers). His work was recognized as exceptional by faculty at the university, who nominated him for a scholarship, the Lamont Fellowship, that gave him the opportunity to continue study and research and ended up supporting him financially for a period of seven years. This gave Boveri the chance to change his focus once again to the subject that fascinated him the most deeply, biology. And he did not let his faculty supporters down.

Working in the laboratories of the university’s zoology department, Boveri plunged into one of the hottest areas of biological research at the time. As with many other scientists, his greatest discoveries were accomplished while he was still relatively young. The scientific understanding of the reproduction of organisms had taken great strides during the years when Boveri was completing his education. Investigators had established that when fertilization occurred, the nuclei of the male sperm and female egg cells fused to form a new nucleus containing material from both, and that this process was central to heredity. The existence of chromo-

somes was known as well, but the big picture of exactly what happened when sperm and egg united was murky.

Building on the work of the Belgian biologist Edouard van Beneden, Boveri filled in an important part of the picture. His work was done using the comparatively simple organism of the horse roundworm *Ascaris megalocephala*, which had only a few chromosome pairs. Chromosomes themselves were visible only during mitosis or cell division, and scientists were unsure of the exact role they played at different stages of the reproduction process. But Boveri noticed that the cells of this roundworm showed certain lobes or bulges as they divided, and he kept track of the details of these lobes as new cells were formed from an original cell. What he found was that the lobes seemed to recur in the same order on the surfaces of the new cells, suggesting not only that the chromosomes were present and active throughout the process, but also that they were individual entities whose sequence was important.

This discovery was entirely consistent with what Boveri’s friends and associates knew of his particular character as a scientist. He was an observer who combined a scientist’s rigor with an artist’s eye. “When I sit down at the microscope, I suspend belief,” Boveri said (according to his student Fritz Baltzer), and his scientific breakthroughs were based on careful reasoning, working with data obtained from detailed visual observations made without preconceptions.

Published Chromosome Observations

Boveri’s discoveries about roundworm cell development were published in installments between 1885 and 1890; the centerpieces were three *Zellenstudien* (Cell Studies), of which the second (1888) contained his important chromosome observations. The third study extended the observations Boveri made in the second, confirming van Beneden’s guess that egg and sperm contribute equal numbers of chromosomes to the new fused nucleus or zygote. He also clarified the role of a structure, which he termed the centromer or centrosome, that formed a temporary center between the halves of a dividing cell. American cytologist Edmund B. Wilson, a student of Boveri’s and one of the great biologists of the 20th century, noted that Boveri’s experiments provided a working model for almost all cell-based interpretations of genetic phenomena.

During the winter of 1887 and 1888, Boveri worked at a zoological research station in Naples, Italy, operated by the German scientist Anton Dohrn and pleasantly situated on a beach at the city’s edge. For Boveri the trip was the beginning of a lifelong love affair with the ancient and scenic southern Italian city—or love-hate affair, for even then Naples was a chaotic place filled with street people and small-time con artists. Boveri would return to Naples in 1889, 1894, 1896, 1901, 1905, 1910–12, and 1914.

Boveri’s name was well known in German scientific circles by this time, and in 1887 he had passed his *Habilitationsschrift* examinations, a kind of postdoctoral dissertation defense that qualified him to teach in a German university. In 1891, as the expiration of his long scholarship approached, Boveri was offered the post of Assistant in the

Zoological Institute of the University of Munich by his long-time advisor, Professor Richard Hertwig. Although the post did not allow him to focus full-time on his own specific research interests, he accepted; his father was suffering from what became a terminal illness, and he faced the need to become financially independent. In the fall of 1892, however, a prized zoology professorship at the University of Würzburg became vacant, and Boveri was named to the post the following March. The only cloud on his horizon was the recurrence of an illness, variously described as influenza or neurasthenia, that had begun to trouble him in 1890.

Married American Professor

At Würzburg, Boveri began to attract top students, some of them German but others visitors from foreign countries. One of his students was an American woman, Marcella O'Grady, who was a professor at Vassar College in Poughkeepsie, New York. Her scientific activities stirred up some controversy in the generally all-male world of the German university community, and Boveri's mother was not pleased by her son's growing friendship with his American colleague. Nevertheless, the pair were married in Boston on October 5, 1897, and the new Mrs. Boveri became an active participant in her husband's scientific endeavors. She became well versed in the development of sea urchin embryos, a subject Boveri had begun to study on the beach in Naples, and in 1903 she published a paper of her own on the subject. The couple had one daughter, Margret.

Other famous foreign biologists who came to study with Boveri included Edmund Wilson and Nettie Stevens, whom Boveri (according to the University of Würzburg biology website) disliked and called a "bloodsucker." His appeal to top-flight graduate students was not hard to explain, for confirmations of his observations regarding chromosome individuality came thick and fast after he had pointed investigators in the right direction (and after the work of the unknown Austrian monk Gregor Mendel was rediscovered in 1900 after having been buried in an obscure publication for 34 years). Some of those confirmations came from Boveri himself; he remained active as a scholar for the rest of his life, even as the crush of teaching and administrative responsibilities at the university grew greater.

In 1902 he published a paper summarizing the results of experiments in which he intentionally double-fertilized sea urchin eggs. Boveri surmised correctly that divisions of the egg cells in this situation would tend to leave the new divided cells with unequal numbers of chromosomes, and he observed that the sea urchin embryos that developed after this double fertilization were abnormal. Thus he had further evidence that specific chromosome sets were necessary for the reproduction of organisms. Boveri also hypothesized that cancers resulted from malfunctions in the genetic material of cells, an important step in identifying the nature of a disease that at the time was not well understood. He published many other papers through the 1900s and the first part of the 1910s dealing with cell structure and differentiation.

Boveri had an energetic, even feverish attitude toward his own research and often demanded the same from his students. It was only illness that finally slowed him down. In 1912 he was considered for the directorship of one of Germany's top scientific institutions, the Kaiser Wilhelm Institute for Biology in Berlin, but turned the position down after flare-ups of his intermittent ailments left him partially paralyzed on his right side. He was also distressed by the outbreak of World War I, during which he supported the German cause but correctly foresaw the war's unfavorable outcome. His health deteriorated further. "My wife has from the beginning maintained that the war has made me ill, and perhaps there is something in it," he wrote in a letter quoted by Baltzer. "So many people are dying unexpectedly these days." Gall bladder surgery failed to improve his condition, which manifested itself in fever and lung inflammation. He died on October 15, 1915, and was eulogized by several of the scientists who would soon build on his discoveries and create new branches of science.

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Paul Delos Boyer

American biochemist Paul D. Boyer (born 1918) is the co-recipient of the 1997 Nobel Prize for Chemistry. He received his share of the award for explaining the enzymatic mechanism that underlies the synthesis of adenosine triphosphate (ATP), which fuels the metabolic processes of the cells of all living things. Boyer's Nobel recognition was the culmination of a long and fruitful research career that explored the biochemical processes affecting life.

Future Nobel Laureate Paul Delos Boyer was born July 31, 1918, in Provo, Utah, the son of Dell Boyer, an osteopathic physician, and Grace Guymon Boyer. Boyer spent the first 21 years of his life in Provo. At the time of his birth, the city had only 15,000 residents, as Mormon pioneers had settled the area only 70 years before. Both family and environment exerted a powerful influence on his early life. "I was fortunate, as a middle child in a family of six children, to have a loving mother and father and a nice

home in the attractive Mormon community of Provo, Utah," he wrote in a 1997 article for *Freethought Today* magazine.

Early Life Influenced Career Direction

Boyer's father descended from the Boyers of Pennsylvania, who themselves came from Bayer ancestry in what is now Holland and Germany. Grace Boyer's family descended from the Huguenots who fled religious persecution in France. Boyer recalled in the autobiographical essay he wrote when he won the Nobel Prize in 1997 that his father taught by example the qualities of "logical reasoning, compassion, love of others, honesty, and discipline applied with understanding."

Boyer described his mother as possessing "vitality and charm," but these qualities were later diminished by Addison's disease. Grace Boyer died in 1933, at the age of 45, shortly after Paul Boyer turned fifteen. Boyer later revealed that her death contributed to his later interest in biochemistry. Boyer's father remarried and later succumbed to prostate cancer at the age of 82.

As a child, Boyer and his siblings were encouraged to be creative. One year for Christmas, he received a chemistry set. At night, he entertained himself with books read by the fireplace. When he was 12, Boyer became a Deacon in the Mormon Church, which allowed him to pass out the Eucharist. Religion, however, was not strictly emphasized in the Boyer household. (In fact, later in life, Boyer would forsake all religion and become an avowed atheist).

Boyer received an excellent primary and secondary education at Provo public schools. He excelled in his studies and was able to skip a grade and enter junior high school early. In high school, he participated on the debate team and in student government and was named senior class president. He was only sixteen years old when he graduated.

Obtained Graduate Scholarship

Boyer received a bachelor of sciences degree in chemistry from Brigham Young University in 1939 and then obtained a Wisconsin Alumni Research Foundation (WARF) Scholarship for graduate studies. "Dedicated teachers stimulated my interest in learning and I began to acquire an expanding understanding of science," he wrote in *Freethought Today* magazine. "Without my recognizing it, I was becoming one of the many who found education in the sciences, and not religion, was providing me with what might be called my philosophy of life."

On August 31, 1939, five days before he left Utah to fulfill his WARF scholarship, Boyer married Lyda Whicker. He was 21 and she was 20.

In Wisconsin, Boyer was stimulated by the scientific environment provided by the university's biochemistry department. At the time, the department was more advanced than other departments in the country, and a new wing had been added where researchers conducted new and exciting studies on vitamins, nutrition and metabolism. Boyer was assigned to work with Professor Paul Phillips whose research focused on reproductive and nutritional problems of

farm animals. Boyer's own research included metabolic and enzyme interests. At the university, Boyer would obtain a master of science degree (1941) and a Ph.D. (1943).

Participated in Wartime Project

After earning his Ph.D., Boyer went to Stanford University in California, where he became involved in a wartime project sponsored by the Committee on Medical Research. Boyer worked on blood plasma proteins under the direction of J. Murray Luck, founder of the nonprofit *Annual Review of Biochemistry*. Project researchers focused on the stabilization of serum albumin for blood transfusions. Concentrated serum albumin taken from blood plasma was effective in the treatment of shock on the battlefield. The problem with the fractionation process was that when the albumin solution was heated to destroy microorganisms and viruses, it would turn cloudy because of the denaturation, or breakdown, of the protein. During the course of their work, Boyer and fellow researchers discovered that long chain fatty acids would effectively stabilize serum albumin to the heat denaturation and would even reverse the denaturation by heat or concentrated urea solutions. This stabilization method was soon implemented and is still used today.

After the project, Boyer accepted a position as an assistant professor at the University of Minnesota in Minneapolis. He was attracted to the institution because of its fine biochemistry department. His plans were delayed, however, when he was drafted into the U.S. Navy in 1945. But the war was almost over, and Boyer spent most of his time in laboratory at the Navy Medical Research Institute in Bethesda, Maryland. In less than a year, he was a civilian again.

Boyer returned to the University of Minnesota and began the independent research phase of his career. His early work resulted in the introduction of kinetic, isotopic, and chemical methods for investigating enzyme mechanisms. Boyer described this period as a "golden era for biochemistry," as National Institute of Health and National Science Foundation grants were increasing. In Boyer's field this sparked new discoveries about metabolism, enzyme action, and protein structure and function.

Received Research Fellowships and Professorships

In 1955, Boyer received a Guggenheim Fellowship in Sweden and worked with Nobel Prize-winning scientist Axel Hugo Theorell at the Nobel Medical Institute, researching the mechanism of alcohol dehydrogenase. He also conducted research at the Wenner-Gren Institute of the University of Stockholm with scientists Olov Lindberg and Lars Ernster. That same year, Boyer received the Award in Enzyme Chemistry of the American Chemical Society.

He returned to America the following year, when he accepted a Hill Foundation Professorship and moved to the medical campus of the University of Minnesota. Boyer was part of a research group that focused on enzymes other than the ATP synthase as well as trying to solve how oxidative phosphorylation occurred. Boyer described this as one of

the most challenging problems of biochemistry. Eventually, the researchers (which included scientists, graduate students, and post-doctorate researchers) discovered a new kind of phosphorylated protein, a catalytic intermediate in ATP formation with a phosphoryl group attached to a histidine residue.

Developed ATP Postulates

For one year (1959–60), Boyer served as chairman of the biochemistry section of the American Chemical Society. Then, in 1963, his 17-year association with the University of Minnesota came to an end when he became a professor in the department of chemistry and biochemistry at the University of California in Los Angeles (UCLA). Working with a group of graduate students and post-doctorates, Boyer helped open laboratories in the chemistry building. Their work soon proved fruitful. “We soon found that the enzyme-bound phosphohistidine we had discovered was an intermediate in the substrate level phosphorylation of the citric acid cycle,” recalled Boyer.

In 1965, Boyer founded the Molecular Biology Institute and led the construction of the building and the organization of an interdepartmental Ph.D. program. Despite a growing set of administrative responsibilities, Boyer still continued his own research on oxidative phosphorylation, and this led to his most important discoveries: three postulates for the binding mechanism for ATP synthesis.

These postulates, developed in the 1970s and 1980s, stated that energy input was not used primarily to form the ATP molecule but to promote the release of and already-formed and tightly bound ATP; that three identical catalytic sites went through compulsory, sequential binding changes; and that the binding changes of the catalytic subunits, circularly arranged on the periphery of the enzyme, were driven by the rotation of a smaller internal subunit.

Received Nobel Prize

Boyer’s research career culminated in being awarded a Nobel Prize. In 1997, Boyer shared that year’s Nobel Prize in Chemistry with Dr. John E. Walker of the Medical Research Council Laboratory of Molecular Biology at Cambridge in England, and with Jens C. Skou, professor at Aarhus University in Denmark. The three scientists were recognized for their pioneering discoveries related to adenosine triphosphate, or ATP, the compound that stores and transfers energy in living cells. Boyer and Walker were recognized for promoting understanding of ATP synthesis. Skou was recognized for discovering the enzyme that regulates the concentration of sodium and potassium in cells.

Other Achievements

In addition to his research activities, Boyer served as editor or associate editor of the *Annual Review of Biochemistry* from 1963 to 1989. He also wrote or co-wrote more than 200 scientific papers in biochemistry and molecular biology. In 1970, Boyer embarked on a long project when he completed the first of what would turn out to be an 18-volume series on enzymes. The complete work, entitled

Enzymes became a classic in the field, and Boyer was assisted by his wife, who helped edit the volumes.

Throughout his career, Boyer has received many awards for his scientific achievements. In addition to his Nobel prize, Boyer has received the Rose Award of the American Society of Chemistry and Molecular Biology in 1989; the UCLA Medal in 1998; and honorary doctorates from the University of Stockholm (1974); the University of Minnesota (1996); and the University of Wisconsin (1997). He was elected to the American Academy of Arts and Sciences in 1968 and to the National Academy of Sciences in 1970. In 1969–70, he served as President of the American Society of Biological Chemists.

Writing in *Freethought Today* magazine, he said that the “study of life processes has given me a deep appreciation for the marvel of the living cell. The beauty, the design, and the controls honed by years of evolution, and the ability humans have to gain more and more understanding of life, the earth and the universe, are wonderful to contemplate. I firmly believe that our present and future knowledge of all that we are and what surrounds us depends on the tools and approaches of science.”

When Boyer assumed his Professor Emeritus status at UCLA, he continued working from an office on the university campus. In addition, he maintains an active role in his area of research. In recent years, he has traveled across the globe with his wife, who he describes as a “travelophilic.” Together, they attend scientific conferences and visiting researchers in their home laboratories.

The Boyers make their home in California, just north of the UCLA campus, in a house the Paul Boyer built when he first came to the university. The Boyers raised three children: daughters Gail and Hali and son Douglas. In 2003, they had eight grandchildren.

On Science and Religion

Looking to the future, Boyer feels the most critical problem facing humanity is the prospect for its survival. “In my less optimistic moments,” he wrote in nobelprize.org, “I feel that we will continue to decimate the environment that surrounds us, even though we know of our folly and of what has happened to others. Humans could become quite transient occupants of planet earth. The most important cause of our problem is over-population, which nature, as with other species, will deal with severely.”

The most problematic barriers to the survival of the species, he believes, are posed by political and religious leaders. As he relates in his autobiography essay on the Nobel Prize website, “I hear the cry from capable environmental leaders and organizations for movement toward sustainable societies. They are calling for sensible approaches to steer us away from impending disaster. But their voices remain largely unheard as those with power, and those misled by religious or nationality concerns, become immersed in unimportant, self-centered and short range pursuits,” he wrote.

As an atheist, Boyer promotes science over religion in his autobiography. “It is disappointing how little the under-

standing that science provides seems to have permeated into society as a whole," he commented. "All too common attitudes and approaches seem to have progressed little since the days of Galileo. Religious fundamentalists successfully oppose the teaching of evolution, and by this decry the teaching of critical thinking. We humans have a remarkable ability to blind ourselves to unpleasant facts. This applies not only to mystical and religious beliefs, but also to long-term environmental consequences of our actions."

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Robert Bresson

French filmmaker Robert Bresson (1901-1999) was, as fellow director Jean-Luc Godard phrased it in an estimation quoted by the *New York Times*, "to French cinema what Mozart is to German music and Dostoyevsky is to Russian literature." Bresson was a classic figure of French film and of filmmaking in general, one who boiled the art down to its essentials and favored stark, serious films on basic spiritual themes. He worked mostly with nonprofessional actors, avoided the use of background music, and never toyed with the emotions of an audience. The generation of French directors that followed Bresson differed sharply from him in terms of style and mood, but the integrity of Bresson's vision and his insistence on creative control over his work provided powerful examples for younger filmmakers.

Bresson was notorious for refusing to discuss his personal life, or even to talk much about his own work. As one *New York Times* contributor related, the filmmaker once asked an interviewer whether the man had seen his latest film, and when the interviewer answered that he had, Bresson responded, "Then you know as much as I do. What do we have to talk about?" Even Bresson's date of birth is in dispute, but most sources agree that he was born September 25, 1901, in the small town Bromont-Lamothe,

in the Auvergne region of central France. Many of his films display a sensitive appreciation for landscape imagery, a quality that can be attributed to this childhood home. Bresson grew up in a military family, however, and he lived in both city and country when he was young.

As a teenager, Bresson studied classics and philosophy at the Lakanal School in Sceaux, France. Later in life, he would tell younger filmmakers that they should focus on music, painting, and poetry rather than studying film. For much of his life, Bresson was a classical pianist of well-above-average ability, and he also took photographs that were later exhibited in an English museum. His greatest dream as a young man was to become a painter. That ambition brought Bresson to Paris, where he married his first wife, Leidia Van der Zee, in 1926.

Switched to Film from Painting

As Bresson wrote in an article quoted by author Jane Sloan, he soon discovered that painting made him "too nervous." He became interested in film around 1930 and immersed himself in the art, becoming a special admirer of American comedian Charlie Chaplin. In the 1930s Bresson worked as a screenwriter for other directors and filmed a short comedy of his own called *Affaires publiques* (Public Affairs) in 1934. His budding career was cut short, however, by the outbreak of World War II, and in 1939 Bresson joined the French army. He was captured by German forces in June of 1940 and spent ten months as a prisoner of war. He was sent to a labor camp, where he worked in a forest. Finally, when a group of Bresson's fellow prisoners became ill, he faked an illness of his own and was released by the Germans, who by this time were in full control in France.

After his return to Paris, Bresson's film career began in earnest. His 1943 film *Les anges du péché* (The Angels of the Streets) was set among a group of Dominican nuns, one of whom goes to extreme lengths to try to save the soul of a hardened female criminal. *Les anges du péché* featured a screenplay by French playwright Jean Giraudoux. Although the film did not quite have the pure simplicity of Bresson's later masterpieces—it used trained actors, for example, rather than the nonprofessionals Bresson, in the manner of a painter, liked to call models—it became a commercial success and established Bresson as a major talent.

Bresson's second film, a 1945 melodrama titled *Les dames du Bois de Boulogne* (The Ladies of the Bois du Boulogne), showed more evidence of Bresson's originality. Audiences were put off by the way the director's camera focused on everyday, seemingly insignificant details, but filmmaker Jacques Becker, as quoted in *World Film Directors*, hailed Bresson's style, noting that the film's focus on characters "who come and go, look, sit, rise, go up and down stairs, take the elevator, and exchange laconic words in a strange language" served as a new and original breakthrough.

The dimensions of that breakthrough became clear with Bresson's third postwar film, 1951's *Le journal d'un curé de campagne* (Diary of a Country Priest). Based on a novel by Georges Bernanos, this stark tale of a self-sacrificing young priest who ministers to his flock even as he

himself is dying concludes with an image of a gray cross on the screen. The film set the tone of quiet seriousness that would recur in most of Bresson's mature works. It was also defined by the director's fervent Catholicism. While not all of Bresson's works have religious themes, they often dealt with questions of faith or morality. The contrast between timeless themes and modern, stripped-down cinematic language accounts for some of the power of Bresson's work.

Filmed POW Story

Rather than rush to follow up on *Le journal d'un curé de campagne*, which was quickly acclaimed as a masterpiece, Bresson worked slowly. He insisted on complete creative control over his films, which in the hard financial times of post-World War II Europe were difficult to finance, and his careful, painterly approach to filmmaking did not lend itself to rush jobs. Consequently, in a career that lasted over 40 years, he made only 13 feature films. His next film, *Un condamné à mort s'est échappé* (A Man Escaped), did not appear until 1956. This true account of the inner life of a World War II prisoner of war as he plots his escape from the Germans likely had roots in Bresson's own World War II experiences, although the filmmaker never revealed such insights into his own creative processes. The film was Bresson's first to dispense with the use of a conventional musical score; instead the director used small snatches of a solemn classical work, Mozart's Mass in C Minor.

For his next film, *Pickpocket*, which reportedly inspired parts of the Hollywood film *American Gigolo*, Bresson turned to a writer whose spiritual and existential concerns matched his own: Russian novelist Fyodor Dostoevsky. *Pickpocket*, loosely based on Dostoevsky's *Crime and Punishment*, again touches on a theme of redemption in its story of a criminal tracked down and finally imprisoned. Once again, Bresson turned to classical music, this time that of Baroque composer Jean-Baptiste Lully, for his score. His next film would contain no music at all except for a drum roll at its climactic moment.

Even when he was not working in a religious setting, Bresson was noted for his strengths in depicting the rituals of everyday life. *Un condamné à mort s'est échappé*, for example, focused at length on the rhythms of prison life. When he did return to religious themes in his 1962 film *Procès de Jeanne d'Arc* (The Trial of Joan of Arc), Bresson succeeded in putting a wholly new face on a story that French viewers and many other audiences knew well. The torture and burning at the stake of the fifteenth-century heretic and military leader Joan of Arc were shown mostly through indirect details, such as a dog agitated by the smell of burning human flesh. Much of the film is based on the actual transcripts of Joan's trial. Whereas other directors treated Joan's story in epic terms, Bresson's film lasted only a little over an hour and dwelt on the feelings of the saint herself. Intimate and poignant, *Procès de Jeanne d'Arc* is considered one of Bresson's very greatest films.

By the mid-1960s, Bresson was no longer at the cutting edge of cinematic art; he had been overtaken by the young directors of the so-called French New Wave, such as François Truffaut and Jean-Luc Godard. Directors of the

New Wave cultivated a breezy, unconventional style, marked by experimental influences, that was diametrically opposed to Bresson's severe classicism. Yet despite this shift, and despite the fact that the filmmaker's overt religiosity was becoming rarer in a rapidly secularizing France, Bresson served as an inspiration to the New Wave generation. In part, this was a result of his uncompromising artistic integrity, and partly it was due to the purely cinematic quality of his work: although Bresson often based his films on literary works, the films that resulted would be difficult to translate into any other medium.

Planned Biblical Epic

In any event, during the 1960s and 1970s Bresson was generally heralded as one of France's greatest filmmakers, a fact that made financing for his new projects somewhat easier to come by. With backing from Italian film mogul Dino de Laurentiis he began work on a giant film based on the biblical Book of Genesis, but abandoned the project. Although he would return to it later, it remained unfinished at his death in 1999. His next two completed films, *Au hasard*, *Balthazar* and *Mouchette*, followed one another in 1966 with unusual rapidity for Bresson. *Mouchette* tells a grim story of a troubled girl's suicide after she is sexually abused. The film was banned in France for a time and drew criticism from Catholics upset by its frank depiction of an act they considered sinful.

In 1969, the aging Bresson made his first color film. *Une femme douce* (A Gentle Creature) was based on a story by Dostoevsky and featured future French star Dominique Sanda—then a 17-year-old unknown—in its lead role of a struggling young woman who marries a pawnbroker but finds herself bitterly unhappy. Bresson did not back down in the face of criticism, for this film, like *Mouchette*, ends with a suicide. Bresson followed that film up with another Dostoevsky adaptation, *Quatre nuits d'un rêveur* (Four Nights of a Dreamer) in 1971, one of the director's rare love stories.

Although his biblical epic had fallen through, in 1974 Bresson succeeded in realizing another massive project he had contemplated. *Lancelot du lac* (Lancelot) is a medieval epic based on the legends of King Arthur and his knights of the Round Table. Characteristically for Bresson, subject matter that would have been treated as swashbuckling adventure by another director instead served as a vehicle for the study of self-sacrifice in the face of imminent death. Reluctant though he generally was to discuss his work and methods, Bresson revealed some of his behind-the-camera techniques involving this and other films in the book *Notes sur la cinématographie* (Notes on Cinematography), published in 1975.

Old age did not dull Bresson's talents in the least. His last two films, 1977's *Le diable, probablement* (The Devil, Probably) and 1981's *L'argent* (Money) serve as dark, moralistic indictments of modern life. The former, set in modern-day Paris, surveys the rampant waste and materialism of modern society, while *L'argent*, based on a Leo Tolstoy short story titled "The False Note," depicts a chain of linked crimes that lead inevitably, because of the power money

holds over the characters' lives, from a counterfeit bill to multiple murder. Although the downbeat subject matter disturbed audiences, Bresson said, as quoted in the London *Guardian*, that of all his films, *L'argent* was the one that had given him the "most pleasure."

Bresson contemplated resuming his Genesis project and also sketched out plans for several other films, but eventually ill health overtook him. His first marriage had ended in divorce, but his second wife, Marie-Madeleine van der Mersch, whom he married in the early 1990s, cared for him and tended his legacy. For much of the later part of his life, Bresson lived in an apartment on the top floor of a historic 17th-century building in Paris—a fitting roost, perhaps, for a man who had towered over the world of French cinema and seemed to touch the country's most profound artistic traditions in his work. He died in Droue-sur-Drouette, near Paris, on December 18, 1999, after a lingering illness.

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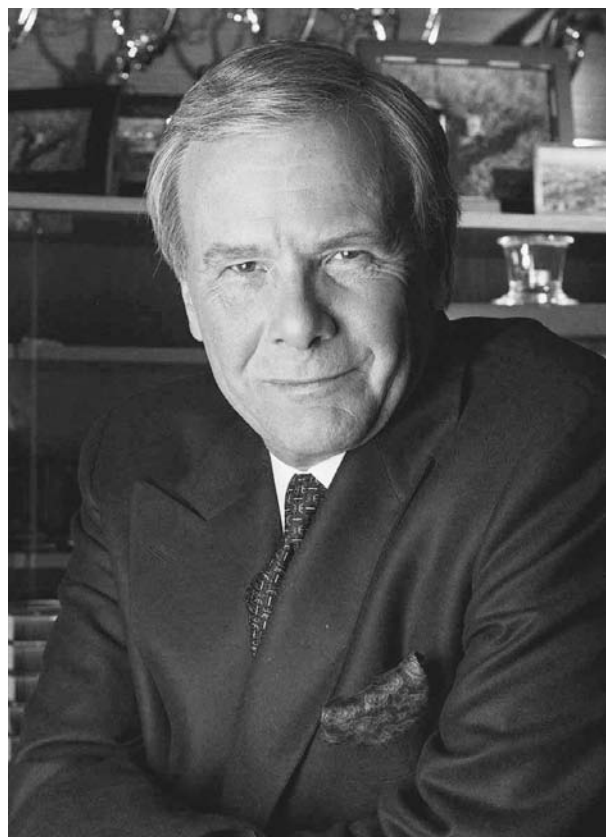
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Tom Brokaw

American television journalist Tom Brokaw (born 1940) retired from his *NBC Nightly News* broadcast in December of 2004 after 22 years at the anchor desk. One of a new generation of television newscasters on the three national networks, Brokaw weathered a sea of change during his on-air tenure, taking over at a time when cable news organizations were still in their infancy and the Internet did not even exist, let alone serve as a daily source of news for millions. His final send-off, delivered in his reassuring, trademark baritone, was said to mark the end of an era.

Brokaw exuded an Everyman demeanor that owed much to his modest South Dakota upbringing. He was born in 1940, the first of three sons in a family headed by Anthony "Red" Brokaw, a construction worker, and mother Eugenia, who spent much of her working life as a clerk at the local post office near the Brokaw home in



Yankton. After high school, the future network star enrolled at the University of South Dakota, but proved a less than outstanding student at first. As he confessed years later in a *New York Times* op-ed piece, "I was so adrift as a freshman and sophomore that my adviser recommended I drop out for a spell and try to find my bearings. It worked," Brokaw recalled. "After less than a semester in the hardscrabble, working class world of those without college degrees, I was back on campus, humbled and prepared to change course."

Drawn to Journalism on Election Night

Brokaw declared political science as his major, but was fascinated by the relatively new medium of television. In November of 1960, he told *San Jose Mercury News* writer Charlie McCollum, "I was at my parents' home between jobs, and I watched the election night with Chet Huntley and David Brinkley that went until 1 o'clock in the morning. At the end of that, I thought, 'That's something that I'd like to do, to become a network correspondent.'" While still in college, he found a job at KTIV, a Sioux City, Iowa, station, and after graduating from the University of South Dakota in 1962, he headed to KMTV in Omaha, Nebraska, to serve as its morning news editor. By 1965, he had moved on to WSB-TV in Atlanta, Georgia, where he was a news editor and anchor.

Atlanta in 1965 was a hotbed of civil-rights stories, many of them fast-breaking and with the potential to turn violent. The national networks did not have many personnel on the ground there, so when trouble in Georgia or a nearby

state broke out, Brokaw often volunteered to cover the story immediately. NBC executives took note of his reporting from dangerous confrontations between civil-rights protesters and local law-enforcement authorities, and he was offered a major market job—at NBC's Los Angeles affiliate, KNBC. Brokaw continued to leave the newsroom to cover top stories, such as campus anti-war riots, a racially motivated conflagration in the Watts section of Los Angeles, and the assassination of Robert F. Kennedy. He advanced to NBC's national news division in 1973.

Once again, Brokaw rose to the challenges of the times: he was assigned to the White House beat just as the administration of President Richard M. Nixon was about to implode due to the Watergate break-in scandal and subsequent cover-up. He remained there until 1976, when he took over as co-host of NBC's weekday morning staple, *Today*. He helped keep the show a contender in the ratings, though it faced stiff competition from Charles Kuralt's long-running CBS show and an upstart on the ABC network called *Good Morning America*.

Remained Loyal to Network

A rising star in network news, Brokaw was soon courted by both CBS and ABC, but signed a new contract with NBC in July of 1981 that promised an anchor position on the nightly newscast, *NBC Nightly News*. After veteran journalist John Chancellor retired, Brokaw joined a senior NBC journalist, Roger Mudd, as the new co-anchor of the show in April of 1982. Mudd reported from Washington, while Brokaw helmed the New York desk for the broadcast, but their dual-anchor format seemed to lack the requisite on-air chemistry, and Brokaw took over as sole anchor on September 5, 1983.

Over the next two decades, Brokaw delivered the major news stories of the era, but occasionally returned to the exciting live feed, as in 1989, when he happened to be covering the growing unrest in Berlin, Germany, just as border guards on the East German side of the Berlin Wall opened the gates and began letting East Berliners into the Western zone. The moment marked the beginning of the end of Soviet-controlled Communist rule across Eastern Europe. "I had gone two days earlier because things were quiet here and there seemed to be a fair degree of turmoil going on over there. I thought I could go into East Berlin and do some reporting," he recalled in an interview with *Broadcasting & Cable's* Mark Lasswell. "So there I was that night, midnight Berlin time, preparing to go on the air, looking around and knowing that I'm the only one with live capability . . . already the hammers and chisels were out as they began to chip away at it. And I thought to myself, 'Just do not screw this one up. This is a big deal.'"

"We Have an Omelet."

Brokaw also landed some notable coups over the years, including a historic 1987 interview with Soviet leader Mikhail Gorbachev. Over the next decade, he helped NBC maintain a ratings lead in the all-important evening-news slot—it led the networks after 1997—but the networks' dominance of news stories began to be eclipsed by their

cable competition. CNN reportedly offered to double his salary—to about \$7 million annually—as his contract neared expiration in 1997, but Brokaw chose to remain with NBC. He was already considering retirement when, on Election Night of 2000, he was one of the first television journalists to report the election results, based on exit polls. Brokaw called the election for Democratic contender Al Gore, but in the early-morning hours, he and the other network news journalists were forced to retract their previous statements about the outcome of the election. The ensuing controversy over the Florida votes for Gore and his Republican challenger, George W. Bush, endured for weeks. Brokaw and the rest of the veteran journalists involved quickly issued apologies for what was viewed as a rush to judgment. "We don't just have egg on our face," Brokaw said, according to a report in the *Washington Post* from David Bauder. "We have an omelet."

Brokaw put off his retirement plans after the September 11, 2001, attacks on New York City and Washington, D.C. In the round-the-clock news coverage on that day and the following, he was a reassuring presence on the network. NBC led the ratings among the networks, pulling the highest number of prime-time viewers on 9/11 and subsequent days. "People called and said, 'You were so important to us; I never thought of you as a father-figure before,'" Brokaw said in an interview with *New York Times* writer Bill Carter about that tragic week. "And I said, 'I was important to you because I was giving you reliable information.' That's what we do." Just a month after the 9/11 attacks, Brokaw had become part of a news story himself when envelopes containing anthrax were mailed to the offices of several news organizations. His assistant opened one envelope and contracted a cutaneous version of the biohazard threat; Brokaw had actually handled that envelope as well, but did not contract anthrax. The assistant recovered, but the experience shook Brokaw.

First of Triumvirate to Depart

Brokaw and NBC announced in 2002 that he would retire from the *NBC Nightly News* in 2004. Later, the network announced that he would be succeeded by former MSNBC journalist Brian Williams, who had often been termed the younger version of Brokaw. Just a week before his last newscast, Brokaw's rival at CBS, Dan Rather, announced he was retiring as well in a few months. Only Peter Jennings, anchor of ABC's *World News Tonight* since 1983, remained as the final member of the triumvirate known as the second generation of news anchors who replaced Walter Cronkite, Huntley and Brinkley, and the first generation of veteran journalists of television's early years.

Much had changed in the 22 years since Brokaw took over, and all the networks had lost millions of viewers for the nightly news broadcast that was once the flagship of their respective news divisions. In 1991, the three nightly network newscasts had combined viewing audience of 47 million, but by the time Brokaw retired, that number had sunk to just 28 million. "Unlike Jennings, who is coolly urbane, and Rather, whose down-home folksiness often seems forced, Brokaw . . . comes off night after night as a

great American storyteller," noted McCollum in the *San Jose Mercury News*, "projecting decency and dignity."

Paid Homage to *Greatest Generation*

The retirement was not a full one: Brokaw was still under contract with NBC to do the occasional special, such as *The Greatest Generation Speaks*, the 2001 documentary accompanying his bestselling book, *The Greatest Generation*. Brokaw had been inspired to write the 1998 book after filing stories from Normandy, France, on the regularly marked anniversaries of the 1944 Allied invasion of Europe. A series of interviews from 50 Americans who lived through the Great Depression and World War II years, the book struck a chord with the public and its title became a catchphrase.

Brokaw explained his reasons for writing the book in a 1999 commencement address he gave at the California Institute of Technology. During the economic crisis of the 1930s, he told the graduating seniors, "youngsters quit school to go to work—not to buy a car for themselves or a new video game. They quit to earn enough to help their family get through another week." When America entered World War II in 1941, some 12 million Americans served in uniform either at home or overseas, and life for civilians was drastically altered as well. Brokaw reminded his CalTech audience of just how young these senior citizens were at the time, noting that "at a time in their lives when their days should have been filled with the rewards of starting careers and families, their nights filled with love and innocent adventure, this generation was fighting for survival—theirs and the worlds." Their spirit and their values, he asserted in his book, were the foundation for the postwar economic boom.

Brokaw lives on a 5,000-acre ranch in Montana with his wife Meredith, a former Miss South Dakota whom he wed in 1962. They have three daughters. His last newscast on the *NBC Nightly News* came on December 1, 2004, and when he thanked viewers for their faith in him over the years, his voice wavered only slightly. "Thanks for all that I have learned from you," he said near the close of the broadcast, according to CNN.com. "That's been my richest reward."

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Laura Welch Bush

American first lady Laura Welch Bush (born 1946), the wife of United States President George W. Bush, has been one of the most low-key presidential wives in recent years, but supporters praise her for her quiet strength. Bush was reluctant about her husband's foray into national politics, but remained supportive. "Despite the high profile of her position, first lady Laura Bush manages to smoothly navigate around all the shoals that accompany being first lady," wrote CBSNews.com.

Early Life

Laura Welch was born an only child in Midland, Texas, the daughter of Harold and Jenna Welch. Her father was a homebuilder and her mother kept the books for his business. In her speech at the 2000 Republican National Convention, where her husband was nominated for the first time, she called Midland "a place where neighbors had to help each other because any other help was too far away." Bush enjoyed reading as a youth and credited her second-grade teacher, Charlene Gnagy, for inspiring her interest in education.

"Education is the living room of my life," she told the convention. "I first decided to become a teacher when I was in the second grade. Neither of my parents graduated from college, but I knew at an early age they had that high hope and high expectation for me. My Dad bought an education policy, and I remember him telling me, 'Don't worry, your college education will be taken care of.'" Determined to chart a teaching career, she practiced teaching her dolls, lining them up in rows for their day's lessons. "Years later our daughters did the same thing," she said. "We used to joke that the Bush family had the best-educated dolls in America."

Bush was involved in a fatal car accident at age 17. According to Ann Gerhart, author of *The Perfect Wife: The Life and Choices of Laura Bush*, she drove past a stop sign and her Chevrolet struck a Corvair and killed a friend, 17-year-old Michael Douglas. "Killing another person was a tragic, shattering error for a girl to make at seventeen," Gerhart wrote in her book, as printed on the CBSNews.com Web site. "It was one of those hinges in a life, a moment when destiny shuddered, then lurched in a new direction. In its aftermath, Laura became compassionate, less inclined to judge another person. . . . What made the crash even more devastating was that the boy Laura killed was no stranger



but a good friend of hers, a boy from her crowd." Police did not press charges. Years later, Laura Bush described the incident as one of the most tragic of her lifetime.

Bush earned her bachelor's degree in education in 1968 from Southern Methodist University in Dallas, Texas, and her master's in library science in 1973 from the University of Texas at Austin. After college, Bush was a public school teacher and librarian in the Houston, Dallas, and Austin school systems in Texas. "When I taught school in Houston and Austin, many of my second, third, and fourth grade students couldn't read," Bush told the Republican convention in 2000, "and frankly I'm not sure I was very good at teaching them. I tried to make it fun by making the characters in children's books members of our class. We saved a Web in the corner for Charlotte."

On November 5, 1977, three months after they met, Bush married George W. Bush. George W. Bush, also from Midland, came from a political family. His father, George H. W. Bush, would become U.S. president from 1989 to 1993 and before that, vice president for eight years under Ronald Reagan. Bush's grandfather, Prescott Bush, was a U.S. Senator from Connecticut and a successful Wall Street investment banker. One year after they were married, George W. Bush ran for Congress, winning the Republican nomination but losing the general election. They generally campaigned around western Texas in his Oldsmobile Cutlass.

Balanced Home Life, Husband's Politics

Laura Bush in 1981 gave birth to twin daughters Barbara and Jenna, named after their grandmothers. "Her 1981 pregnancy with the twins was troubled and dangerous," John Hachette of the Gannett News Service wrote in *USA Today*. "Toxemia threatened her kidneys, and a Caesarian delivery was performed five weeks before her due date."

She learned to juggle home life with her husband's budding political career. "The quiet, inward librarian from Texas knew what to expect when she married into the loud, opinionated Bush clan," Tamara Lipper and Rebecca Sinderbrand wrote in *Newsweek*. "George W. got into politics soon after the two met." Laura Bush, though, always drew a sharp line separating family and politics; the children, to her, were not props. "We never wanted to use them," she told the *Newsweek* writers. "And we never did." She effectively shielded Barbara and Jenna through their adolescence, while their father served two terms as Texas governor and charted his path to the White House. "Everyone deals with it in different ways," Laura Bush said at the 2000 convention. "But I told George I thought running for president was a little extreme." Meanwhile, she prodded her husband into giving up drinking, which he did in 1986 after suffering an overwhelming hangover from celebrating his 40th birthday.

She became the nation's first lady after her husband won the disputed presidential election in 2000. A recount of the Florida vote gave him the 25 electoral votes and with them the election over the Democratic candidate, Vice President Al Gore. George Bush won the electoral vote, 271–266, despite losing the popular balloting by nearly 540,000 votes.

For the first eight months of her husband's presidency, Laura Bush kept a low profile. She kept her ties to Midland, for instance, reuniting with childhood friends for wilderness and swimming trips. She reads cookbooks, but follows through on few recipes. Essentially, she was the anti-Hillary, a counterbalance to Hillary Rodham Clinton, the headstrong previous first lady who has since won a Senate seat from New York and is said to harbor her own presidential ambitions.

Steadied Influence During 9/11

Little did she know how her life would change on September 11, 2001. Two hijacked planes struck the World Trade Center's twin towers in New York, killing about 3,000 people. Another crashed into the Pentagon building across the Potomac River from Washington, D.C.; a fourth crashed in a field in Pennsylvania, possibly headed for the White House. That morning, Laura Bush was en route to the U.S. Capitol building in Washington to testify at a Senate education hearing. Senator Edward M. Kennedy, a Democrat from Massachusetts, who chaired the committee, said Bush looked "so alone" as she approached him in the corridor. "As she tried to reach her daughters, mother, and husband, she was struck by the fact that she was watching, with Senator Kennedy, the worst tragedy since his brother John was assassinated," Margaret Carlson wrote in *Time* magazine. Bush and Kennedy addressed the media, attempting to

ease fears. "You take the measure of a person at a time like that," Kennedy said, according to Carlson. "She is steady, assured, elegant."

Later that night, Bush and the president were at home after the Secret Service sequestered them. At one point an agent barged into their room, saying there was an unidentified plane in the air. "I couldn't see a thing without my contacts, so I held onto my husband to go down to the basement," Laura Bush said, as Carlson quoted her. "Before they could get the lumpy foldout couch made up, they identified the plane. I got back to sleep, but I can't say the president did." After 9/11, Laura Bush appeared more frequently on talk shows and on news magazine programs such as CBS TV's *60 Minutes*. "These last three years since September 11, have been difficult years in our country's history," she told the Republican National Convention in New York in 2004. "We've learned some lessons we didn't want to know . . . that our country is more vulnerable than we thought, that some people hate us because we stand for liberty, religious freedom, and tolerance. But we have been heartened to discover that we are also braver than we thought, stronger, and more generous."

Presidential Wives Roles Changed

During the 2004 presidential campaign, the media magnified the roles of the candidates' wives. Reporters frequently emphasized the "study in contrasts" story angle, with Laura Bush opposite the outspoken Teresa Heinz Kerry, wife of Democratic candidate John Kerry. The nastiness of the campaign spared neither spouse. "Kerry and [vice presidential running mate John] Edwards didn't have to marry a frumpy librarian from Midland, Texas, to feel like somebody," the *San Francisco Chronicle* quoted Garry South, a former senior adviser to California Democratic Governor Gray Davis, after Heinz Kerry drew criticism for her assertiveness. About two weeks before the election, Heinz Kerry had to apologize for questioning whether Laura Bush had ever held a "real job." She said, according to Cable News Network's Web site, CNN.com, "I had forgotten that Mrs. Bush had worked as a schoolteacher and librarian, and there couldn't be a more important job than teaching our children. . . . [I] am sincerely sorry I had not remembered her important work in the past."

Diane Salvatore, editor-in-chief of the *Ladies' Home Journal*, compared the two wives in an interview with co-host Matt Lauer on NBC News' *Today Show*, saying: "Laura Bush does not say anything that she hasn't thought through a long time. Teresa Heinz Kerry speaks from the heart. There's no filter between her heart and her mouth." Some of the media coverage of the wives drew criticism as overly shallow. Sheila Gibbons, in *Media Report for Women*, criticized CNN's experienced political reporter, Judy Woodruff, for pigeonholing political women: "controversial Hillarys," "glamorous Jackies," and "demure Lauras." She added, "In the present strained geopolitical climate, isn't there much more to say about presidential partners? And at the beginning of the 21st century, what are *Family Circle* [magazine]'s female editors doing orchestrating a bakeoff between candidates' wives, anyway?"

In a campaign in which both parties targeted female voters and the Bush daughters even helped, George Bush won re-election in November of 2004. "It looks like Jenna, Barbara, and Laura beat [Kerry daughters] Alexandra, Vanessa, and Teresa," Lynn Sweet wrote in the *Chicago Sun-Times*. And, during 2004, the first lady became more outspoken about her favorite issues, including embryonic stem-cell research and the Swift boat veterans controversy involving Kerry's background, attacking these issues with a little more edginess. Among Laura Bush's charitable endeavors are teacher training programs in Afghanistan and educational campaigns to combat breast cancer and heart disease. She also helped start Preserve America, a national preservation initiative. She is the only first lady to conduct a presidential radio address, discussing the problems women and children face under Taliban rule.

The Laura Bush Legacy

Bush's measured calm belies her strength. "She's poised. She's cool. She's smart. And you sense a feistiness just beneath the surface," Republican pollster Whit Ayres said during the 2004 campaign, according to *USA Today*. She has had to cope with an adolescent tragedy, her politician/husband's drinking, nearly losing her twin daughters during pregnancy and helping calm the nation immediately after the September 11, 2001 terrorist attacks. *USA Today's* Stone wrote that Bush, "has had a quiet reputation similar to Mamie Eisenhower's. But when it comes to talking policy with her husband and speaking out on issues close to her heart, Bush may be closer to her predecessor, Hillary Rodham Clinton."

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Adolf Butenandt

Called "one of the outstanding biochemists of the century over which his long life extended" by a *London Times* contributor, Adolf Butenandt (1903-1995) spent his life researching the biochemical reactions of the human body. He was best known for his isolation and analysis of sex hormones, such as oestrone, androsterone, and progesterone. Living during a time of turbulent politics, Butenandt, together with colleague Leopold Ruzicka, won the Nobel Prize for Chemistry in 1939, but the Nazi government forced him to refuse it. He finally received the award in 1949 for his discovery and isolation of the hormones estrogen and androsterone, among others. His work led to the ability of pharmaceutical companies to create drugs to help with a variety of ailments, including estrogen deficiency and arthritis and led to a greater understanding of the way the chemicals that animals secrete affect growth and behavior.

Butenandt was born on March 24, 1903, in Lehe (now Wesermünde), a suburb of Bremerhaven, Germany. He was the son of business man Otto Louis Max Butenandt and Wilhelmina Thomföhrde Butenandt. As a boy Butenandt attended the Oberrealschule, the public school in Bremerhaven. After his graduation in 1921 he moved on to study chemistry and biology, first at the University of Marburg and then later at the University of Göttingen, where he graduated in 1927 with a doctorate in chemistry. Although Butenandt did his dissertation on a compound used in insecticides, while at Göttingen he had studied under the noted chemist Adolf Windaus, a man famous for his studies of the natural chemicals of the body. Windaus was also known for his work with sterols, unsaturated solid alcohols in the steroid group that, like cholesterol, are located in the fatty tissues. Windaus was researching sterols' associations with vitamins, and his work helped inspire in Butenandt the interest in body chemicals and steroids that would lead the young chemist to his later discoveries.

Isolated Oestrone and Androsterone

After graduation, Butenandt was offered the position of scientific assistant at the Institute of Chemistry in Göttingen. There his work "was mainly in the field of steroid hormones. In the twenties and thirties he and his colleagues took a



decisive part in isolating male and female sex hormones and determining their constitution," according to Carsten Reinhardt on the *Zeitzeugen Website*. In 1929, while he was at the Institute of Chemistry, Butenandt managed to isolate oestrone in pure, crystalline form, at nearly the exact time that E.A. Doisy accomplished the same task in the United States. Oestrone is related to estrogen and can be used in the treatment of estrogen deficiency, among other things. Butenandt first called the hormone folliculin because it is located in the lining of the follicles of the ovaries in which it is secreted. It was renamed oestrone because of the fact that it is an estrogen hormone and one that controls several of the female processes. This discovery served as a major step toward the understanding of the way hormones work.

Butenandt stayed at the Institute of Chemistry until 1930 when he moved on to become the privatdozent for the Department of Biological Chemistry at the University of Göttingen. There he also took on the position of head of the laboratories for organic and inorganic chemistry. While he was filling these positions Butenandt also worked to gain his qualifications to become a lecturer, a task he completed in 1931. At this same time, he discovered the process to isolating androsterone in pure, crystalline form. Androsterone, which is secreted in urine, is a steroid hormone that helps to develop and maintain masculine characteristics. Along with his earlier discovery of oestrone, this discovery enabled scientists to more thoroughly examine how body chemicals affect human sexuality. At the same time, Butenandt confirmed the existence of another female sex hormone, estriol. Estriol, the hormone that is found in the urine during preg-

nancy and which enables doctors to tell very early on if a woman is indeed pregnant, had been discovered earlier by G. F. Merrian, but had never been confirmed. On a personal note, while he was involved in some of his earlier research, Butenandt met Erika von Ziegner, a woman who aided him with his examinations. In 1931 he married von Ziegner and the pair eventually had seven children: two sons, Otfried and Eckart, and five daughters, Ina, Heide, Anke, Imme, and Maike.

Isolated Progesterone and Testosterone

Because *privatdozent* was an unpaid position, it was with much relief that Butenandt accepted the position of professor *ordinarius* at the Institute of Technology in Danzig, a feat made possible because of his recently earned lecturer degree. He also became the director of the Institute for Organic Chemistry, watching over the experiments undertaken in the facility's laboratories. The chemist had been offered a position at Harvard University, but the Nazi party, which was quickly gaining power in Germany, coerced him into declining the offer. Butenandt later stated that he felt that he should stay behind anyway because of the students. Times were chaotic and he felt that some sort of stable presence was good for those who wished to learn; therefore he remained at Danzig until 1936. It was while he was in this position that Butenandt and chemistry colleague Leopold Ruzicka made what collectively added up to significant break-throughs in sex-hormone research. In 1934 Butenandt, working independently, managed to isolate a small sample of progesterone, the female sex hormone responsible for helping to prepare the uterus to receive the egg and which maintains the uterus during pregnancy. By 1935 Butenandt had also made significant inroads into the study of testosterone, the male sex hormone. He managed to take a sample from the testes obtained by Ernst Laquer in 1934 and isolate testosterone from it. It was the first time anything like that had been done.

Butenandt then investigated the interrelationships of the female and male sex hormones, noting how closely they were associated. He also studied the potential for some of these hormones to cause cancer. One of the most important things Butenandt discovered was the exact location of male sex hormone activity, which takes place in the nucleus of the carbon atoms. This discovery was seen as an incredible contribution to the study of human biochemistry. Just this one discovery allowed researchers to create medicines to deal with a plethora of diseases. One product that was created out of this research was Cortisone, a synthetic invention related to some of the hormones Butenandt and Ruzicka had independently studied. Cortisone is prescribed by doctors to treat arthritis symptoms, with great success, and it was just one of the products that scientists were able to create because of Butenandt and Ruzicka's hormone research.

Nobel Prize in Chemistry

In 1936 Butenandt, due to his good work at the Institute of Technology, was offered a professorship at the University of Berlin, which he quickly accepted. He was also offered

the position of director of the Max Planck Institute for Biochemistry, where he continued his research. Three years later, in 1939, he and Ruzicka were jointly awarded the Nobel Prize in Chemistry for their work on sex hormones. At the time it was awarded the Nazi party forced Butenandt to refuse the award. German Chancellor Adolf Hitler was irritated that the Nobel Prize committee had, in 1933, given the Nobel peace prize to Karl von Ossietzky, a man who opposed Hitler's fascist policies. Von Ossietzky had subsequently been moved into a concentration camp; now it was the Nobel committee's turn for punishment. In an interview Butenandt did with Carsten Reinhardt in 1993, the chemist recalled: "The award gave me great pleasure. It's a painful memory for me that I had to turn it down." Fortunately, Butenandt was finally able to accept his Nobel Prize in 1949, after World War II was over and the Nazi regime had fallen.

During the 1940s Butenandt did research into the eye-color defects characteristic of certain insects. His research proved that certain genes controlled the blending of enzymes necessary for the different metabolic processes, and that changes in those genes could result in metabolic defects. Metabolism refers to the physical and chemical processes that take place inside a living organism and that are necessary for the continuance of life. The idea that certain genes caused these processes was a new one and one that revolutionized scientific thought. During the course of this research, in 1945 Butenandt moved to Tübingen to teach at the Physiological Chemistry department at the university there.

Isolated Pheromones

In 1956 Butenandt moved to Munich where he taught at the department of physiological chemistry at the prestigious University of Munich. At that same time he took on the role of director of the university's Institute of Physiological Chemistry, a position he held until 1960. In 1959 Butenandt and his fellow researchers managed to isolate the hormone that produces sexual attractants in the silkworm moth. This was the first recorded observation of what would later be known as pheromones, the important chemicals that not only cause physical attraction between animals, but also influences the actions or development of other animals of the same species. At around the same time Butenandt became the first scientist to crystallize the insect hormone ecdysone. Ecdysone is a steroid hormone that supports growth in insects and crustaceans and manages the process of shedding and molting characteristic of insects and crustaceans. In 1960 Butenandt moved on to become the president of the Max Planck Society at Munich. He held this position for two terms, leaving in 1972 at the time of his retirement.

Over the course of his career Butenandt garnered several awards along with his Nobel Prize in Chemistry. He was awarded several medals and prizes from England, Germany, France, and Sweden, and he was awarded the Grand Cross for Federal Services with Star in 1959. He also was awarded honorary doctorates from the universities of Munich, Graz, Leeds, Madrid and Tübingen, as well as from

Cambridge University. Butenandt was also honored with the appointment of Freeman of the city of Bremerhaven, a title that involved him in the politics of his birthplace. He was a corresponding member of the Academy of Sciences at Göttingen, and an honorary life member of the New York Academy of Sciences. In recognition of his many scientific accomplishments, he was also made an honorary member of the Japanese Biochemical Society, the Deutsche Akademie der Naturforscher Leopoldina, Halle, and the Austrian Academy of Sciences. Alongside these many honors, Butenandt held membership in the Pour le Mérite order for science and the arts in Germany, and received the Adolf von Harnack gold medal from the Max Planck Association for the Advancement of Science.

Butenandt died on January 18, 1995, in München-Obermenzing. In commemoration of a long and successful life in chemistry, the University of München named their molecular biology unit after the chemist; that facility is now called the Adolf-Butenandt-Institut Molekularbiologie. Much of the scientific community's understanding of sex hormones can be traced back to Butenandt and his research.

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C

Betty Carter

American singer Betty Carter (1930–1998) forged new territory in the jazz arena with her brilliant improvisations. She has been called the greatest jazz singer of all time in a field traditionally dominated by male performers.

Singer Betty Carter was widely regarded as a leading figure in the world of modern jazz because of her virtuoso vocal ability and total originality in her interpretation of melodies and lyrics. She had a fierce belief that the art of jazz singing should survive her, and to that end supported many young artists and gave them their starts. Her vocal style was stunning in its range and complexity, and was rooted in the classic “bebop” music of her early heroes, Dizzy Gillespie, Charlie Parker, and Miles Davis. Carter was particularly known for her frenetic live performances, such as the one at the Village Vanguard in 1970.

Singer’s Virtuosity Made Itself Known Early

The woman who came to be known to the world as Betty Carter was born Lillie Mae Jones on May 16, 1930, in the industrial city of Flint, Michigan. (Some sources say she was born in 1929, but Carter’s teenage habit of lying about her age to get into local nightclubs indicates the later date is probably correct). In search of some relief from the financial ravages of the Great Depression, the Carters, a strict Baptist family, moved to Detroit to try to find work in the munitions factories there. Instead, her father found a job as a church musical director, and Carter, who was already demonstrating a strong interest in music, took piano lessons at the

Detroit Conservatory of Music. She got her first performance experience while singing in her father’s church choir.

As a high school student in the early 1940s, Carter became fascinated with the popular new “bebop” music, a form of jazz that grew out of the Big Band era of the 1920s and 1930s and was characterized by an innovative approach to rhythms and articulations. Listening to 45–RPM records of the music at the local soda counter, she took to it immediately and started making up her own songs. Word of her talent got around, and at age sixteen she was permitted to sit in with famed jazz saxophonist Charlie “Bird” Parker during a session he played in Detroit. After winning a local singing talent contest in the jazz-loving city, Carter became a regular at the local night clubs as a singer and pianist, performing with such greats as trumpeter Dizzy Gillespie, singer Sarah Vaughn, and jazz vocalist Billy Eckstine.

Featured Singer with Hampton

By the time jazz vibraphonist Lionel Hampton came to town in 1948, Carter was only eighteen, but already an established and respected part of the local jazz scene. After hearing the girl perform, Hampton hired her as his featured vocalist. Trying to add some professional allure to her plain name (she was still known by her given name), he dubbed her Lorraine Carter. However, after working with her for a few months, the two began to have disagreements over the singer’s wild interpretations of music. Hampton was irritated by the younger performer’s constant tinkering and flights of fancy with timing, lyrics, and rhythm. The more traditional Hampton sarcastically nicknamed Carter “Betty Bebop.” She disliked the name and resented it because she wanted to do more in her career than be known for “scatting” (a kind of bebop singing in which performers improvise nonsense syllables instead of lyrics as they follow

the melody). But the moniker stuck, and her stage name soon became Betty Carter. From 1948 to 1951, Hampton fired the willful singer seven times, but took her back at his wife Gladys's urging. (The no-nonsense Gladys would contribute to Carter's development of herself as a strong, independent woman).

Hampton and Carter finally split for good in 1951 and at age 21 Carter left for New York City to sing with some groups there. Over the next several years, she appeared at the popular Apollo Theater in Harlem and other clubs with Gillespie, Max Roach, Sarah Vaughn, Thelonius Monk, and other headliners. Her first album was *Betty Carter*, released by the Epic label in 1953. By 1955, she had made another album, singing with then-unknown pianist Ray Bryant on the sensibly titled *Meet Betty Carter and Ray Bryant*. (A 1956 recording of duets with Gigi Gryce would not be released until 1980). In 1958, Carter made two more albums that were greeted with indifference: *I Can't Help It* and *Out There*. However, she had become highly popular in local jazz circles because of her suggestive, sometimes raunchy interpretations of classic songs and off-beat, crazy scatting. For the next two years the witty, often sarcastic singer was on the road with pioneering jazz trumpeter Miles Davis, who in 1959 suggested to rhythm-and-blues singer-pianist Ray Charles that he partner with her for some duet recordings. Meanwhile, Carter signed on with ABC-Paramount in 1960 for her first recording contract, completing *The Modern Sound of Betty Carter* later that year.

Partnership with Charles A Hit

In 1961, Carter and Charles, who immediately fell in love with her husky, unusual voice, teamed up to produce what would become a jazz legend—the album *Baby, It's Cold Outside*. Their sexy take on the classic song was a giant hit, although Charles received most of the attention for the work. It was Carter's first and only foray into mainstream jazz. She decided later that year to retire from music and concentrate on raising her two children, Miles and Kagle. Her marriage (to James Redding in 1960) had suffered from her husband's pressure to commercialize her style and make it less "far out." They divorced and he left her with responsibility for their young boys.

Carter's sabbatical from music lasted until 1970, but she came out of retirement to make the album *'Round Midnight* on the Atco label in 1963 and then in 1965 the album *Inside Betty Carter* with United Artists. However, neither production did well, with critics finding the music too challenging when compared to the suavity of her work with Ray Charles. Carter's occasional live appearances at local clubs did little to keep the public from forgetting about her, but she was well received on college campuses (especially among young women). During the mid-1960s she performed live at clubs with such diverse musicians as John Lee Hooker, Muddy Waters, Sun Ra, John Coltrane, Archie Shepp, and T-Bone Walker.

Finally, Carter returned to jazz full-time in 1970, but her first effort, the album *Roulette*, a recording of a live show in 1969, flopped. The album that followed, confusingly titled *'Round Midnight* and based on the same 1969 show,

also sank into oblivion. However, savvy critics also realized that, while completely "out there," the discs demonstrated Carter's fully developed talent for the first time.

Opened Own Record Label

Frustrated at the resistance of record companies to her music and style, which perhaps was exacerbated by the singer's reputation for being difficult to work with, Carter decided in 1970 to open her own label, naming it Bet-Car. She would release her own music on this label for the next twenty years. Heading out on her own proved a fortuitous decision. With creative autonomy now and freedom from pressure to conform to mass-market sensibilities, Carter began enjoying her chosen profession more than ever. Her live performance at New York City's trendy Village Vanguard jazz club in 1970, now credited as perhaps the best live jazz performance ever, was recorded and released as *At the Village Vanguard*. Critics still recommend the recording as the best introduction to Carter's style and virtuoso talent for improvisation.

Carter's other productions during the 1970s were *The Betty Carter Album* and *Now It's My Turn*. She also appeared in the 1975 stage show *Don't Call Me Man*, which helped her publicity somewhat. To finance her new endeavor and pay the bills at home, however, she spent most of her time during that decade touring and performing live, amazing her audiences with her frantic energy and playful, weird, or even shocking interpretations of popular tunes within a tightly controlled framework. She also began taking with her a jazz trio (piano, bass, and drums) of young performers whose members often changed, providing a training ground for new talent and, according to Carter, giving her constant exposure to fresh ideas and energy that enhanced her own work. One of the artists she mentored was pianist Benny Green. Performing live at the Newport Jazz Festival in 1977 and 1978 brought Carter back into the public consciousness and formed the basis of a strong comeback. Many jazz fans and critics still regard her 1979 album *Audience with Betty Carter* as her strongest performance, some even calling it the finest example of vocal jazz to date.

Signed on with Powerful Label

Carter maintained a busy schedule into the 1980s, recording the orchestra-backed album *Whatever Happened to Love?* in 1982 and a duet concert with Carmen McRae in San Francisco in 1987. By then, even the market-driven recording industry had taken notice of Carter's newfound popularity, and in 1988 Polygram signed her to its revived Verve label. They agreed to reissue all the recordings Bet-Car had released over the years—a deal that gave Carter's work much wider exposure than her private label could ever have given it. Later that year she recorded a new album under the Verve name: *Look What I Got*. The work received rave reviews on its release, and brought Carter her first and only Grammy Award later that year. (It was also the first independently produced jazz album to win the award). The public had finally learned to appreciate the singer's challenging, utterly original style.

Now in her 60s, the singer began to produce more music than ever. While working for Verve during the 1990s, she recorded one hit album after another, including *Droppin' Things* (1990) and *It's Not About the Melody* (1992), both of which received Grammy nominations. *Feed the Fire* came out in 1994 and *I'm Yours, You're Mine* in 1996. She also performed at New York City's prestigious Lincoln Center in 1993 and at the White House for President Bill Clinton in 1994; he would award her with a National Medal of Arts in 1996.

Meanwhile, in 1993 her interest in and support of talented young musicians led her to create the Jazz Ahead program to identify and encourage outstanding emerging artists. Sandy Carter quoted Carter on *Z Magazine* online as having said, "After me, there are no more jazz singers. I'm going to die eventually, and I don't want [jazz singing] to die with me." The program was originally held at the Brooklyn Academy of Music and gave musicians a chance to meet and work with Carter herself. Since 1998, the program has been held annually at the Kennedy Center in New York City, gathering together new artists and pairing them with experienced mentors to help them succeed in their chosen fields. Such performers as Cyrus Chestnut and Jacky Terrasson have had their careers launched by the program.

Carter was diagnosed with pancreatic cancer and succumbed to the disease at her home in the Fort Greene section of Brooklyn on September 26, 1998. Despite her discomfort, she continued to work until shortly before her death, even headlining the fifth annual Beijing Jazz festival in late 1997.

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Mary Lucy Cartwright

Dame Mary Lucy Cartwright (1900–1998) was one of the few twentieth century women to make significant inroads in the predominantly male world of mathematics. She contributed important advances in function theory and differential equations. Her work led to the development of the modern chaos theory. The elite Briton led a distinguished career as both a mathematician and administrator at Girton College, Cambridge University. She was respected and well-loved for her direct, clear-sighted solutions to human and mathematical problems.

Family in Public Service

Born on December 17, 1900, in Ayhno, Northamptonshire, England, Cartwright was the second youngest of four children in a well-to-do family. Her two older brothers died in action in World War I and her father worked as a curate for a church and later as rector. Educated thus far by governesses and at various local boarding schools, she was sent to her uncle's home at age eleven to attend the well-regarded Learnington High School (now the Kingsley School). As she later recalled to Brown University mathematician Philip J. Davis, "The children of the gentry could not possibly be sent to the village school." There she benefited from exposure to a talented female mathematics teacher who took Cartwright under her wing.

In 1919, Cartwright went on to St. Hugh's College at Oxford University to study mathematics, but had trouble getting into lectures she needed for her course work, as male students returning in droves from World War I were filling them up. She got as many class notes as she could from friends who got into the classes, but to her great disappointment, earned only a second degree in mathematics in 1921. Cartwright nearly changed her academic focus to her original favorite, history, but decided mathematics would be easier, she told Davis with a touch of irony. She only made up her mind to stay with mathematics after a professor suggested at a party that she drop in on some evening classes of Godfrey H. Hardy, a revered geometry professor. Hardy's teaching enthralled her, and Cartwright graduated in 1923 with a first degree in mathematics. The school had only begun permitting women to take final degrees the previous year.

Cartwright began her career at the Alice Ottley School in Worcester, where she taught and served as assistant director from 1923 to 1927. She spent another year teaching and directing at the Wycombe Abbey School in Bucking-

hamshire, but felt the prescribed curriculum there was too restrictive. She felt compelled to return to her research at Oxford. Cartwright began doctoral work there in 1928, initially under the supervision of Hardy and later under E. C. Titchmarsh. With the innovative Hardy as her teacher, Cartwright began to blossom. In fact, some of her work on generalized Abel summability with applications to Fourier series was published later that year. Cartwright's examiner for her doctoral dissertation in 1930, the first time in Oxford's long history that a woman had ever reached doctoral status, was John E. Littlewood, with whom Cartwright would collaborate many times. Her thesis was entitled *The Zeros of Integral Functions of Special Types*.

After completing her doctoral work at Oxford, Cartwright received a Yarrow Research Fellowship at Girton College (Cambridge University) in 1930. She published a seminal article, "From non-linear oscillations to topological dynamics," in *The Journal of the London Mathematical Society* in 1931. Financed by the fellowship, she worked for five years on cluster sets in the theory of functions of one complex variable. Her results, which centered around what came to be known as Cartwright's Theorem, were deemed important in many mathematical circles, and were published in 1935 in Germany's *Annals of Mathematics*. In addition, Hardy and Littlewood were so impressed that they recommended Cartwright for assistant lecturer at Girton. Cartwright also served on the prestigious London Mathematical Society from 1933 to 1938. In 1934, she had been appointed to a College Lectureship in Mathematics and a staff fellowship.

Moved into Professional Academia

As a part-time assistant lecturer at Girton beginning in 1935, Cartwright continued to excel not only as a mathematician, but in smoothing out administrative difficulties, often with dry humor. She became director of studies in mathematics at Girton College in 1936. Cartwright soon became a familiar figure to Cambridge students as she bicycled to and from classes and committee meetings and her garden apartment in nearby Sherlock Close.

Added Volunteer War Duties

In 1939, the British Department of Scientific and Industrial Research's Radio Research Board asked Cartwright to help solve some nonlinear differential equations that seemed at the heart of problems scientists were having with the new radar technology. As the Allies prepared for World War II, radars were being pushed to their limits. She and Littlewood undertook the research, although her background and expertise were in complex analysis, not dynamics. They studied the Van der Pol equation, including a factor known as "sinusoidal forcing," and discovered that as power increases, the periodic solutions go through a series of increasingly higher subharmonic phases until they ultimately become aperiodic, or recurring irregularly. The mathematicians showed the radar scientists how this caused the disastrous results they were experiencing with their radars. Meanwhile, Cartwright and Littlewood had also learned that the aperiodic solutions have a fragile topologi-

cal structure. Cartwright and Littlewood published their findings when the war ended, but by then people had moved on to other research interests. Only in the 1960s did mathematicians, such as Edward Lorenz, come across Cartwright's and Littlewood's findings and make them the foundation of chaos theory, which quickly became the most fashionable area of physics research.

Although she appeared frail, Cartwright was a workhorse who enjoyed maintaining a busy teaching and administrative schedule. During World War II, she volunteered and served extensively with the British Red Cross Detachment from 1940 to 1944. Cartwright managed to co-publish, with Littlewood, an article in *The Journal of the London Mathematical Society* titled "On non-linear differential equations of the second order." This would be remembered as one of her most important publications. In 1947, due to her contributions to mathematics, she became the first woman elected as a Fellow of the Royal Society of England. She would remain its only female member until Dusa McDuff joined her in 1994. Cartwright took a brief sabbatical from her duties at Girton in 1948 to serve as a visiting professor in the United States, spending a few weeks at a time lecturing advanced mathematical students at Stanford and Princeton universities, and the University of California, Los Angeles.

Career Changed to Administration

Cartwright became Girton's head of school in 1949. Fully incorporated into Cambridge University just the year before, Girton had been founded in 1869 as the university's first residential college for women. She began to spend the bulk of her time interviewing prospective students and meeting with other members of the school staff. Her duties also included serving as chairperson of the Cambridge University Women's Appointment Board, a member of the Education Syndicate, and board member of the Council of the Cambridge University Senate. Cartwright was known for her gentle, encouraging corrections of students; her dedication to precise English usage; and devotion to her students' work. Despite her administrative mandates, she remained a respected fixture of British and international mathematics circles and served as president of the British Mathematical Association from 1951 to 1952. Cartwright often traveled to the United States and Europe for conferences and continued writing about her research, publishing *Integral Functions* in 1956. The book was lauded for offering unprecedented depth and precision on its subject.

In 1959, Cartwright was promoted to Reader in the Theory of Functions at Girton. From 1961 to 1963 she was president of the London Mathematical Society, and in 1964 she received the coveted Sylvester Medal of the Royal Society of Mathematics. In 1968, the year she received the London Mathematical Society's DeMorgan Medal, she retired from Girton. This freed her to devote more time to universities and professional associations. Cartwright, well in demand, spent the 1968-1969 academic year as a resident fellow at Brown University in Providence, Rhode Island, and from 1969 to 1970 as a visiting professor in Poland and Wales. Meanwhile, in 1969, she was ordained

Dame Commander of the British Empire by Queen Elizabeth II, making her the female equivalent of a knight. (Dame Cartwright became her formal name).

Though she broke her hip in a bicycling accident, Cartwright remained busy, serving in 1971 as a visiting professor at Case Western Reserve University in Cleveland, Ohio, and then returning to Great Britain to begin a productive, decade-long collaboration with H. P. F. Swinnerton-Dyer. The two produced three highly regarded papers on boundedness theorems for second-order differential equations. The time she had spent in the United States during the Vietnam War years of the 1970s made a deep impression on Cartwright, and in her later years she wrote extensively in her memoirs about the many protests and conflicts she had witnessed within the American university system, including the 1970 killing of four student protesters at Kent State University in Ohio.

She continued to write papers on mathematical research subjects into the late 1980s. Her concern for the education of females remained an important topic for her, and in 1989 she published the article "Moments in a Girl's Life" in the *Bulletin of the Institute of Mathematics and Its Applications*. Cartwright, however, spent most of her later years editing Hardy's and Littleton's manuscripts, as well as indulging in painting and music, her other favorite pursuits. She said she had never been appointed to a full professorship because of her reluctance to take on more than a very few "special" graduate students and because she was already head of a college. Cartwright squelched many biographers' notions that sexism had held her back, often believing she was preferred over her male counterparts in professional contexts.

Cartwright died at age 97 in Cambridge on April 3, 1998. Her other publications included *Religion and the Scientist*, *The Mathematical Mind*, and *Specialization in Education*.

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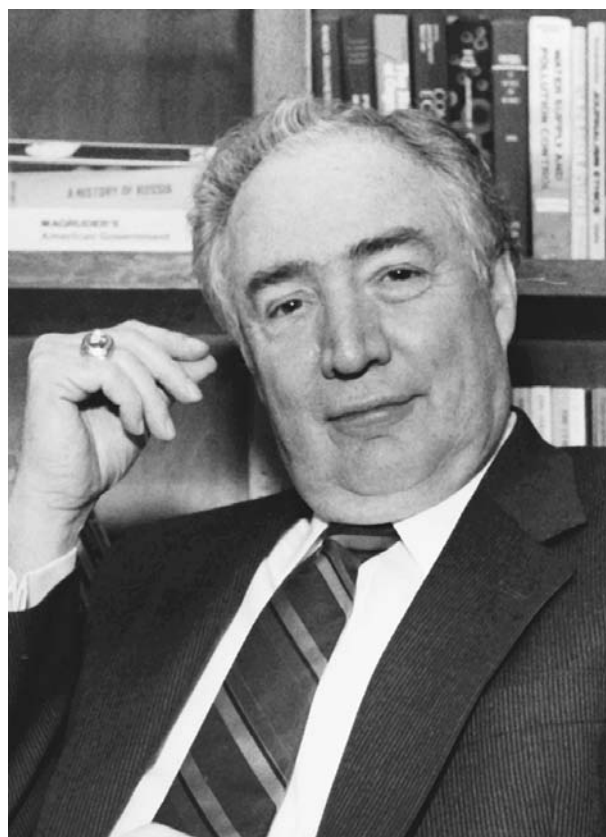
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Lauro Cavazos

Lauro Cavazos (born 1927) was the first Hispanic American to be named to a cabinet position. He served as Secretary of Education under Presidents Ronald Reagan and George H.W. Bush from 1988 to



1990. Educated in zoology and physiology, Cavazos was also a college president and professor who wrote numerous books on medical sciences and medical education. In addition, he consulted internationally on public health issues.

From Ranch to Boston

Born on January 4, 1927, on the sprawling King Ranch near Kingsville, Texas, Lauro Fred Cavazos was a sixth-generation Texan with a Mexican ancestry. His father was the cattle foreman of the ranch's top division, and Cavazos spent his childhood surrounded by ranchers and herders. Cavazos attended public schools in the Kingsville area and then entered the military in the closing months of World War II. He returned after the war and enrolled at Texas Agricultural and Industrial College for a time. He transferred to Texas Tech University (then known as Texas Technological College). He eventually received both his bachelor's degree in zoology and a master's degree in zoological cytology from Texas Tech. He then went on to doctoral studies at Iowa State University, where he completed a Ph.D. in physiology in 1954. Cavazos met Peggy Ann Murdock while both were students at Texas Tech. They married and started a family that would grow very large

indeed—they eventually had ten children in all. The closeness of their family relationship would later prove a bit problematic when Cavazos entered public service.

In the fall of 1954, Cavazos accepted his first full-time teaching position, at the Medical College of Virginia. For the next ten years he taught anatomy there. In 1964, he moved to Tufts University in Boston, where he taught at the School of Medicine. He also became dean of the medical school at Tufts in 1975. While at Tufts he also sometimes taught classes at Texas Tech and at its Health Science Center.

Ran Texas Tech

In 1980, after sixteen years in Boston at Tufts University, Cavazos returned full-time to his alma mater, Texas Tech, accepting a position as university president. He was the first person to lead Texas Tech who had also been an undergraduate at the school. During his tenure as president, he also directed the school's Health Science Center. While leading Texas Tech, Cavazos was a strong but approachable president with a penchant for compromising among different factions. He cemented a growing reputation for quiet tenacity. In 1984, in a dispute over tenure rules, the Texas Tech faculty approved a no-confidence vote against him; but Cavazos was unfazed and worked behind the scenes for two years to fashion a slightly revised revamping of tenure regulations that was accepted without further protest. He later had a reputation as a teacher's advocate, but at Texas Tech he did not seem to take sides.

As the leader of a major university, Cavazos soon expanded the reach of his influence. Over the years he published several important books on medical sciences and on medical education. He became a consultant to the World Health Organization and other national and international public health groups. In 1984 President Ronald Reagan gave him an award for Outstanding Leadership in the Field of Education.

Cabinet Pioneer

In 1988, following the resignation of noted conservative commentator and educator William Bennett as secretary of education, President Ronald Reagan picked Cavazos to succeed him. Cavazos was nominated on August 9, 1988, and confirmed on September 20, becoming the first Hispanic American ever to hold a cabinet post. Because of this achievement, Cavazos received the National Hispanic Leadership Award from the League of United Latin American Citizens.

The appointment of Cavazos came during Reagan's last months in office, and it was widely viewed as political. Most commentators believed that the prime reason was that having Cavazos in the presidential cabinet would help with Hispanic voters in the presidential campaign of Reagan's vice-president, George H.W. Bush. But the selection also was sensible on other grounds. Cavazos was well respected as an educator, and Hispanic children had the highest school dropout rate (37 percent) of any racial or ethnic group in the country. "Please, children, don't leave school," Cavazos pleaded in Spanish at his first press conference after his confirmation. In addition, Cavazos was a

longtime friend of Bush's, who might have suggested him for the job.

Reagan had taken office talking about the radical step of abolishing the Department of Education altogether. But Bennett persuaded Reagan otherwise and used his cabinet post as a bully pulpit, encouraging local reforms he approved of and making a name for himself as a spokesman for conservative values on education. Bennett was outspoken and highly partisan while crusading for more parental choice in schools, stronger core curriculums, and a return to basic educational values—all ideas that the right wing of the Republican party cherished.

Cavazos's selection probably came as no surprise to Cavazos, since he had known for eight years that the president was interested in having him on his team. Reagan's transition team had actually approached Cavazos in 1980, when Reagan was first elected to office, to explore the idea of a cabinet position, but at the time Cavazos had just assumed the presidency of Texas Tech and wanted to stay there for awhile.

Moderate Lightning Rod

When Bush won the 1988 election and took office, he retained Cavazos, not surprisingly; if nothing else, it was one way to fulfill a campaign promise to have a Hispanic member of the cabinet. But it was also a signal of a shift in policy toward more moderation. Cavazos, a Democrat, had a view of the education department that was diametrically opposed to Reagan's initial impulse to abolish it. Cavazos wanted the federal government to be very active in education and Cavazos's personal style was very different from the feisty Bennett as well. Cavazos had a well deserved reputation as a quiet consensus builder, and he immediately set to work constructing bridges to Congress that Bennett had burned. Bennett had often attacked teachers and administrators, but Cavazos, by contrast, was from the ranks of these groups and understood and sympathized with their concerns.

Greeting the announcement of Cavazos's reappointment, Lamar Haynes, the president of the top teachers' union, the National Educational Association, called it a "hopeful sign that perhaps Mr. Bush will fulfill his campaign promise to become the 'education President.'" Even liberal Democratic Senator Edward Kennedy praised Cavazos, calling him "a man who shares our views about the importance of education." But conservatives were disenchanted, with the *Wall Street Journal*, in an editorial, calling Cavazos's reappointment "the first major blunder" of Bush's presidency.

Though Cavazos made clear that he agreed with the Republican agenda of more school choice for parents, more accountability for school improvement, and uniform achievement standards, he also said a priority for him would be to make education more accessible to poor children. He spoke in favor of increased federal aid for students and for programs in bilingual education. But he faced the continuing problem of lack of funding for such programs as Bush refused to push for major increases in education allotments. Still, Cavazos hoped to change the direction in which the

department had been heading under Bennett. "We've heard a lot about budget and trade deficits," he said. "We've got one that's equally dangerous—the education deficit."

Cavazos was concerned about strengthening educational opportunities for those students who would not attend college. In a speech on vocational education, he spoke of the "forgotten half" of students who quit school in high school or after graduation from high school and of the increasing problem of functional illiteracy among them. "Our system of education—with federal support—must ensure that non-college-bound students are given the opportunity to acquire the skills they need," he said.

During his short tenure as secretary of education, Cavazos initiated special programs to fight substance abuse in schools. He advocated stronger parental involvement in education and community-led reforms that would raise standards and expectations among students, teachers, administrators, and parents. But his profile was so low compared to Bennett's that he was criticized for not rallying public support for legislation that would aid in preventing school dropouts and teacher shortages.

Under Fire

While Cavazos was in office, his wife Peggy Ann, a former surgical nurse, occupied an office next to his even though she had no paid federal position. She routinely worked on her husband's speeches and policy papers and even participated occasionally in department staff meetings. One of the Cavazos' sons worked for TWA, making it possible for Peggy Cavazos to fly for free on that airline, and the couple frequently traveled together, sometimes using time-consuming road trips to make connections to fly TWA, to get to the many speeches the secretary of education made across the country. Because of this, perhaps, Cavazos was criticized for not putting in enough time on his job and running the department of education haphazardly and without a clear agenda.

Along with questions about these personal matters, Cavazos was attacked from both the conservative and liberal sides for being perceived as a weak cabinet member. The right wing of the Republican Party was particularly disappointed because Cavazos was a Democrat and a supporter of teachers' unions, and ideologically he was a big change from Bennett. Toeing the president's line, Cavazos did campaign for school "choice," but he sometimes was accused of doing so half-heartedly.

Cavazos was also criticized for making many speeches but accomplishing little of substance beyond rhetorical flourishes. Cavazos was accused in *The New Republic* of lacking "simple clarity of thought and expression" in his speeches that, according to the editorial writer, were "full of cloudy thinking and doubletalk." And an editorial for *U.S. News & World Report* said "the mild-mannered Cavazos has emphasized platitudes over leadership." In his job, Cavazos was hampered by his lack of knowledge of elementary and secondary schools, and by Bush's lackluster performance on education. Despite his vow to be the "education president," Bush failed to fill the majority of the top jobs in the Department of Education and did not ap-

prove any increases in funding for federal education programs.

Cavazos stepped down as Secretary of Education on December 15, 1990, at the request of President Bush. Bush's chief of staff, John Sununu, personally asked Cavazos to resign, according to *Time* magazine, because of suspicions that Cavazos paid for his wife's airline fares with frequent-flyer miles he earned on government business, a violation of federal ethics rules. The Justice Department investigated the allegations, but after Cavazos resigned the investigation was quietly dropped. Cavazos was replaced as secretary of education by Lamar Alexander, who had skirmished with teachers unions in Tennessee and, for that and other reasons, was more acceptable to conservatives.

After his brief but pioneering stint in the cabinet, Cavazos returned to university teaching, becoming a professor of family medicine and community health at Tufts University School of Medicine. He also directed the graduate programs in those fields at Tufts. Cavazos has received at least 21 honorary degrees from many colleges and universities. He also was honored by Hispanic Business as the "Most Influential Hispanic" in the United States.

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Enrico Cecchetti

Enrico Cecchetti (1850–1928) debuted as a dancer at the age of five and continued performing throughout his life. Known for his meticulous attention to form, he established himself as one of the world's foremost teachers of dance with Russia's Imperial Ballet and later the Diaghilev's Ballet. The Cecchetti method is now a standardized instructional approach taught throughout the world.

Demonstrated Early Talent

Cecchetti was born in a dressing room of the Tordinona Theatre in Rome, Italy, on June 1, 1850, the child of accomplished ballet dancers Serafina Casagli and Cesare Cecchetti. The younger Cecchetti debuted as a dancer at the age of five in *Il Giocatore*, and two years later had his American debut, alongside his parents, at the Philadelphia Academy of Music as part of a special Italian troupe assembled for the theater's grand opening. Following the Philadelphia performance, the Cecchettis toured the United States for nearly a year, with Enrico and his older sister, Pia, appearing in the ballet *Theresa, the Orphan of Geneva*. When the family returned to Italy, Cecchetti informed his parents of his desire to become a professional dancer, but they enrolled him in a private school hoping to steer him toward a profession in business or law. Cecchetti spent all his free time studying dance, however, and at the age of 13 he convinced his parents to enroll him at the ballet academy run by Giovanni Lepri in Florence. Lepri had been a star student of Carlo Blasis, a renowned instructor and theorist who is widely regarded as establishing the Italian school of dance.

A standout student at Lepri's academy, Cecchetti made his formal debut at the age of 16, just three years after commencing his studies, in his father's ballet *Nicolo di Lapi*. Cecchetti began to demonstrate a flair for instruction as well, and his fellow students often enlisted his assistance, fondly referring to him as "maestro." When he was 19, he danced for a season with his parents and sister and, at the age of 20, he debuted as first dancer at the prestigious La Scala in Milan, first dismaying the audience by falling flat on his back during an entrance and later amazing them with a flawless—and unparalleled—sequence of 32 pirouettes *a la seconde*. Cecchetti soon became one of the most sought-after dancers in Europe and was invited to perform with various companies. Early in his career, he often tried to secure a contract for his sister Pia, in addition to himself, until Pia married and retired from the stage.

Following Pia's retirement, Cecchetti performed with many of Italy's leading ballerinas, and in 1874 he debuted in St. Petersburg (then Petrograd), Russia, where he continued to dance in summer theaters for the next seven years. St. Petersburg also inspired one of Cecchetti's early forays into choreography. *La Ciociara* was a ballet based on two poor Italian children Cecchetti encountered in the streets of St. Petersburg and became a favorite of Italian dance audiences. Cecchetti continued to choreograph new works and to apply his own highly regarded modifications to long-standing traditional movements. He also began to demonstrate his notable talent for mime, a standard role in many ballet performances at the time. Cecchetti married Giuseppina de Maria, a student at Lepri's school, in 1878.

Hailed As 'First Dancer of the World'

Cecchetti debuted in London, England, in 1885, in *Excelsior*, an extravagant production centering on nineteenth-century scientific achievements and the tension be-

tween progress and regression. While Cecchetti drew accolades for his performance, the production was a financial disaster, and Cecchetti eventually returned to Italy where he and his wife performed in Luigi Manzotti's *Amor* at La Scala. He then produced *Excelsior* in Fermo, Italy, casting his wife in the principal female role. Cecchetti had begun to teach ballet by this time and also cast one of his star pupils, Luigi Albertieri, in the performance. In the summer of 1887, Cecchetti returned to St. Petersburg with his brother and a troupe of Italian dancers to stage *Excelsior*, with himself serving as the principal male and Giuseppina Cecchetti cast as the lead mime. The production was well received, culminating in the sculptor Praga presenting the troupe with plaster busts of Cecchetti and the female lead, which were placed on either side of the stage while members of the city's opera crowned the pair with laurel wreaths.

Cecchetti was subsequently offered a contract with the esteemed Russian Imperial Ballet. He debuted with Varvara Nikitina in *The Tulip of Haarlem* and next appeared in *L'ordre du Roi*. The following year he was named second *maître de ballet*. He spent summers performing at the Empire Theatre in London as the principal dancer in 1888 and from 1891–1892. Cecchetti's dance career reached its pinnacle in 1890 when he performed both the mime role of the Fairy Carabosse and the classical role of the Bluebird in Tchaikovsky's *The Sleeping Beauty*. His performances incorporated several technically difficult moves which established him as one of the world's premiere dancers. When he later returned to perform in London, he was billed as "the first dancer of the world."

Became Esteemed Teacher

It was with the Imperial Ballet that Cecchetti also established himself as one of the world's foremost teachers of his craft. He began teaching at the Imperial School of Ballet in 1887 and also served as the company's choreographer and rehearsal director from 1892 on. Cecchetti left St. Petersburg in 1902 to accept a position as director of the Imperial School of Ballet in Warsaw, Poland, and he is credited with helping set the struggling school back on its feet. He remained in Warsaw until 1906, at which time he briefly relocated to Turin, Italy, and then returned to St. Petersburg. Upon returning to Russia, Cecchetti was hired by dancer Anna Pavlova to be her private teacher. Cecchetti dedicated all his time to Pavlova for the next three years. As noted in *Dance* magazine by Lillian Moore, Cecchetti recalled in his memoirs that while he could not influence Pavlova's character, he felt he had helped her perfect her technique: "I could not give her her soul, or her inspiration, but I could give her the benefit of a technique which was strengthening, and which assisted her in expressing herself more freely. . . . Though, as I have said before, her art is prompted by genius, and mechanical defects could easily be forgiven her, still, she herself had a passion for perfection which stopped at nothing!" Pavlova went on to become one of the most famous dancers in the world, raising the stature of Russian ballet internationally.

Cecchetti instructed numerous other stars of the "new Russian ballet," including Tamara Karsavina and Vaslav

Nijinsky. The two were so loyal to Cecchetti that when their company, the Diaghilev Ballet, moved to Paris, the pair refused to relocate without their teacher. Director Sergei Diaghilev offered Cecchetti a contract as ballet master and mime, and Cecchetti relocated again while his wife remained in St. Petersburg to carry on the work of his school there. Cecchetti set off to tour with Pavlova in 1913, but returned before his contract had expired at Diaghilev's urging. Diaghilev wished for Cecchetti to begin intensive instruction with Leonide Massine, a new dancer who seemed poised to replace Nijinsky. Cecchetti guided Massine and numerous other dancers whose names became internationally known, including Alexandra Danilova, Leon Woizikowsky, Anton Dolin, Lubov Tchernicheva, and Alicia Markova.

In 1914 Cecchetti and his wife reunited in Turin, Italy, where they vacationed with their children. Giuseppina planned to return to St. Petersburg to continue teaching, but her travel was hindered by the onset of war. Giuseppina joined Diaghilev's company, which continued to travel to neutral countries in Europe, as well as in South America. When the Cecchettis finally returned to Turin at the end of the war, they discovered their son, a soldier, had been gravely injured. He died soon after reuniting with his parents. Following their grief-filled homecoming, the Cecchettis traveled to London to perform alongside many of their pupils as Marquis di Luca and the Marquise Silvestra, roles they had created, in *Good Humored Ladies*.

Revered Method Published

Cecchetti eventually settled in London and, when he was almost 70, he decided to limit his performances to the Diaghilev Ballet's annual visit to his new hometown. He opened his own dance school there, where he helped launch the careers of such well known dancers as Ninette de Valois, Marie Rambert, and Margaret Craske. While in London, Cecchetti documented his popular and effective teaching method in two volumes: *The Theory and Practice of Classical Theatrical Dancing* and *The Theory and Practice of Allegro in Classical Ballet*. The textbooks were written with the assistance of Craske and Stanislas Idzikowski, one of Cecchetti's star students in the Diaghilev Ballet, and published by noted dance historian Cyril W. Beaumont.

Beaumont also convened a number of Cecchetti's students to form the Cecchetti Society, dedicated to perpetuating its namesake's instructional methods. The Cecchetti method is based on six groups of exercises which cover the full range of movements contained in the classical canon. Enrico and Giuseppina served as the first president and vice-president of the organization. "What impressed me most about the Cecchetti method of teaching was the way in which each exercise played a definite and planned part in the student's technical development," Beaumont once said, as quoted on the Cecchetti Society USA's website. "There is nothing haphazard about the system, nothing which depended on the teacher's mood of the moment. There is a definite plan to daily classes."

Cecchetti remained in London for only three years, then returned to Turin with the intention of retiring. This

goal became short lived when Diaghilev sent him another protégé, Serge Lifar, who became the Diaghilev's last premier dancer and later headed the Paris Opera Ballet. In 1925 Cecchetti was invited to direct the ballet school at La Scala, which was waning in stature. He accepted with several conditions: pupils would be accepted on the basis of talent, regardless of nationality; lessons would be free; and dancers would never be interrupted during appointed class times. Cecchetti's students at La Scala included Gisella Caccialanza, who later became a soloist in George Balanchine's original American Ballet; Attilia Radice, who became Italy's leading dancer; and Cia Fornaroli Toscanini and Vincenzo Celli, who opened studios in New York to teach the Cecchetti method. Cecchetti collapsed on November 11, 1928, while teaching a class at La Scala and died the following day.

Cecchetti's teachings live on, however, through his manuals, the numerous Cecchetti Societies that have been formed across the world, and the students who continue to apply his rigorous method to their studies. As for the students Cecchetti influenced directly, their admiration was often unabashed. Pavlova expressed her gratitude in the preface to Olga Racter's *The Master of the Russian Ballet*, a collection of Cecchetti's memoirs: "In an age when people no longer understand that to teach others it is necessary first to work hard and long oneself, and to have an actual experience of the state; when by the aid of self-advertisement anyone can take the name of 'professor;' when school are opened at random where pupils are taught anything except the art of dancing—you, with infinite patience and loving care, have honestly and modestly pursued the great work of inculcating your pupils with the covenants of true art."

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Youssef Chahine

Egyptian filmmaker Youssef Chahine (born 1926) is one of Arab cinema's most distinguished figures. His lengthy career, which stretches back to the early 1950s, contains several highlights, among them *Central Station* and an autobiographical trilogy that is a paean to his birthplace, the ancient port of Alexandria.



A lengthy essay on his career in *Film Comment* compared Chahine to some of the art's greatest visionaries, with writer Dave Kehr finding "a body of work as full and satisfying as that of any Hollywood auteur—and just as embroiled in the struggle with genre demands, commercial requirements, and imposing star personalities. Like many of his American studio counterparts, Chahine seemed to thrive on his interaction with the system, tackling an impossibly wide range of genre assignments and managing to impose his unmistakable signature on each one."

Later in his career, Chahine's sometimes politically controversial films began to run afoul of Islamic fundamentalist elements in Egypt, while elsewhere his works have been criticized for what is perceived as an unduly anti-American tone in them. Yet the critic Michael Fargeon, writing in the *UNESCO Courier*, termed Chahine's body of work an impressive one for a filmmaker of any nationality. "Drama, emotional intensity and humanism are the leitmotiv of his films. As a man Chahine has championed the cause of democratic and progressive intellectuals against the currents of fundamentalism and conservatism."

Idyllic Childhood Marred by Tragedy

The Alexandria where Chahine was born on January 25, 1926, was a vibrant and cosmopolitan city at the time. His family background reflected this: his attorney father was of Lebanese heritage, while his mother was Greek. At home, as in the rest of Alexandria, some five languages were spo-

ken, but the director has often joked that as with other Alexandrines, the Chahines failed to master any of them very well. Both Alexandria and Egypt's other main city, Cairo, would later feature prominently in his films. "The introvert is often associated with Cairo," noted *Film Comment*, "with its narrow streets and cramped dwellings—while the extrovert is associated with Alexandria. . . . [which] remains the golden city of Chahine's work, a cosmopolitan Utopia where Europe and Africa peacefully co-exist, where Christians (Chahine's family was Roman Catholic), Jews, and Muslims could once live together, providing a model for a now lost Middle Eastern harmony. The image of the port, open to the world, becomes an image of acceptance and synthesis."

The Chahines were a middle-class family, and Chahine was educated at private schools, including the elite Victoria College, Alexandria's English-language institute. He was fascinated by theater and the performing arts at an early age, and even began to stage shows at home. Tragedy struck when he was nine years old, however. "I had made a creche, with candles, and the paper caught fire," he recalled in an interview with Joan Dupont of the *International Herald Tribune*. "I lied and said my older brother had done it. A week later, my brother was dead of pneumonia."

Spent Two Years in Los Angeles

In his teens, Chahine spent a year at Alexandria University, and then convinced his parents to let him travel to Hollywood in order to study acting. He spent the years between 1946 and 1948 at the Pasadena Playhouse outside Los Angeles, California. When he returned, he found apprentice work with an Italian documentary filmmaker, Gianni Vernuccio, and found another Italian mentor in Alvisi Orfanelli, an influential figure in Egypt's cinema history. The film industry in Chahine's country had a successful and storied past by the time he began working in it. Since the 1930s Cairo had been known as the Hollywood of the Middle East, and its studios annually produced scores of films that were seen in theaters throughout the Arab world. It was this tradition that Chahine entered when he made his first film, *Baba Amine* (Father Amine), in 1950. His next one, *Ibn el Nil* (The Nile's Son), he took to the 1951 Venice Film Festival, where a sudden storm caused festival-goers to flee to his showing in droves—some in their bathing suits still—and the fortuitous timing served to launch his career in earnest.

Chahine made three more films before casting an unknown actor, Omar Sharif, in 1953's *Sera'a fil Wadi* (Struggle in the Valley). In 1958, his reputation as one of the Arab world's most exciting new filmmakers was sealed with the release of *Bab el Hadid* (Central Station). He took the lead role for himself, as Kennawi, a lowly newspaper vendor at the train station whose love for Hanouma, a co-worker, drives him to murder. His stories, he believed, were common to any place and time. "[I]nspiration," he told Fargeon in the *UNESCO Courier* article, "that can be found by observing people—with a sympathetic eye. If you love other people, every story is interesting. Everybody has a

magnificent story somewhere inside them. The important thing is to know how to listen to the story and then to tell it."

Chahine's works sometimes cast a critical eye on contemporary Egyptian society. In 1964's *Fajr Yum Jadid* (Dawn of a New Day), "Chahine leads off with a lengthy, largely plotless sequence set in the depths of night, at a charity ball that powerfully suggests the decadent society gatherings of Michelangelo Antonioni," noted Kehr in *Film Comment*, while "... the sad frolics of Cairo's upper classes are witnessed by a chorus of orphans, the ostensible beneficiaries of the evening[.]" Though these and other films of his had a wide audience in the Arab world, they were virtually unknown in the West until a renowned French writer, Jean-Louis Bory, began organizing Chahine screenings in Paris. "It was a way of paying tribute to the work being done in a country like Egypt, whose cinema was usually regarded with condescension rather than admiration," Chahine remembered about this era in the interview with Fargeon for the *UNESCO Courier*. "Many people in Europe thought that all we could do was make light comedies—with belly dancing scenes, obviously—though some of us were working hard and making more worthwhile films, often on shoe-string budgets."

Began Autobiographical Series

In the mid-1970s, Chahine suffered a heart attack, which forced him to retreat from what had been an arduous work schedule; he used the time to reexamine his career. When he returned, it was with the first in his acclaimed autobiographical trilogy, *Iskindria . . . Leh?* (Alexandria . . . Why?), in 1978, which won the special jury prize at the Berlin Film Festival that year. The film is set during World War II and what would have been his sixteenth year, when Alexandria was still the province of British colonial authorities. According to an essay in *International Dictionary of Films and Filmmakers*, Chahine's "film is peopled with English soldiers and Egyptian patriots, aristocrats, and struggling bourgeois, the enthusiastic young and their disillusioned or corrupt elders. . . . His technique of intercutting the action with scenes from Hollywood musicals and newsreel footage from the Imperial War Museum in London is as successful as it is audacious, and the transitions of mood are brilliantly handled."

Some of the charges of anti-Americanism in Chahine's films stem from scenes like one in *Alexandria . . . Why?*, in which a young Egyptian filmmaking hopeful, excitedly nearing New York City harbor on board a ship, sees the Statue of Liberty—but then the camera pulls back to reveal a film-within-a-film, and the mighty symbol is actually a slatternly actress costumed as the Statue, with garish makeup and a salacious grin. She is beckoning not the young Egyptian man, but rather a group of Hasidic Jews from Europe.

Chahine's autobiographical saga continued with *Hadota Misreya* (An Egyptian Story) in 1982, which borrows heavily from Bob Fosse's *All That Jazz* in its dreamlike flashback sequences set during the midst of a middle-aged lothario's heart operation. This, too, won a Berlin Film Festival prize. The third and final installment in his trilogy

was *Iskindiriah Kaman Oue Kaman* (Alexandria Again and Forever), which was released in 1990.

Chahine had written the screenplays for his most outstanding works, and in the early 1990s began delving into themes touching upon more inflammatory topics in his writing. *Al-Mohager* (The Emigrant) from 1994 is one such film, which he co-wrote with Rafiq As-Sabban. The project was loosely inspired by the biblical story of the prophet Joseph, and was a hit in Egypt for several weeks before a court ordered it pulled from theaters. "A fundamentalist group sued me and managed to convince the court that the film was blasphemous," Chahine told Fargeon, the *UNESCO Courier* journalist. "I had spent two years working on it and was very upset by the court's decision, which I considered unacceptable and repellent. The greatest humiliation for an artist is to feel gagged. I don't make films to hide them away."

Denounced the "Black Wave"

From this point, Chahine began to take on even more provocative themes, best exemplified in 1997's *Al-Massir* (Destiny). The story is set in Moorish Spain of the twelfth century, a glorious era for Islam, and features one of the medieval world's most illustrious figures, the philosopher Averroës. A translator of the ancient Greek philosopher Aristotle's works—which helped preserve them for posterity—Averroës formulated his own theories which predated Europe's Enlightenment by several centuries. Chahine's film is set during the liberal reign of Averroës' patron, the Moorish caliph Al Mansour, whose rule is threatened by a fanatical religious sect bent on exploiting Islam for political purposes. It was an obvious message to those like the fundamentalist Egyptian group that sued him for depicting a prophet on screen, and with the court that agreed with it. Chahine spoke of these contemporary political realities in a 1996 *U.S. News & World Report* interview with Alan Cooperman, calling the rise of Islamic fundamentalism in the Arab world "a black wave coming from the gulf," he asserted. "The Egyptian has always been a very religious person, but at the same time he's a lover of life—of art and music and films and theater."

Destiny premiered at the 1997 Cannes Film Festival, which also marked the occasion of a special Lifetime Achievement Award for Chahine from the prestigious cinema event. He was in good company: on other Cannes milestones, the directors Orson Welles and Luchino Visconti had been similarly honored for their bodies of work. Back in Egypt, however, Chahine continued to battle a determined faction of Islamic conservatives who objected to certain themes and images in his films. The entire Egyptian film industry felt the impact of this new cultural tide, with the number of films released from Cairo studios drastically reduced during the 1990s. "All my projects are high risk, and I fight like mad. I spend 80 percent of my time on politics, 20 percent making movies," he told Dupont in the *International Herald Tribune* interview. "Raising money is politics; every penny I make goes back into cinema. I can't afford to stop. And the government is trying to kill cinema by taxing us. They care only about television."

In a post-9/11 world, charges of anti-Americanism were once again raised against Chahine's works. His 2004 film, *Alexandria, New York*, was another semi-autobiographical exploration, featuring as its plot an esteemed Egyptian director who travels to New York City for the first time in several years. Honored with his first American retrospective, the director is crushed to learn that the half-American son he never knew he had wants nothing to do with him because of his ethnicity. The film's conclusion, wrote Deborah Young in *Variety*, "is uncompromising and underlines the film's earnest plea . . . for more love and tolerance in the world; more thinkers and poets, fewer armies and warriors. Chahine's sincerity is touching as well as uncomfortable, forcing viewers to see the world from another language, sensibility and point of view."

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Owen Chamberlain

American physicist Owen Chamberlain (born 1920) won a share of the 1959 Nobel Prize in Physics for proving the existence of the antiproton. Previously, the subatomic particle existed only in theory, and scientists had been frustrated in their attempts to prove it was indeed real. Discovery of its existence led to further discoveries about many more antiparticles. Chamberlain went on to discover the antineutron.

Early Life

Despite having only the most modest aspirations when he was a young boy, Owen Chamberlain grew up to become a pioneer in the field of physics. His work led to the discovery of the antiproton, which proved to be a major advancement in the field of anti-matter research.

Owen Chamberlain was born in San Francisco, California, on July 10, 1920, to W. Edward and Genevieve Lucinda (Owen) Chamberlain. His father was a prominent radiologist at Stanford University Hospital. He also had an interest

in physics. Discussing his childhood, Chamberlain recalled that when he entered first grade, he was the only student who could not write his own name. He also recalled that he was a poor reader and, ironically, he had no real interest in science. "Mostly, we constructed forts and made cigarettes out of eucalyptus root," he related to an interviewer at the University of California in Berkeley, where he would later become professor emeritus of physics. "I don't think I can really recall any ambitions. I think I wanted to be maybe a streetcar motorman."

When Chamberlain was ten years old, he moved with his family to Philadelphia, Pennsylvania, where he entered the Germantown Friends School. He studied physics and received his bachelor's of science degree at Dartmouth College in New Hampshire in 1941. When he was 21 years old, he entered the graduate school in physics at the University of California at Berkeley, where he began a long-standing association with renowned physicist Emilio Segrè. It was Segrè who inspired Chamberlain to think more critically and scientifically. In the speech he gave on the occasion of winning the Nobel Prize in 1959, he recalled, "Within a short time I found myself working under Professor Emilio Segrè. Whenever there was a pause in the routine parts of our work, his agile mind produced intriguing questions and scientific puzzles to tease my intellect." Unfortunately, his studies were interrupted when the United States entered World War II in 1942.

Involved in the Manhattan Project

That year, Chamberlain joined the Manhattan Project, the United States' secret program to build an atom bomb. The U.S. government began the project in 1942 in response to the growing concern that the Axis powers were close to developing atomic weaponry. The project, operated by the Army Corps of Engineers, was designed to develop an atomic bomb before Germany or Japan did. Noted physicist J. Robert Oppenheimer (1904–1967) directed the construction and test of the first A-bomb at the Los Alamos laboratory. Some of the greatest names in the physics field were involved in the project, including Enrico Fermi, Neils Bohr, James Chadwick, Isidor Rabi, and Richard Tolman.

As part of the project, Chamberlain was able to continue working with Segrè, first in Berkeley, California, and then in Los Alamos, New Mexico. With Segrè, he investigated nuclear cross sections for intermediate-energy neutrons and the spontaneous fission of heavy elements. In addition, he researched uranium isotopes with Ernest O. Lawrence, inventor of the cyclotron, the first particle accelerator.

In 1943, Chamberlain was sent to Los Alamos, where he witnessed the testing of the first atom bomb. Recalling this first test, Chamberlain later told the Berkeley interviewer, "I thought the weapon then ought to be somehow demonstrated for the Japanese rather than used on a city. In retrospect, a demonstration of the nuclear weapon over some lightly populated or unpopulated area would have failed in its purpose. It wasn't that impressive until you gave it the real city to work on."

Continued Graduate Work with Fermi

After the war, in 1946, Chamberlain returned to his graduate studies. However, he continued these studies at the University of Chicago and not at Berkeley, where he did his pre-war graduate work. In Chicago, he studied at the Argonne National Laboratory, where his doctoral research was sponsored by Professor Fermi, who had also been involved in the Manhattan Project. Now, in his capacity as a sponsor, Fermi proved to be an important guide and mentor to Chamberlain. As Chamberlain had demonstrated a strong aptitude for experimental physics, Fermi encouraged his student to move away from theoretical physics, even though that field was more prestigious.

During his Nobel speech, Chamberlain recalled the legendary physicist: “[Fermi] was, I believe, the most intelligent man I have ever met. For a considerable period he devoted several hours per week to helping me with my research toward the doctor’s degree. When I faltered, he found a method of circumventing the difficulty. Professor Segrè has taught me the value of asking the right question, for by asking the right question one may find a key to new knowledge. From Professor Fermi, I have learned that even the simplest methods may give answers to difficult questions.”

In 1948, Chamberlain received his Ph.D. from the University of Chicago after he had completed his experimental work on the diffraction of slow neutrons in liquids. That same year, he returned to the University of California at Berkeley, to accept a teaching position. That began a long involvement with the institution. Chamberlain would remain at Berkeley for his entire career, except for a brief period in the late 1950s when he took leave to complete a Guggenheim fellowship in Rome and to serve as Loeb lecturer at Harvard University. In 1958, he became a full professor. He eventually became a professor emeritus in 1989.

Found the Elusive Antiproton

Upon his return to Berkeley, Chamberlain conducted research on alpha particle decay, neutron diffraction in liquids, and high-energy nuclear particle reactions. In addition, his research work included extensive studies of proton-proton scattering. This he did with Segrè and Dr. Clyde Wiegand. He also worked on a series of experiments on polarization effects in proton scattering. These experiments later led to triple-scattering experiments with Segrè, Wiegand, Dr. Thomas Ypsilantis, and Dr. Robert D. Tripp. In 1955, his proton scattering experiments with Segrè, Wiegand, and Ypsilantis led to the discovery of the antiproton. The work involved the use of a bevatron, which is a powerful particle accelerator or atom smasher.

According to theory, an antiproton was a mirror image of the proton, a particle found in the nucleus of atoms. That is, the antiproton is a particle exactly like a proton except that it is negatively charged. But the actual existence of the antiproton still eluded scientists by the 1950s. Its existence would prove nature’s symmetry. The existence of such antiparticles had been predicated as far back as 1928. The idea was first advanced by Paul Dirac, who theorized that mirror

images of known particles, such as the electron and the proton, had to exist. Still, he could not offer any proof. The theory was given a boost in the early 1930s when Carl D. Anderson discovered the positron, a particle with a positive electrical charge and a twin of the negative electron. This discovery greatly excited particle physicists and it led to further research, including Chamberlain’s work with the cyclotron at Berkeley. In turn, that research placed the groundwork for later attempts to produce and detect antiprotons. In the speech at the Nobel banquet that he delivered when he won the Nobel Prize, Chamberlain said, “The development of physics, like the development of any science, is a continuous one. Each new idea is dependent upon the ideas of the past. The whole structure of science gradually grows, but only as it is built upon a firm foundation of past research. Each generation of scientists stands upon the shoulders of those who have gone before. In a different way, each generation of scientists depends upon the previous generation for instruction and training.”

By the early 1950s, the bevatron accelerator had been constructed at Berkeley. The device could fire protons of 6.2 billion electron volts, a nuclear force far stronger than the energy generated by the hydrogen bomb or even by stars. It would provide the key to the antiproton’s discovery, as its ability to propel particles to such high energy levels enabled the researchers to produce these antiprotons.

But one of the hurdles that needed to be surmounted was finding the short-lived antiprotons in the collision debris left in the aftermath of the atom smashing process. Chamberlain and colleagues accomplished this by developing a series of focusing and measuring devices that could isolate the antiprotons. Further, they developed a photographic process to document protons and antiprotons colliding and destroying each other. In 1955, after the researchers recorded forty antiproton sightings, they felt confident enough to announce the results of their experiments. The scientific world was amazed at the finding. The discovery of antiprotons was a giant step forward in the study of matter and anti-matter, as well as a major breakthrough for particle physicists in their study of anti-matter.

Because of the magnitude of importance of this discovery, in 1959 Chamberlain was given the Nobel Prize in Physics for proving the existence of the antiproton. Appropriately, he shared the honor with Segrè his friend and long-time colleague. In his Nobel address, Chamberlain envisioned potential discoveries that could come in the wake of his successful work on the antiproton: “Since the proton and neutron are close sisters, it was expected that the discovery of the antineutron [would] quickly follow that of the antiproton. In fact, it is natural to infer that antiparticles of all charged particles exist.”

After discovery of the antiproton, Chamberlain became involved in experiments that were designed to determine the interactions of antiprotons with hydrogen and deuterium, the production of antineutrons from antiprotons, and the scattering of p mesons. His later research also included the Time Projection Chamber and work at the Stanford Linear Accelerator. Eventually, his work did indeed prove the existence of the antineutron.

Distinguished Career

Chamberlain has authored many scientific papers regarding his discoveries. His work has been published in journals in America and overseas. His professional affiliations include a fellowship in the American Physical Society, membership in the National Academy of Sciences, and membership in the American Association for the Advancement of Science. He has also been a Fellow of the American Academy of Arts and Sciences. He was awarded a Guggenheim Fellowship in 1957 to conduct studies in the physics of antinucleons at the University of Rome.

Later in his career, Chamberlain was politically active in issues involving peace and social justice, and he often spoke out against the Vietnam War. He was a member of Scientists for Sakharov, Orlov, and Shcharansky, who were three physicists of the Soviet Union who were imprisoned for their political beliefs. In the 1980s, he was one of the founders of the nuclear freeze movement.

His prestige as a Nobel Prize–winner no doubt enhanced his influence in these matters. But of the prize itself, he once remarked, “I think that no doubt, I’m listened to much more as a Nobel Prize winner. I often think that people in the public domain pay too much attention to winners and not enough to other scientists who are also very well qualified to speak up on similar issues.” In 1943, Chamberlain married Beatrice Babette Cooper. They had three daughters and a son before they were divorced in 1978. He married June Steingart in 1980. In 1985, Chamberlain was diagnosed with Parkinson’s disease. In 1989, he retired from teaching, although his legacy continues on.

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Katherine Sui Fun Cheung

Katherine Cheung (1904–2003) crossed racial and gender lines to realize her dream of becoming the first Asian American aviatrix.



In 1932, Cheung became the first Chinese American woman to be a licensed pilot. She overcame both cultural and gender expectations in a time when Chinese women were taught to be meek and quiet. Fortunately, she had an understanding father and husband who encouraged her adventurous spirit, which included stunt flying loops and barrel rolls. Although she never realized her dream of teaching women in her homeland to be pilots, she gained the respect of people in both China and the United States.

Fascinated by Planes Taking Off

Katherine Sui Fun Cheung was born on December 12, 1904, in Canton, China. Her name “Sui Fun” means courage and long life in Chinese. The only child of a produce buyer, she immigrated to the American West Coast in 1921 at the age of 17 to live with her father.

With the intention of pursuing a musical career, Cheung enrolled at the University of Southern California (USC) to study music, then went on to earn a degree in academic piano from the Los Angeles Conservatory of Music. She continued her education at California State Polytechnic University in Pomona.

An unexpected diversion from music occurred when her father taught her to drive a car in a parking lot adjacent to nearby Dyer Airfield. Cheung spent as much time fascinated watching the numerous airplanes taking off and landing as she did to the driving lessons. Not content with already breaking cultural tradition by driving a car, Cheung also wanted to learn how to fly planes. She did not let the

fact that she was a woman hinder her ambitions. Her love for aviation was born. "I don't see why women have to stay in the kitchen, when instead they could learn to fly," she said to Josephine Chien in an online interview in *Asians in America*.

After leaving the music program at USC, Cheung married her father's business partner, George Young, in 1924. They would eventually have two daughters, Doris and Dorothy. A progressive as much as his wife, George accepted Cheung's decision to keep her maiden name, and supported her desire to become a pilot.

First Chinese American to Earn Pilot's License

In 1932 Cheung's cousin, who was a pilot, gave her a ride in his plane. Finally at the age of 28, Cheung was able to act on her desire to learn to fly. She immediately went to the Chinese Aeronautical Association to sign up for flying lessons at five dollars an hour. In a mere 12 and a half hours, under the tutelage of Bert Ekstein, Cheung was given permission to fly solo for the first time. She made a perfect landing at Dycer field, the same site where her admiration of flight first began.

After attending the Lincoln Flying School, it was very soon that Cheung earned her pilot's license, becoming the first Chinese American woman to do so. In the early 1930s, women numbered only 200 or 1 percent of the licensed pilots in America. At this time, Cheung joined the Women's International Association of Aeronautics and had officially given up a career in music.

Indicative of her culturally defiant attitude, Cheung learned to perform stunts, flying acrobatic loops and barrel rolls at county fairs along the California coast. Through the 1930s, she barnstormed, flew her open cockpit plane upside down, and mastered spiral dives. She and other fliers joined in air shows, stunt derbies, and long-distance races. Cheung also studied techniques for flying in blind and low visibility situations.

Joined Amelia Earhart's Ninety Nines

Cheung also joined a number of prominent organizations. In 1936, the prestigious Ninety Nines club asked her to join its ranks. Famous aviatrix Amelia Earhart had established the international group of women pilots only four years earlier. Through the Ninety Nines, Cheung met contemporary aviators such as Charles Lindbergh, Roscoe Turner, and Florence "Pancho" Barnes. Cheung also joined the American Aviation Association.

That same year, Cheung became a United States citizen, which made her eligible to earn a commercial pilot's license. She also acquired an international airline license and occasionally flew as a commercial pilot.

Through her associations, Cheung was able to fly with quite a number of famous women pilots, including Earhart. Although she entered various competitive races during her career, she never set speed or endurance records. Nevertheless, she remembered her roots and frequently toured cities with large Chinese populations. As reported by Josephine

Chien on the *Asians in America* website, Cheung encouraged people during her speeches by saying, "I don't see any reason why a Chinese woman can't be as good a pilot as anyone else. We drive automobiles, why not fly planes?"

The Chinese community so embraced Cheung that it raised money to buy her a 125-horsepower Fleet biplane. The occasion was the Ruth Chatterton Air Sportsman Pilot Trophy Race, a seven-day race from Los Angeles to Cleveland, Ohio. Chinese actress Anna May Wong and others purchased the \$2,000 plane for Cheung to fly in the race. The modest plane held up yet it was not up to the power of her fellow pilots. Cheung had difficulty flying over the Rocky Mountains and experienced trouble with the radio and compass, yet she finished the race in second to the last place. Cheung also flew in coastal races in California.

A Series of Tragedies Made Her Promise to Stop Flying

In 1937, several tragedies occurred that made Cheung reconsider her daredevil attitude about flying. Cheung's friend Amelia Earhart disappeared somewhere over the Pacific ocean. The same year, the Japanese army invaded China. Cheung devised a plan to return to her homeland to help in the war effort by opening a flight school and teaching Chinese citizens to become pilots.

Once again, the Chinese-American community in California banded together to generously raise \$7,000 to buy a Ryan ST-A plane for Cheung to travel to China. As she was accepting the new plane at Dycer airfield, where her love of flying began, a third tragedy struck, this time closer to home. The same cousin who took Cheung on her first flying trip decided to play a prank. He hopped into her new plane but immediately crashed the plane and died. Her plans to visit China were dashed.

At this time, Cheung's father's health was failing, and on his deathbed he made her promise that she would give up flying. Considering the fate of Earhart and her cousin, and out of respect for her father's wishes, Cheung agreed to stop flying. But soon after her father's death, the sky called Cheung back. She flew again for a few more years, until in 1942 at the age of 38 she hung up her wings for good.

Cheung had spent a marvelous decade courageously flying across the country, speaking to local communities and inspiring the next generation. At the age of 93, she explained in a *Los Angeles Times* interview, "I wanted to fly, so that's what I did. Some of this stuff I've forgotten, but a lot of it I didn't pay any attention to at the time. I was too busy having fun."

Inducted into the Aviation Hall of Fame

It was later in her life when Cheung finally returned to her Chinese homeland. After Cheung's husband George passed away in 1988, she was in low spirits. Her family took her on a trip to visit her Chinese village of Enping, where her fame was well known. The Aviation Museum in Enping displayed photos and memorabilia of Cheung's accomplishments, and the Enping Aviation Association and Research Institutes honored her visit.

Throughout her career, Cheung's aerial achievements have been related in newspaper and magazine articles, and she has been honored in exhibits in China and the United States. The Beijing Air Force Aviation Museum proclaimed her "China's Amelia Earhart" and opened an exhibit to commemorate her. In America, the Aviation Hall of Fame inducted her, the Smithsonian's National Air and Space Museum enshrined her as America's first Asian American aviatrix. Cheung is one of only 30 people to have a bronze plaque embedded in the Flight Path Walk of Fame in Los Angeles which recognizes milestones in aviation.

In 1993, Los Angeles photographer and artist Carol Nye presented a public art project entitled Chinese-American Women of LA, that featured Cheung. The photographic mural, which was displayed in the Metro Plaza Hotel in Chinatown, celebrated women who were caught between cultures and overcame discriminatory attitudes to gain new opportunities.

Perhaps Cheung's greatest recognition was in 2001 when the nonprofit Museum of Flying inducted her into the International Women in Aviation Pioneer Hall of Fame. One of four aviation pioneers honored, Cheung received a plaque from the Chinese Consul General and watched a traditional Chinese lion dance. At the event, playwright Josephine Chien performed a play, "Into the Blue," about Cheung's accomplishments.

On Cheung's 95th birthday, Los Angeles' Chinatown presented a banquet in her honor. On the Centennial of Flight in 2003, the International Women in Aviation recognized the 100 most influential women in the aviation and aerospace industries over the past 100 years, which included Cheung.

Katherine Cheung died of natural causes on September 2, 2003, at the age of 98. She had two daughters, Doris Wong and Dorothy Leschenko, two grandchildren and four great grandchildren.

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René Clair

French film director and screenwriter René Clair (1898–1981) was an avant-garde filmmaker known for injecting his art with satiric and surrealist touches. A former journalist and actor, Clair discovered a passion for filmmaking and directed 28 films between 1928 and 1965 that were known for their wit, style, charm, and imaginative use of the tools of cinematic art. A leader in the emerging French cinema in the 1920s and 1930s, Clair also made films in England and the United States. In 1962, he became the first film director to be elected to the French Academy.

In a career that lasted 40 years, René Clair gained international acclaim for the films he directed. Frequently employing genteel comedy to advance social commentary, he made films in France, England, and the United States. However, his best-known and most highly regarded works are those he made in France early in his career, and in particular those that took place in his native city of Paris. These "Paris" films, as they came to be called, provide the best demonstration of his trademark style, wit, charm, and whimsy. Despite a progressive decline in his career, which began in the mid-1930s, Clair is now universally regarded as one of the most significant figures in French cinema history.

René Clair was born René Lucien Chomette on November 11, 1898, in Paris, France. He received his education at Lycée Montaigne and Lycée Louis-le-Grand in Paris, between 1913 and 1917. During World War I, he served in the Ambulance Corps for one year (1917). Following the war, he retired to a Dominican monastery for a short period. After that, he worked as a journalist.

His active career in film began in 1920, when he acted in the serial films (*L'Orpheline* and *Pariset*) made by Louis Feuillade. In working with Feuillade, Clair learned the art of cinematic storytelling, or how to tell a story with visual tools. He acted in silent films until 1923, when he realized he had a passion for filmmaking and wanted to step behind the camera.

Clair learned practical cinematic technique through an apprenticeship with director Jacques de Barnocelli. After working as the film editor on *Le Théâtre et comoedia illustré* in France in 1922, he made his first film, *Paris qui dort* (Paris is Sleeping), also known as *The Crazy Ray*, in 1923.

Early Work Gained Notice

Paris qui dort was a social satire with science-fiction elements. The film involves a mad scientist who invents a ray gun that freezes the French city and its inhabitants. The few people who escape the effects of the ray explore the streets of Paris unhindered, performing unflattering and derisive imitations of the gestures and apparent attitudes of citizens frozen in place. Viewed today, the film appears



somewhat simplistic and crudely made, with its primitive special-effect techniques, obvious characterizations, and use of flat, painted sets. In many ways, it resembled the slapstick comedy films produced in America during the period, and it recalled the work of George Melies, the cinema pioneer who made short fantasy films (e.g. *A Trip to the Moon* [1902]) around the turn of the century by employing crude cinematic tricks. But Melies merely wanted to dazzle audiences with his cinematic trickery; Clair used the camera tricks to make social commentary. French audiences in particular were delighted with how Clair manipulated time, motion, and images to satiric effect. *Paris qui dort* was an experimental film that played with these elements to affect the plot and characters of the film. Essentially, as director, Clair was assuming the role of the film's mad scientist to manipulate, in particular, the flow of time, and as a film experimentalist, he was using this ability to liberate Parisians from the constraints of time and social stratification.

It was his second film, however, the avant-garde short *Entr'acte*, that really caused people to take notice. *Entr'acte* was one of the first major examples of surrealist cinema. It was based on notes by French Dadaist and surrealist painter Francis Picabia, and it was scored with music by avant-garde composer Erik Satie. The film is virtually without plot, and one of its dominant images is a hearse pulled by a camel pursued by mourners through the streets of Paris.

Subsequently, Clair would employ surrealist touches, typically in the form of a sight gag, in the much more conventional format of his early comedy films, which dem-

onstrated a contempt for bourgeois sensibility. These touches were evident in the 1927 comedy *Un Chapeau de paille d'Italie* (The Italian Straw Hat), the acknowledged masterpiece of his silent-era output. With those three films, Clair's standing as a leader in the avant-garde movement was firmly established. Even more, *Un Chapeau de paille d'Italie* established Clair as a filmmaker of international renown.

During this early period of his career, Clair also made a series of fantasy films: *Le Fantôme du Moulin Rouge* (1924), *Le Voyage imaginaire* (1925), and *La Proie du vent* (1926). Again, these recalled the works of Melies with their camera trickery. With the exception of *Entr'acte*, Clair also wrote the screenplays for all of his films during this period. He would, in fact, either write or co-write all of the screenplays for every one of his subsequent films.

Made the Transition to "Talkies"

Clair finished out the 1920s with another short, *La Tour* (1928), and the feature films *Les Deux Timides* (1928), and *Sous les toits de Paris* (Under the Roofs of Paris, 1929). The last film was his first non-silent work, and with it Clair made a smooth and successful career transition into "talking" or sound motion pictures. Indeed, he is now recognized as one of the handful of creative directors who immediately grasped how sound and picture could be creatively integrated to add a new dimension to the cinematic art form. At the time of the "talkie" revolution, many film directors became enslaved by the perceived technical restrictions imposed by the microphone, sacrificing visual fluidity to adopt a static pictorial quality and a stagy, expository method of storytelling. Whereas some directors advanced the plot and achieved characterization by having actors stand still (in close proximity of the overhead mike) and talk at each other, Clair kept the action free-flowing and underscored textual points with sound effects, dialogue, and music.

Ironically, before Clair broke cinematic ground with his use of sound, he opposed the development of sound film. He soon changed his mind, however, when he realized the new technical component would only increase his artistic freedom to explore, as he recognized the creative and non-realistic possibilities that sound offered.

Sous les toits de Paris was followed by *Le Million* (1931), *A Nous La Liberté!* (1932), and *Quatorze Juillet* (1933). For many, these four films represented Clair's most creative period. These films—in particular, *A Nous La Liberté!*—certainly solidified his reputation. They reflected Clair's increasingly distinctive style, one that reflected social commentary communicated through the modes of fantasy, romance, and music; and presented in a context that included elaborate sets and stock characterizations. His films contained real-world messages expressed in often unrealistic fashion, but conveyed with charm and wit. The actors he used were often described as "puppets" and Clair was called a "puppeteer." Story characters often broke out into song and dance or fell victim to cleverly designed sight gags. As such, Clair preferred to work within the confines of studio settings as opposed to real locations. This approach afforded him the total control and complete freedom of

editing and camera movement. In developing his distinctive style, Clair continued writing his own scripts, and he always worked with cinematographer Georges Páerinal and designer Lazare Meerson.

There has been much discussion about Clair's best film of this period. Some argue that it is *Le Million*, but many prefer *A Nous La Liberté!* The general consensus is that the latter is his greatest work and the best example of his style, even though it contains a bit more pessimism than his other films. In the film, Clair satirizes life in the industrial age and he demonstrated a clever use of sound with music and sound effects effectively integrated through editing.

Despite an ironic and sometimes bitter message, the film is rather light and cheerful, and it is regarded as one of the great comedy films of the 1930s, a period that was particularly fertile for innovative comedy. The film satirizes the industrial revolution and the bourgeoisie pursuit of wealth. The story involves two bumbling prison inmates, Emile and Louis, who are forced into hard labor on a factory line. The freedom-loving inmates plan an escape, but as the pair are about to be caught, Louis gives himself up to save Emile. Later, Louis makes his own escape and soon realizes that life in France during the Industrial Revolution is just as restrictive as prison life. Under the tyranny of machines, true liberty does not exist. Ironically, Louis gets a job in a factory, doing exactly what he did on the prison factory line. Years later, he is reunited with Emile, who has become a hugely successful businessman, producing phonograph players in his factories and exploiting workers. Eventually, black-mailers discover the men's true identities and threaten to turn them in. In response, Emile and Louis leave everything behind and go out on the road, where they finally experience true freedom.

The theme of *A Nous La Liberté!* was that prosperity and happiness created by the Industrial revolution were merely illusions. The revolution, in fact, thwarted basic human desires and crushed individual spirit and liberty.

All of Clair's early sound films were successful outside of France, particularly in the United States, where French comedy was highly regarded. Clair became ranked with two other great French directors of the period, Jean Renoir and Marcel Carne. Later, Clair's themes regarding the physical and social constraints placed upon individual freedom by modern life and technology would influence the comedies of French filmmaker Jacques Tati in the 1950s and 1960s. More immediately, Clair's work proved to be highly influential to American filmmakers, and the same themes, elements, or techniques appeared in the works of Charlie Chaplin and the Mark Brothers. Chaplin was especially inspired by Clair. Observers noted distinct similarities in the assembly line sequences in *A Nous La Liberté!* and Chaplin's later film *Modern Times* (1936). The sequences were so similar that Clair's production company sued Chaplin for plagiarism. However, the legal move dismayed Clair, who was a great admirer of Chaplin. Still, the similarities were too significant to be passed off as mere coincidence.

Criticism and Exile

By the mid-1930s, Clair's was not quite as highly praised in his own country. Despite Clair's themes, French critics complained that his films were becoming less socially relevant. In response to such criticism, Clair wrote and directed *Le Dernier Milliardaire* (1934), but the film turned out to be an utter failure. This disaster led to a self-imposed exile. Clair first moved to England where he made *The Ghost Goes West* (1936), about an American who purchases a castle and transports it to the United States, (only to discover that it is haunted), and *Break the News* (1937). Of the two films, the former was better received, but it is considered not to be the equal of his greatest works.

As prospects of a world war appeared increasingly inevitable, Clair moved to the United States, as did many other talented European directors. Hollywood was happy to have a director of such international renown. But the four films he directed—the fantasies *The Flame of New Orleans* (1941), *I Married a Witch* (1942), *It Happened Tomorrow* (1944), and the Agatha Christie adaptation *And Then There Were None* (1945)—did not match the quality and impact of his French works. The fantasies, in particular *I Married a Witch*, were very popular, and the Christie adaptation is now regarded as one of the best film translations of the mystery writer's works, but the American films were a great deal more conventional than his early comedy masterpieces.

Returned to France

Clair returned to France after World War II, and his first film after his exile, *Le Silence est d'or* (1947), also known as *Man About Town*, seemed to sadly reflect the changes that had taken place in the world as well as within the artist. Europe had been greatly changed by the war, and Clair's previous type of comedy commingled with whimsical fantasy would have been an anachronism. Clair apparently sensed this, and his new film had a regretfully nostalgic tone, as it looked back on the silent film era while condemning totalitarianism and irresponsible science. The film did not mark an artistically triumphal return, but it proved to be very popular. His subsequent work, however, would become increasingly less well received.

In the films that followed, Clair confronted more challenging subject matter and delineated characters who endured great suffering without the relief of the trademark Clair gaiety. Works included *La Beauté du diable* (Beauty and the Devil), a 1950 translation of the Faust legend; *Les Belles de nuit* (Beauties of the Night, 1954); *Les Grande Manœuvres* (The Grand Maneuver, 1956), and *Porte des Lilas* (Gates of Paris, 1957). *La Beauté du diable* featured a vision of the atomic holocaust, while other films touched on the subject of suicide, an option that would have been completely foreign to Clair's previous, humorously resilient characters. These works were deemed to be well below his pre-war standard.

As the quality of his output deteriorated, Clair's standing with intellectual critics simultaneously suffered a considerable fall. No longer was he considered an equal of the great Renoir, as these critics even found fault with Clair's

previous masterworks, as they cited the films' superficiality and emotional detachment.

Writers from the influential French film journal *Cahiers du Cinéma* led the attack. In particular, François Truffaut, who would later become a great director himself, denounced Clair as part of the "old guard." Such attacks, coupled with the lack of success of his subsequent films, severely damaged Clair's artistic reputation. His final films—*Tout l'or du monde* (1961) and *Les Fêtes galantes* (1965)—only generated lukewarm receptions.

Reputation Received Rejuvenation

Today, Clair's name is rarely placed among the pantheon of the greatest international film directors, but in recent years, his artistic reputation has enjoyed rejuvenation, and he is at least regarded as one of the most influential directors in the history of the French cinema. His early comedies help his country attain a high ranking in world cinema. In 1962, Clair became the first film director to be voted a member of the Académie Française.

Clair died on March 15, 1981, in Neuilly-sur-Seine, France. He was survived by his wife, Bronya Perlmutter, who he married in 1926, and one son.

By the time he died, Clair had not directed a film for 16 years, but he was remembered as a director who demonstrated innovative and witty conceptions of sound, image and narrative techniques that he managed to commingle into fresh and liberating works.

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disarmament, public health, and promotion of the arts.

Party Person

Clark was born on February 26, 1950, in Hamilton, New Zealand, the eldest of four daughters. Her father was the latest in a long line of farmers, while her mother was an elementary school teacher. Clark attended Epsom Girls Grammar School, and then went to Auckland University. It was while she was a college student in 1971 that she first became involved in politics. "Well I very deliberately went into politics," Clark told AdventureDivas.com. "When I was a student, I got very involved in political issues. I joined the Labour (sic) Party so I could follow those interests through. It's been a very deliberate decision, you don't just drift in."

Clark received her M.A. in political studies from Auckland in 1974. While working on her Ph.D. in rural politics, she began teaching at the university as a junior lecturer (1973–1975). During that time, she also maintained her political interests as president of the Labor Youth Council and a member of the Auckland Labor Regional Council. After an unsuccessful bid for a parliamentary seat from Piako, Clark went abroad to further her education under a University Grants Committee post-graduate scholarship in 1976. That same year, she represented her party at the Socialist International Congress and the Socialist Inter-

Helen Elizabeth Clark

New Zealand Prime Minister Helen Clark (born 1950) came to power in 1999. Also that country's longest serving member of parliament (MP), the former college lecturer had been active in politics for many years. Among her notable causes were nuclear

national Women's Congress (responsibilities she held again in 1978, 1983, and 1986). It was a pattern of keeping her hand in both the political arena and academia that would follow for the next few years.

In 1977, Clark returned to New Zealand and took a job lecturing in political studies at her alma mater. Also that year, she served as secretary of the Labor Women's Council. Continuing her rise through the party ranks, Clark became a party executive in 1978, a position she still held in 2004, except for a brief hiatus from 1988 to 1989. In 1981, she represented Labor in an Asia-Pacific Socialist Organization Conference in Sydney, Australia. More importantly, 1981 was also the year that Clark was able to abandon her dual pursuits and concentrate on politics alone.

"Mother of the House"

Clark was first elected as a member of parliament (MP), representing the Mt. Albert electorate, in 1981 (a seat she still held in 2004). The victory allowed her to give up her position at the university and concentrate on her increasingly important roles both in the Labor Party and New Zealand's government.

During Clark's first term as MP, she was a member of the Statutes Revision Committee. Her next term's (1984–1987) service included positions as chairperson of the Foreign Affairs and Defense Select Committee, chairperson of the ad hoc Disarmament and Arms Control Select Committee and of the former Foreign Affairs Select Committee, and member of the Government Administration Select Committee. She also convened the External Affairs and Security Committee. In 1985, Clark was a delegate to the world conference that marked the end of the United Nations Decade for Women. The following year, she was honored with the annual Peace Prize of the Danish Peace Foundation for her efforts toward international peace and disarmament.

As her career progressed, Clark had the opportunity to expand her breadth of knowledge and experience by serving in several key positions in New Zealand's cabinet. Among these were minister of conservation (August 1987 until January 1989), minister of housing (August 1987 until August 1989), and minister of labor and health (1989–1990). In the latter role, she was instrumental in the enactment of tobacco control legislation. 1989 also saw Clark make history as the first female New Zealander to become deputy prime minister. In that position, she chaired the Cabinet Social Equity Committee, and was a member of such important groups as the Cabinet's Policy Committee, Economic Development and Employment Committee, and Domestic and External Security Committee. In 1990, Clark made history again as New Zealand's first woman member of the Privy Council. Meanwhile, the political climate was changing.

The Labor Party lost the 1990 election and Clark became deputy leader of the opposition. In that capacity, she was her party's spokesperson for health and labor and a member of the Social Services Select Committee and the Labor Select Committee. In December of 1993, Clark took over as leader of the opposition. She held that post until 1999, when the Labor Party's fortunes changed again. By

that time, Clark's distinguished service as the longest running female MP in parliament had earned her the moniker "Mother of the House."

Prime Minister

In 1996, New Zealand introduced a proportional electoral system, known as the MMP, in which voters each cast two ballots - one for a political party and one for a local MP. Any party that receives more than 5% of the vote is entitled to parliamentary representation, whether any of its candidates win a seat or not. The result of the system often was a coalition of political parties in control of Parliament and ensured proportional representation of the people. Thus, when the Labor Party returned to power in 1999, it was in partnership with the Alliance Party, itself a coalition of five small leftist parties. Clark was elected prime minister on November 27, 1999.

New Zealand's new prime minister was known for her strong personality and outspoken views. An ardent champion of the arts, devoted pacifist, keen environmentalist, and avid outdoorswoman, Clark's popularity had been increasing since the mid-1990s. Her new coalition government was committed to such liberal policies as the reduction of inequality (with a special emphasis on the inequities dealt New Zealand's native Maori population), a sustainable environment, and improvement in the greater social and economic welfare of the people. More specifically, Clark described her personal leadership style to *Time International* as, "Direct, open, blunt, a lot of contact with media. You get accused of being the Minister of Everything, but I think most journalists would admit that the reason I offer opinions on things is because they ring and ask, and I do have the fundamental belief that the buck stops at the top and that people are entitled to know what the (p)prime (m)inister thinks."

Upon Clark's election, she also became minister for arts, culture, and heritage, along with minister in charge of the New Zealand Security Intelligence Service. The former was in keeping with her longstanding support of the arts. "... I think that through the arts and culture you express the soul and heart of your nation," Clark told AdventureDivas.com. "... We have wonderful painters, wonderful ceramicists. We have very high standards in the performing arts. We have a lot of new creative material across theater and music coming through. It's a very vibrant and lively art scene. And it has responded to the official encouragement—which has come with some more funding—extremely well." Clark's administration allocated \$142 million (NZ dollars) to the arts over a four year period.

Other important policies of the Clark administration included the Employment Relations Act 2000 (to bolster "good faith" employment), an extensive biodiversity conservation strategy, financial support for Maori land claims (along with a revitalized recognition of the 1840 Treaty of Waitangi between the Maori and the British), and the 2001 Disability Strategy and Positive Aging Strategy. One of the most noteworthy foreign policy moves was Clark's February 2002 visit to Washington, D.C. in support of U.S. President George W. Bush's "War on Terror." The Labor Party had

stopped bilateral military ties with the United States in 1986, reflecting New Zealand's anti-nuclear policy, and Clark's 2002 trip was the first meeting between a Labor official and U.S. president since that time.

Clark's prime ministry was not without its critics, of course. Among her unpopular decisions were the raising of taxes for the wealthy, liberal immigration policies, and worker-friendly legislation (such as the above-mentioned Employment Relations Act 2000). Nonetheless, assisted by a particularly poor performance by the conservative National Party and the upswing in strength of smaller parties—part of what the electoral innovations of 1996 were designed to accomplish—Clark won another term as prime minister in July of 2002.

New Zealand in the Future

Much of what Clark saw as her mission as prime minister was to ensure the financial future of her small country in a global economy. She recognized the problems posed by emigration of New Zealand's citizens and the inherent difficulties of being tiny. She told *Time International*, "Our biggest companies don't rate on a radar screen internationally, so you have to create an interest in New Zealand that wouldn't be there on the basis of its size and importance. That's why I think publicity and promotions—you do it around an event like the America's Cup. That's so important, because people who would never have any other reason to come to New Zealand take an interest. You get people who have a lot of money to throw around with an interest which (sic) can be stimulatory. But a small country in a globalized economy has to work very hard to be noticed."

So work hard she did. One way Clark went about it was attracting both the film industry and tourism to New Zealand. A major boon was the phenomenal success of the New Zealand-made *Lord of the Rings* trilogy. The filming itself created 20,000 jobs in the country and injected millions into the economy. It also paved the way for other movies to be shot there, including *The Last Samurai*, starring Tom Cruise. But even more significantly, it attracted tourists in record numbers. By 2004, international tourists had burgeoned to over 2 million people.

As to the emigration problem, Clark had a message for those people as well. "... The life-style is without parallel, and that in a globalized age of information technology, you can be entrepreneurial anywhere in the world and do well," she told *Time International*. "There's no reason you can't be a leading software writer, a leading product designer, from New Zealand—and many are—buy we've got (sic) to get that image across to ourselves, build that confidence in ourselves that these things can be done from New Zealand. By all mean, go out and try the world. It's exciting, it's interesting, but actually, there's a lot going for New Zealand, too."

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Kenny Clarke

Kenny Clarke (1914–1985) produced experimental musical ideas that transformed the art of jazz drumming. The founder of the bebop drum style, Clarke took part in several major movements in modern American music.

A versatile studio musician, Clarke became an integral member of Dizzy Gillespie's big band, took part in Miles Davis' Birth of the Cool sessions, and emerged as a founding member of the Modern Jazz Quartet. "Kenny Clarke was drummer for all seasons," commented Mike Hennessey in *Klook: The Story of Kenny Clarke*. "He played everything from military music to musette, from dixieland to avant-garde jazz, passing through gospel, blues, swing, mainstream, pre-bop, bebop, cool." Apart from drums, Clarke played piano, trombone, and vibraphone, and cowrote Gillespie's "Salt Peanuts" and Thelonious Monk's "Epistrophy."

Clarke's drum innovations helped define modern jazz. In his classic work, *Inside Jazz*, Leonard Feather related how "Kenny originally played Jo Jones sock cymbal style; later, gradually developed the idea that by using the top cymbal for steady rhythm, he could work out punctuation figures with his foot for bass drum effects, integrating drums with the arrangement and soloists, making drums sound like another instrument instead of just background." His abandonment of the steady four-four bass pedal figure dominant in swing music, as Thomas Owens explains in *Bebop the Music and Its Players*, allowed for "a variety of on-and-off

beat punctuation on the bass drum and snare," often referred to in the jazz vernacular as "dropping bombs." As Owens added in *Bebop*, "Moving his right hand from the high hat (situated on the left) to his ride cymbal (on his right) gave him more room to maneuver his left hand on the snare drum (directly front)."

Kenneth Spearman Clarke was born in Pittsburgh, Pennsylvania, on January 9, 1914. Clarke's father, Charles Spearman, played trombone and his mother, Martha Grace Scott, gave him piano from age four until her death in the late 1920s. After his mother's death, young Kenneth and his older brother lived in a home for abandoned black children, the Coleman Industrial Home For Negro Boys. The home's teacher, an accomplished musician, encouraged Clarke's playing of the trumpet, baritone horn, and trombone. Brass instruments, however, did not hold Kenny's interest and he concentrated instead on learning the snare drum. He played the drum in the home's marching band until leaving the institution at age 12. He lived with foster parents until age 16, after which he earned a living working menial jobs.

At age 18, Kenny began his first job as a professional musician when he was hired as a substitute drummer with a local band led by Leory Bradley. After performing steadily with a trio led by saxophonist Gene Jenkins, he also played with George Hornsby's band before becoming a regular member of Bradley's ensemble. In his recollection of Bradley's band, he told Art Taylor, in *Notes and Tones*, "It was an exceptionally good band for the time. We went to Cincinnati and became the house band at the Cotton Club, which was sort-of a supper-show club."

New York City, America's Musical Capital

In the winter of 1935, Kenny Spearman took the professional name Clarke, and arrived in New York City. One of the youngest jazz drummers on the scene, he primarily played with older musicians. Along with his older brother, Frank, he formed a trio in which he played drums and vibraphone. Around this time, Clarke recounted in *Swing to Bop*, he and his brother started rethinking "how the rhythm men should play together." Because most drummers repeatedly beat the snare drum, termed "digging for coal," and rarely made use of the cymbals, Clarke further explained in *Swing to Bop*, he broke from this tradition by "experimenting with a continuous cymbal line." This was only the first of Clarke's many musical innovations.

Clarke joined pianist Edgar Hayes' band in April of 1937. In *Talking Jazz, An Oral History*, drummer Art Blakey recalled Clarke's equipment when he played for Edgar Hayes. "All [Clarke] had was a snare drum, a bass drum, and one cymbal," recounted Blakey. "The high hat hadn't been invented." During the spring of 1938, Clarke toured Scandinavia with Hayes's band. That same year, he returned to America and played with Claude Hopkins before joining Teddy Hill's band. During his stint with Hill, Clarke refrained from standard steady four-four bass pedal pattern, emphasized intricate cymbal work, and played syncopated fills. As fellow band member Dizzy Gillespie, recounted in his memoir *To Be, or Not to Bop*, "We started to get into a

new style of playing when Kenny Clarke came into Teddy Hill's band. Kenny really got a different sound outta those drums." Clarke's new rhythmic approach, however, did not impress Hill, who likened its sound to "klook-mop, klook-mop." Hill's description of Clarke's playing led to his nickname, "Klook-Mop," or "Klook." Clarke's unorthodox style also brought complaints from the band's veteran trombonist, under whose influence Hill fired Clarke in 1940.

Founded Minton's House Band

Clarke's style flourished in the more experimental setting at Minton's Playhouse, a Harlem nightclub that became one the premiere birthplaces of bebop. In 1940 Minton's owner, Henry Minton, hired Teddy Hill as manager. Hill in turn gave Clarke the job of assembling a house band. Clarke hired trumpeter Joe Guy, bassist Nick Fenton, and Thelonious Monk for the club's Monday night jam sessions. As Clarke explained in *Hear Me Talkin' to Ya*, "Teddy [Hill] never tried to tell us what to play. We just played what we felt." Musicians flocked to Minton's. Visitors included Benny Goodman, Lester Young, and alto saxophonist Charlie Parker. Gary Giddins writes in *Celebrating Bird: The Triumph of Charlie Parker* that "Clarke, Monk, Gillespie, and others shared and elaborated their musical discoveries, often conspiring to scare musicians outside the clique by inserting passing chords, or stomping off hair raisingly-fast tempos." In his book, *Bebop: A Social and Musical History*, Scott Deveaux emphasized that Minton's jam sessions, "provided Clarke with the space to refine new and unusual techniques and the opportunity to parade his skills before his peers nightly."

During the early 1940s, Clarke balanced nightclub work and recording sessions. After his stint at Minton's, Clarke and his Kansas City Six—comprised of Monk, Fenton, trumpeter Roy Nelson, and saxophonist Ike Quebec—played at Kelly's Stables on 52nd Street. In 1941 he recorded several tracks with Count Basie. Late in the same year, he toured with Ella Fitzgerald for five weeks, and subsequently performed with saxophonist Benny Carter. Beginning in 1942 Clarke spent more than a year with Henry "Red" Allen's sextet in Chicago and Boston.

Wartime Military Service

Induction into the army in mid-1943 cut short Clarke's stint with Allen. While stationed in Alabama for basic training, he married Carman McRea in 1944. Clarke went AWOL for one hundred and seven days, during which time, he played with Cootie Williams and Dinah Washington. When he returned to the Army, Clarke was shipped overseas to Europe. In 1944, he became a regimental trombonist. After the war, Clarke returned to New York and, in 1946, he converted to Islam and took the name Liaquat Al Salaam. "Unlike some of his peers," explained Clarke's biographer Mike Hennessey, in *Klook*, Clarke refused "to wear his religion as badge. He kept relatively quiet about his conversion—possibly because his was rather a personalized version of the Muslim faith."

Clarke joined Gillespie's band in 1946 and took part in small group and big band recordings. "I'd been away three

years . . . Such a lot was happening in music in New York, when I got back I didn't think I was up to it," confessed Clarke, as quoted in *Groovin' High: The Life of Dizzy Gillespie*. "But he encouraged me. He said, 'I don't care how you play. We want your spirit.'" Participating in Gillespie's Savoy sessions, recorded in May 1946, Clarke appeared in small group which cut such sides "Oop Bop Sh'Bam" and "That's Earl Brother." As a member of Gillespie's big band, he performed on the Savoy releases "Our Delight" and "One Bass Hit." In 1947, his drum work, along with Chano Pozo's congas, provided the percussive drive for Gillespie's big band RCA/Bluebird recordings such as "Cubana Be," "Cubana Bop," "Manteca" and "Good Bait." Clarke toured Europe with Dizzy's big band in 1948, and then stayed behind in Paris five months freelancing and recording with various musicians.

Not long after Clarke returned to New York in August 1948, he joined pianist Tadd Dameron's Septet. During the following year, he appeared with Miles Davis and Dameron at the Paris Jazz Festival. A Columbia recording of the festival performance, held on May 8, 1949, proved the group, which included saxophonist James Moody, a bebop tour de force. In the album's liner notes to *The Miles Davis Tadd Dameron Quintet in Paris Festival International De Jazz*, French jazz writer Henri Renuad stressed that Clarke "who made every beat swing like Harlem's Savoy in its heyday," gave a "stupendous exhibition of that bebop polyrhythmic drumming to which his name is forever linked. 'Klook,' then 35 was one of the major attractions of the Festival." After the festival Clarke stayed in France where he spent the next two years performing and recording. In 1949, Clarke recorded with New Orleans alto saxophonist Sidney Bechet. On the album, Bechet included "Klook's Blues" dedicated to Clarke. The number, as John Chilton wrote in *Sidney Bechet: The Wizard of Jazz*, moves from a slow introduction into "a fascinating series of four-bar chases" between Bechet and Clarke "that are full of life and ingenuity." While in Paris, Clarke, through the intercession of trumpeter Dick Collins, visited famed French composer Darius Milhaud. At Milhaud's home, Clarke and Collins played while the composer took notes. "He seemed to know quite a bit about jazz," related Clarke in *Hear Me Talkin' To Ya*. "We stayed there about three hours. He was in his wheel chair, and he'd roll around the room, very enthusiastic."

Member Of The Modern Jazz Quartet

Beginning in the late 1940s, Clarke found himself in much demand as a studio drummer, and, in the next decade, made hundreds of sides with the best jazzmen of the period. In April of 1949, he took part in Miles Davis' *Birth of the Cool* sessions, performing on the numbers "Venus De Milo," "Boplicity," "Israel," and "Rouge." He recorded with Charlie Parkers' quintet in 1951 and cut the Verve sides "Si Si," "Lover Man," and "Swedish Schnapps." In 1952, Clarke joined John Lewis, Milt Jackson, and Ray Brown—the former nucleus of Gillespie's big band rhythm section—in founding the Modern Jazz Quartet. A musicians' cooperative, the MJQ began as a studio group did not perform as a regular unit until 1954. The MJQ, asserts Whitney Balliett in *American Musicians II*, "invented a semi-improvised col-

lective approach that defied the banality of the endless solo and the rigidity of conventional arrangements. It developed the heart-to-heart and head-to-head musical interplay and sensitivity of a string quartet."

While a member of the MJQ, Clarke still attended various studio dates, including his own Savoy label session which produced the LP *Bohemia After Dark*. Recorded in June and July 1955, the album emerged as a significant effort and featured the debut of alto saxophonist Cannonball Adderly. In sessions held in 1953 and 1954, Clarke backed Miles Davis for several of his Prestige recording dates. In tribute to the one of these dates, Davis, in his memoir *Miles the Autobiography*, related "When it came to playing soft with brushes on the drums nobody could do it better than Klook." In 1954 and 1955, Clarke attended sessions led by trombonist Jay Johnson which made up the Blue Note albums *The Eminent Jay Johnson Vol. I* and *Vol. II*. Throughout 1956, he appeared on guitarist Kenny Burrell's LPS *Jazzmen Detroit* (Savoy) and *Introducing Kenny Burrell* (Blue Note).

Parisian Expatriation

In 1956, Clarke quit the MJQ and several months later, upon the invitation to join Jacques Helian's big band, moved to Paris. Between 1959 and 1962, Clarke worked steadily in Paris with pianist Bud Powell and other visiting Americans. During the late 1950s, Clarke became the house drummer at a newly opened Parisian jazz club, the Blue Note—an establishment he would play intermittently throughout the 1960s. At the Blue Note, Clarke, along with Powell and French bassist Pierre Michelot, formed a trio known as "The Three Bosses." Francis Puadras recalled listening to the Three Bosses during the early 1960s. "Their playing," Puadras wrote, in *Dance of the Infidels: A Portrait of Bud Powell*, "came together into a perfect whole, flowing and powerful. . . . There's no doubt about it, [Clarke's] drum style best suited Bud and all the great players of the bop era." In 1963, Clarke led a quintet that worked six nights a week at the Club St. Germain. That same year, he appeared on Dexter Gordon's Blue Note LP *Our Man in Paris*. In the album's liner notes Nat Hentoff described Clarke's accompaniment as "superbly lithe" and "crisply alive."

From 1961 until it disbanded in 1972, Clarke coled the Clarke-Boland Big Band with Francois "Francy" Boland. The band toured extensively and featured such talents as saxophonist Johnny Griffin and trumpeters Art Farmer and Benny Bailey, as well as a second drummer, Kenny Clare. Throughout the 1970s, Clarke also taught drumming in clinics and private institutions. In October of 1972, he visited America to accept the Duke Ellington Fellowship from Yale University. Back in Paris, he played the 1973 Montrouex Jazz festival with Dexter Gordon. Clarke suffered a heart attack in 1975, and, after a period of convalescence, performed in Chicago in September of 1976. Though he attended only a dozen recordings sessions between 1974 and 1984, Clarke still performed at festivals and nightclubs. In December of 1984, he played an exhausting five-night-a-week engagement. As Hennessey contended in *Klook*, "There is no doubt that Kenny had been overtaxing himself in order to

maintain his connection and commitment to the music that was in his lifeblood." After years of a demanding work schedule, Clarke died of a heart attack at his home in the Parisian suburb of Montreuil-sous-Bois, on January 26, 1985.

In *Jazz Masters of the Forties*, Ira Gitler observed, Clarke "was a pioneer. His experimentation began much earlier than most jazz fans realize, and by the time all the tributaries of modern jazz ready to join forces in the early forties, he was there to contribute the very important stream of his drumming." Never concerned with stardom, Clarke, emphasized musical integrity above all else. He despised showy and extended drum solos, and, in his last years, taught the younger musicians the values of playing tastefully and improvisatorially within a group context. As Clarke related in a *Down Beat* interview, "It's the music that's important. That's the legacy we leave behind."

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D

Nils Gustaf Dalén

Swedish inventor Nils Gustaf Dalén (1869–1937) revolutionized maritime navigation and became known as “the benefactor of sailors” for his contributions to lighthouse technology. Dalén’s inventions centered on the containment, storage and long-term use of acetylene gas, as well as on automation and differentiation of light sources. His work enabled lighthouses to operate more effectively and to be placed in remote areas. He received the Nobel Prize in Physics in 1912 for his work.

Dalén was born on November 30, 1869, on the Skräddargården farm in Stenstorp in the Västergötland province of Sweden. He was the fourth of five children born to Anders Johansson, a farmer, and his wife Lovisa Andersdotter Dalén. All of the children adopted their mother’s maiden name. Although the children were expected to take over the family farm, Lovisa also stressed the importance of education. Dalén demonstrated an early talent for invention. As a child, he became known throughout his district for devising a “bed roller” that made coffee and switched on the light. He also developed an automatic threshing machine powered by an old spinning wheel.

Turned To Engineering

Dalén eventually enrolled in an agricultural school to study dairy farming. While in school, he worked on the family farm and also started a market garden and opened both a seed store and a dairy. In 1892, he invented a milk-fat tester to measure the quality of the milk he sold. He

presented his invention to the prominent Swedish inventor Gustaf de Laval, who suggested he pursue a career in engineering. Dalén sold the farm and, at the age of 23, he enrolled in the Chalmers Institute of Technology in Göteborg. Following his graduation from the Institute in 1896, Dalén spent a year in Zurich, Switzerland, studying at the prestigious Swiss Federal Institute of Technology.

Upon his return to Sweden, Dalén worked briefly for the de Laval Steam Turbine Company in Stockholm, where he helped develop hot air turbines, compressors, and air pumps. In 1900, he and Henrik Celsing, a classmate, formed the firm Dalén and Celsing to devise and market their own inventions. Among the pair’s projects was the creation of the Brilliant gasworks, which they sold to the town of Ängelholm. The following year Dalén became technical chief of Swedish Carbide and Acetylene and he subsequently joined the Gas Accumulator Company, where he was named chief engineer in 1906. On July 13, 1901, Dalén married his childhood sweetheart, Elma Axelia Persson. The couple had two sons and two daughters.

Improved Lighthouse Technology

Dalén joined the Gas Accumulator Company at a time when maritime communication needs were growing. Lighthouses and light buoys at the time were powered by petroleum gas, which provided only low-wattage illumination. Furthermore, the technology required constant personal inspection. The need for an improved, automated system was especially great in Sweden, with its long coastline and large collection of archipelagos, where light sources were needed but could not be regularly accessed and maintained. In 1895, scientists devised a method for large-scale preparation of the gaseous hydrocarbon acetylene from calcium carbide. This discovery was significant to the lighthouse



industry because acetylene produces a strong, white light. The petroleum used in lighthouses at the time was compressed and enclosed in large iron containers. Acetylene, it was discovered, became highly explosive under pressure and, thus, could not be treated the same way. Another attempted method involved the storage of calcium carbide in light buoys, allowing acetylene to escape under automatically supplied water pressure. This setup proved unwieldy, unreliable and unworkable in cold weather, however.

In 1896, two French chemists discovered that acetylene, when dissolved in acetone, produces a non-explosive solution. Acetylene could not be stored this way, however, because even in a pressurized container filled to the brim, explosive acetylene gas would be produced in the space above the liquid's surface upon consumption or cooling. The discovery was then made that acetylene would remain non-explosive if compressed in a porous mass. Numerous unsuccessful attempts were made to devise such a substance. The Gas Accumulator Company had purchased the patent rights to dissolved acetylene in 1901 and Dalén began working to solve this problem. He became the first to devise a workable solution. In Dalén's process, a porous acetylene mass was enclosed in a steel container which was then half-filled with acetone and compressed at a pressure of ten atmospheres and a temperature of 15 degrees Celsius. These conditions produced non-explosive acetylene at 100 times the volume of the container, creating a ready supply of what became known as aga, to be used in a lighthouse or lightbuoy. The invention was also used in early traffic sig-

nals, on public transit systems and in aviation lighting equipment.

Made Further Discoveries

While Dalén's discovery was significant, additional challenges remained. Light sources could not burn again without interruption due to the high cost and the fact that steady signals would not permit distinction between lighthouses. At the time, signals from some petroleum-based lights were differentiated using moving screens or rotating lighting devices, but both these methods were expensive. In most lighthouses, devices designed to eclipse the light or create flashing were powered by the escaping petroleum. The flashes lasted five to seven seconds, but such length was unnecessary with the much brighter acetylene lamps. Dalén began to seek solutions to this problem in 1904, eventually devising an apparatus that, through instantaneous opening and closing of a gas pipe, enabled one liter of acetylene gas to produce several thousand rapid yet distinct flashes of light. The apparatus also allowed each light source to adopt a specific, Morse Code-like pattern. Dalén devised a supplementary apparatus as well—a burner that could be fitted with a small permanent flame that would light a 3/10-second flash every three seconds.

In 1907, Dalén further refined his invention when he developed a "solar valve" that extinguished the light at sunrise and reignited it under cloud cover or fog and at nightfall. The valve was controlled by four metal rods, one black and three highly polished, inside a glass tube. The dark rod absorbed light during the daytime, causing it to heat and expand, closing the gas valve. As daylight waned, the dark rod cooled to the temperature of the other rods, contracting and allowing the valve to reopen. This apparatus, combined with Dalén's intermittent light, resulted in a gas savings of 93 percent over the earlier technology. The cost-effective and automated nature of Dalén's inventions also resulted in significantly increased use of light sources for maritime navigation. "The use of aga light facilitates the placing of lighthouses and lightbuoys in the most inaccessible places such as archipelagos and seas with dangerous reefs," observed H.G. Söderbaum, President of the Royal Swedish Academy of Sciences, in his 1912 Nobel Prize presentation speech. "With the use of one or more of the easily transportable gas accumulators, such lights can give their warning or guiding signals for a whole year or more without the need of inspection or the fear of failure."

Lost Eyesight, Won Nobel

In 1909 the Gas Accumulator Company was reorganized under the name Swedish Gas Accumulator, commonly called AGA, and Dalén was appointed managing director. In 1911, the company filled a lucrative \$150,000 order to create a lighting system for the Panama Canal. Dalén continued to work on new inventions, as well as refining his earlier discoveries, resulting in a tragic accident in 1912. While testing safety devices on acetylene cylinders, a sudden explosion injured him severely and caused him to lose his eyesight. Dalén recovered from his injuries but remained permanently blind. That same year, he was

awarded the Nobel Prize in Physics. His brother Albin, a professor and ophthalmologist at the Caroline Institute, accepted the award on his behalf, as Dalén was still bedridden at the time. In his presentation speech, Söderbaum noted the far-reaching effects of Dalén's work. "Most of the maritime nations have now started to install these Dalén devices, and they are found operating from Spitzberg, the Varanger Fjord, Iceland and Alaska in the north, to the Straits of Magellan and Kerguelen Island in the south. The annual benefit to navigation can be expressed in terms of saving of thousands of human lives and of hundred of millions of Kronor." Dalén used the prize money to provide every AGA employee with an extra week's wages and to establish a scholarship fund at the Chalmers Institute.

He returned to AGA in February 1913 and remained at the company's helm until his death in 1937. Despite the loss of his eyesight, Dalén continued to pursue new inventions, including a coke-fueled, low-energy oven that could burn for 24 hours. He also became involved in civic life, sitting on the city council of the town of Lidingö for almost 20 years. During a Swedish financial crash in 1932, Dalén distributed lapel pins bearing the motto "Be Optimistic," and he took his own advice, as expressed in his *New York Times* obituary in 1937. "I have much to be thankful for," he was quoted as having once said. "Here I have my phones, linking me with my business associates and friends. Necessity has taught me how to conduct my researches without my eyes. There is always someone at home to read to me, and after that I have my radio. The theater is one of my favorite recreations."

Dalén received many honors in addition to the Nobel Prize. He was named a member of the Royal Swedish Academy of Sciences in 1913 and the Swedish Academy of Science and Engineering in 1919. The International Acetylene Association awarded him its Morehead Medal in 1933. He died of cancer at his home in Lidingö on December 9, 1937. His eldest son, Gunnar, succeeded him as president of AGA. In 1996, AGA president and CEO Marcus Storch inaugurated the Dalén Museum in Stenstorp, dedicated to the inventor's life and work.

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Geoffrey de Havilland

Geoffrey de Havilland (1882-1965), one of the most acclaimed figures in the field of British aviation, dedicated much of his career to the service of his nation and its people. An aeronautical engineer who became interested in flight right at the beginning of its

commercial ascension, he formed the De Havilland Aircraft Company in 1920, and manufactured Moth, Mosquito, Vampire, and Venom aircrafts. The Mosquito was considered one of the best weapons available to Allied forces during World War II, and de Havilland was knighted in 1944 for inventing it. He was also responsible for the creation of the Comet, the world's first commercial plane.

Born on July 27, 1882, de Havilland was the second son of the Reverend Charles de Havilland, curate of Hazlemere near High Wycombe, Buckinghamshire, and his wife. De Havilland's brother, Ivon, had been born three years earlier, and the two boys were extremely close. A short time after de Havilland's birth his father acquired his own parish in Nuneaton, Warwickshire, where the de Havillands spent most of their childhood. Charles and his wife had three more children while in Nuneaton, daughters lone and Gladys and a third son, Hereward. Because de Havilland's mother disliked living in town, the family moved in 1896 to a rural parish at Crux Easton, Hampshire. De Havilland and his brother Ivon shared a mutual interest in mechanics, and the pair spent a lot time tinkering with electric gadgets and even installed a generator at the rectory to provide electricity.

Developed Interest in Mechanics

De Havilland attended St. Edward's School, Oxford, and it was expected that when he completed school, at age 17, he would study religion and become a member of the clergy like his father. However, de Havilland's interest in mechanics won out over family expectations and instead he started training at the Crystal Palace Engineering School. He and his brother Ivon, who followed him to school, had many adventures with automobiles during their time there. The ambitious young men even started building their own automobile, hoping to enter it at the 1903 Gordon-Bennett Race, but they did not finish it in time. De Havilland did, however, manage to build himself a motorcycle while in school.

When he had finished his training de Havilland took an apprenticeship at Willans & Robinson, a school in Rugby, Warwickshire. While there he built a second, better motorcycle, which he eventually gave to his brother Hereward. The motorcycle ran for years, proving its design sound, and when de Havilland was short of money he sold his schematics for the motorcycle to a couple of his fellow students who were interested in the bike. They used the plan to start the Blackburne motorcycle company.

Introduced to the World of Aviation

In 1905 de Havilland left Willans & Robinson to become a draughtsman at the Wosley Toll & Motor Company, located in Birmingham. Only a year later he moved to the Motor Omnibus Construction Company in Walthamstow, where he designed buses and other modes of transportation. There he met Frank Hearle, a mechanical

engineer from Cornwall. The two decided to room together, with de Havilland's sister Ione as their housekeeper, and Ione later married Hearle. Tragically, during this period de Havilland suffered the loss of his brother Ivon, who was briefly employed by the Iris Car Company.

It was in 1908 that de Havilland first saw United States aviator Wilbur Wright demonstrate his Le Mans aircraft. The moment he saw it he fell in love with the idea of flight and knew his future would be in aviation. De Havilland borrowed money from his grandfather and along with Hearle immediately began work on designing an airplane. Around this same time de Havilland proposed and became engaged to Louie Thomas, the woman who had been governess to his younger brother and sisters and who was later a companion for his mother. The two were married in May of 1909 after which Louie came to help her husband and Hearle with the building of their airplane, stitching every seam in the rigid linen covering over the wings.

Suffered First Airplane Crash

At the time that de Havilland began to design his own airplanes, he looked at the available engines and decided none were suitable for his purpose and he was going to have to design his own. While he and Hearle were busy constructing their plane, the Iris Car Company in Willesden built them an engine, using de Havilland's schematics. After the plane was finished in November of 1909, it was moved to Seven Barrows, a property de Havilland had acquired from another aviation pioneer, J.T.C. Moore-Brabazon—later Lord Brabazon of Tara. The first time de Havilland flew the plane it rose too quickly and collapsed, causing him to crash. Luckily, he was unhurt by the crash. Determined to reconstruct the plane, he and Hearle managed to salvage the engine from the wreck, then transported the wreckage back to their workshop to start constructing all over again.

By 1910 the two mechanics were back at Seven Barrows, and this time the plane became airborne and managed to land without crashing. De Havilland, who had no flying experience learned very quickly and soon considered himself to be an expert pilot. He was so confident that all the kinks had been worked out of the plane that he soon took Hearle, Louie, and even his eight-week-old son, Geoffrey Raoul, up for flights. De Havilland eventually sold his plane, the FE-1, to the British War Office, which then employed him as an aircraft designer and pilot at its Balloon Factory in Hampshire. He also joined the Special Reserve of the Royal Flying Corps. Around this time de Havilland met George Holt Thomas of the Aircraft Manufacturing Company, or Airco. They discussed a plan to have Thomas manufacture and sell de Havilland's planes once he got his own business off the ground. He became chief designer at Airco in the spring of 1914. De Havilland and wife had a second son, Peter, in 1913; a third son, John, followed in 1918.

When World War I started in 1914, de Havilland was a lieutenant in the Royal Flying Corps Reserve, and although called up to serve, because of a flying accident in 1913, he was only fit for home duty. At first serving in Montrose, Scotland, flying Bleriot monoplanes on anti-submarine missions from Aberdeen to the Firth of Forth, he was soon

recalled to London when the War Office decided he was of greater use designing planes than flying them. This was a relief to de Havilland, who also knew that his skills were strongest in the areas of designing and manufacturing; in fact, the BE-2, which he had designed for the Royal Aircraft Factory in 1912, was the standard aircraft of the Royal Flying Corps during the war. Now promoted to captain, he designed a number of planes, referred to as De Havillands (DH). He designed both single and two-seat fighters, with single or twin-engine bomber versions. While most of his planes were manufactured by Airco, where he was employed, because of increased demand and the lack of skilled labor during wartime, some of de Havilland's designs were purchased and built in the United States, Canada, and Spain. The DH-4 was mass-produced for the United States after that country entered the war in 1917, and the 5,000 planes they manufactured remained in service through the 1920s.

Started De Havilland Aircraft Company

After the war was over de Havilland decided to purchase Airco, changing its name to the De Havilland Aircraft company. The renamed firm opened on September 25, 1920. In London he leased the site of the former London & Provincial Flying School for his building factory. He was joined in his venture by many of his friends and colleagues, including Frank Hearle who became works manager; Charles Clement Walker, who served as chief of aerodynamics and stressing; Arthur Ernest Hagg, head of the company's drawing office; Francis E. N. St. Barbe as De Havilland's business and sales manager; and Wilfred E. Nixon as company secretary. The company's focus was on commercial aircraft for the increasing airline market. De Havilland himself had many roles in the company, including test pilot, which he enjoyed doing very much. A fortuitous meeting occurred in 1921, when he was approached by Alan Samuel Butler, who wished to have a private plane built. This provided the opportunity de Havilland had been waiting for: Butler was so impressed with the De Havilland Company's work that he agreed to invest a large amount of money in the company and in 1924 became its chairman. This influx of capital allowed de Havilland to experiment and build truly great planes.

At the time World War II started the De Havilland Aircraft Company was producing Tiger Moth and Dragon Rapide biplanes, and by now de Havilland's sons were old enough to participate in the business. The Mosquito was the plane that contributed most greatly to the British war effort, and ranked as one of the most versatile and speediest planes used by the Allies during World War II. John de Havilland, de Havilland's youngest son, piloted a Mosquito during the war, but tragically died during one of his runs. Despite its involvement in the de Havilland's family tragedy, the Mosquito ultimately played a pivotal role in the defeat of Germany, and for his contribution to the war efforts de Havilland was knighted in 1944. Regarding his importance to the war effort, a contributor to the *Hargrave Website* noted that "Altogether 33 per cent of Allied air strength and 95 per cent of all American wartime production were planes designed by de Havilland. Always, de Havilland's approach

to design was simple and direct. 'I like a thing to look right,' he once said. 'If it does not, although I may not be able to prove it wrong scientifically, I have often found out later that it is.' "

In 1943 De Havilland designed and produced the Vampire, a fighter powered by a DH Goblin jet engine that became the company's first jet airplane. It was from the success of this jet plane that the De Havilland Aircraft Company soon led the world into the age of jet passenger flight, introducing its first turbine powered aircraft, the Comet, in 1949. As World War II ended the De Havilland Aircraft Company was working on numerous new aircrafts, some of which were very advanced and employed some of the latest research in flight. On September 27, 1946, Geoffrey de Havilland Junior, de Havilland's oldest son and an experienced pilot, was flying the newly designed DH-108 when the plane seemed to fall apart in mid-air. It was later discovered that the cause of the crash had to do with increasing stress loads as the plane approached supersonic speed. Geoffrey's death was a tragedy that affected everyone in the De Havilland Aircraft Company. He was buried near his brother, John, and Louie, the boys' mother, soon joined her sons, passing away not long after.

Sold De Havilland Company

Following the death of his wife, de Havilland married again, in 1951 to Joan Mary Mordaunt. As he got older, he found himself less capable of the hands-on leadership style that had characterized his earlier years, and relinquished much of the designing and building of the company's new planes to others. He became president of the De Havilland Group, as the company was now called. In 1960, at his retirement, the De Havilland Group was purchased by Hawker Siddeley.

De Havilland garnered many awards throughout his life. He was named officer of the Order of the British Empire in 1918, and commander of the order in 1934. He also was awarded the Air Force Cross in 1919 and earned the Order of Merit in 1962. De Havilland died in London, England, on May 21, 1965, leaving behind him an impressive legacy, and his ashes were scattered over Seven Barrows in Hampshire, where he had made his first flight. In 1972 he was posthumously inducted into the International Aerospace Hall of Fame, and a Sir Geoffrey de Havilland Memorial Fund and a Geoffrey de Havilland Flying Foundation were established to aid and honor those who show promise in the aerospace field. In July of 2002, noted actress Olivia de Havilland presided over the unveiling of a campus of the University of Hertford named in her cousin's honor; that campus opened in 2003 on land near the factory where de Havilland made many of his aircraft.

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Ninette de Valois

In the space of a quarter-century, Ninette de Valois (1898–2001) made Britain's Royal Ballet into one of the leading dance companies in the world. Starting it virtually from scratch in the late 1920s, de Valois worked tirelessly to make what was originally the Vic-Sadler's Wells Opera Ballet a first-class performance troupe, and then secured its future by convincing England's cultural guardians to grant it a charter so that it became the Royal Ballet. For her achievement she has been termed the mother of modern British ballet, and a tribute to her on the occasion of her hundredth birthday by *New Statesman* writer John Percival called her "a phenomenon: a woman who changed the whole history of her art."

Mimicked the Famous Pavlova

De Valois was the stage name she adopted as a young dancer. She was born Edris Stannus on June 6, 1898, outside an Irish village near Blessingham in County Wicklow. Her father was an officer in the British Army, and at the time of her birth the family was living on an estate called Baltiboy's. It was there that the wife of one of the estate's herdsman taught the very shy child an Irish jig, which she then aptly demonstrated at a party before returning to the folds of her caretaker's skirts, where she preferred to hide. In 1905, the Stannus family returned to England and settled in a seaside town called Walmer. She started taking dance classes as a child, though she suffered a bout of polio that occasionally made practice sessions painful, and took up the study of ballet in earnest at the age of 13 with a teacher named Lila Field. By 1912, she was dancing in Field's "Wonder Children" troupe, and during their performances she often demonstrated her imitation of famed Russian ballerina Anna Pavlova and the "Dying Swan," Pavlova's signature role.

De Valois received her schooling at home, with a governess. Keenly interested in ballet as a career, she lacked role models at the time, for there was no genuine English



ballet tradition during this era. London performances were generally the province of touring French or Russian companies. Instead de Valois served as a dancer in pantomime performances at London's Lyceum Theatre during the World War I years, and began teaching classes as well. Around 1917, she decided to change her name to something that sounded more French, in the hopes that it might boost her career, and her mother devised "Ninette de Valois" based on the family's French genealogical ties.

Danced at Covent Garden

It was in the *corps de ballet* in London opera performances that de Valois first made her mark upon the stage. She became a principal dancer for the Beecham Opera and Ballet Company, and danced with the companies of Leonide Massine and Lydia Lopokova during this era. In 1919, she was the principal dancer during the opera season at London's Covent Garden. Still training rigorously under renowned ballet masters, a new door opened for her when she began working with Enrico Cecchetti, who was affiliated with the renowned Ballets Russes de Serge Diaghilev. The Ballets Russes was credited with revolutionizing classical dance by merging the grace for which French ballet was known with a Russian verve. In 1923, she joined the Diaghilev company herself, and the two years she spent with it would change her career. Based in Paris but with a strong Russian tradition, the Ballets Russes performed works written specifically for it by composer Igor Stravinsky, and Pablo Picasso created some of its stunning sets.

In Britain, there was little of the same exciting cultural atmosphere compared to Paris, and de Valois was determined to change this. To start with, she established a small ballet school, called the Academy of Choregraphic Art, in London in 1926, in order to train new dancers for a future dance company. She then began to place her students in opera productions, or in the professional theater, which gave them performance training. Teaming with Lilian Baylis, the founder of the prestigious Old Vic theater, de Valois found additional training ground for her dancers in the opera ballets staged at that venue. A company was formed, the Vic-Sadler's Wells Opera Ballet, which gave its first full programme in 1930. Her company's home became the Sadler Wells theater, also in London.

Cultivated New Talent

De Valois worked with her company choreographer, Frederick Ashton, to create new ballet works, while also staging several Russian classics that were a first for Britain. Initially, she danced in some of the productions herself, but by her mid-thirties she ceded the stage to a new generation of talent. These dancers included Alicia Markova from the Ballet Russes, who became the prima ballerina of de Valois's company in the 1930s, and British star Margot Fonteyn. De Valois's last stage role was in Ashton's *A Wedding Bouquet* of 1937; the lengthy list of duties she had taken on in addition to running her company by then were added to her new role as a wife after her 1935 marriage to a physician, Arthur Connell.

De Valois's company's reputation grew during the 1930s, and made its debut at Covent Garden with *Sleeping Beauty* in 1939. The careers of dancers like Fonteyn and her longtime stage partner, Robert Helpmann, were enhanced immeasurably by the prominent positions they held in de Valois's company, and new generation of composers and choreographers also benefited from these first acclaimed years. For a number of years, de Valois shared choreography duties with others, and programs such as *The Rake's Progress* ballet, based on the work of eighteenth-century British painter William Hogarth, were considered her best work. Her ambitions, however, were for her company: she hoped that it would eventually become the true national ballet of England, an institution reflecting the country's culture, history, and spirit through the presentation of classic ballet works for the stage but also serving as a testing ground for important new creations.

Became Royal Ballet

The years of World War II served as the tragic impetus that helped make de Valois's dream a reality. During the difficult war years, her company made extensive tours of England, which served to boost wartime morale and gave the company an excellent reputation outside of London. In 1946, her Sadler's Wells Ballet was chosen to reopen the Royal Opera House at Covent Garden with *Sleeping Beauty*, which featured Fonteyn. De Valois once recalled in an interview the overpowering smell of mothballs coming from the audience that night, since Londoners' formal clothes had been so long in storage. The British royal family

was there that night as well, and the *Sleeping Beauty* engagement was sold out for weeks.

After that unparalleled success, de Valois's company was made the resident ballet corps of the Royal Opera House, which in essence meant it was formally recognized as Britain's leading ballet company. The recognition launched an entirely new era for the company, and for de Valois as well: suddenly, she was forced to deal with an array of Royal Opera House executives and governing committees, but the formidable director seemed to possess the necessary skills. She led her company over an illustrious decade, and then in 1956 managed to secure a Royal Charter, which formally created the Royal Ballet from her company. The charter, perhaps more importantly, also assured it a permanent future past her own leadership tenure. Wishing to maintain ties to the Sadler's Wells theater, she established a second company there, which after several permutations became the Birmingham Royal Ballet. The Sadler's Wells Ballet School, meanwhile, became the Royal Ballet School, and she would serve as its life governor for the remainder of her life.

De Valois's legacy in British dance is an important one. She was the first to present a full evening of ballet, which had not been done before in London, by working with noted theater impresario Sol Hurok. Her students went on to impressive careers themselves, and the influence of her company eventually reached all the way to the National Ballet of Canada and Australian Ballet. She also traveled to Turkey in the late 1940s, at the invitation of its government, to establish the Turkish School of Ballet and Turkish State Ballet in Ankara. Dance aficionados also credit her mettle with indirectly altering the direction of New York City's American Ballet Theatre. Her eye for talent remained sharp, and she was the first to give recent Russian émigré Rudolf Nureyev his first job outside of the Soviet Union in 1962. "Without her, the history of English ballet this century would be very different—a more cautious, insular, hidebound thing, lacking in the injections of Russian physicality and French avant-gardisme that made it cosmopolitan and endlessly refreshed with outside influences," declared John Walsh in London's *Independent* newspaper.

Celebrated Milestone Birthday

A woman in possession of such mettle inevitably cultivated a few detractors, and de Valois was known to be imperious and exceedingly blunt with her students at times. Clive Barnes, writing for *Dance* magazine, assessed her post-performance career by granting that "as a choreographer, few of de Valois's works will survive . . . but as a builder of companies she was in a class of her own. She was ruthless and charismatic, and like many pragmatic leaders, she probably destroyed as many careers as she made."

De Valois retired as Royal Ballet director in 1963, and was succeeded in the post by Ashton. A number of subsequent leaders seemed to lack their distinct vision, and in later years, the company she had founded failed to maintain the pristine reputation and critical plaudits it had once enjoyed under her direction. Nevertheless, even in her advanced years de Valois continued to attend dance

performances and remain enthusiastic about the world of ballet. "I'm not one of those people who say, 'They don't know how to dance these days,'" she told Walsh in the *Independent*, "because they do know, and they're much better than we ever were. I hate these oldies who say there aren't any good dancers now."

De Valois was made a dame by Queen Elizabeth II, and also received the rarer Order of Merit and Companion of Honour designations. Always known as "Madam" by her former students and colleagues, she was honored on her hundredth birthday with a BBC television tribute, *Call Me Madam*. She authored three books, *Invitation to the Ballet* in 1937; *Come Dance with Me*, which appeared twenty years later; and *Step by Step*, published in 1977. She died on March 8, 2001, at her home in London. Her *Times* obituary asserted that she "leaves, for future British dancers, the prospect of a career that did not exist when she was young; for audiences, two great companies that would not have existed without her; and for her country, a national asset beyond price."

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Edward de Vere

British courtier Edward de Vere, seventeenth Earl of Oxford (1550–1604), was an accomplished sixteenth-century English poet and literary patron as well as an official and member of the court of Elizabeth I. "Oxford," wrote *Dictionary of Literary Biography* contributor Dennis Kay, "was the first Elizabethan courtier to make a name as a published writer." Some critics believe that he was also the pseudonymous author of plays attributed to William Shakespeare.

De Vere, these critics have argued, makes a much more believable author of the famous series of plays because of his birth, breeding, and familiarity with foreign literature and events. Shakespeare, the son of an illiterate glove-maker in the small village of Stratford-upon-Avon, the critics have stated, did not have the education or the experience to compose the plays that are usually attributed to him. De Vere, on the other hand, had both the education and the experience, and he was sponsor for a

time of a dramatic troupe. He also encouraged the careers of other writers, most notably John Lyly, who served as his personal secretary for some years.

Edward de Vere, unlike Shakespeare, was a child of privilege and a member of the traditional English aristocracy. He was born on April 2, 1550, at Castle Hedingham, in Essex county, England, into a family of distinguished lineage. His ancestors had accompanied William the Conqueror in the invasion of England in 1066, and one of them held a command at the battle of Agincourt in 1415. De Vere was given the title Lord Bulbeck at birth, and he inherited the family earldom of Oxford upon his father's death in 1562. He was well-educated (he received degrees from both Oxford and Cambridge and studied law at Gray's Inn), and he was widely traveled, having spent time in Europe in both Italy and the Netherlands. He was also associated with many prominent sixteenth-century figures, most notably Elizabeth I's principal secretary and Lord Treasurer William Cecil, Lord Burghley.

By the time de Vere died on June 24, 1604, at his home in Newington, Middlesex, he had served as Lord Great Chamberlain (a largely ceremonial office) to Elizabeth I and to James I, and he had fathered a single son and heir. He also left behind a reputation as one of the most celebrated early Elizabethan courtier poets—a reputation that, in the 1920s, would lead the schoolmaster J. Thomas Looney to decide that de Vere must have written the plays attributed to William Shakespeare. Since then, supporters of the Looney thesis (known as "Oxfordians") have clashed with Shakespeare supporters (known as "Stratfordians") over the question of authorship.

Elizabethan Courtier and Renaissance Man

The seventeenth Earl of Oxford first entered the historical record as a royal ward assigned to the household of William Cecil. Because John de Vere, the sixteenth Earl of Oxford, had died when his son Edward was still a minor, Elizabeth I assumed responsibility for the care and raising of the seventeenth Earl. She assigned him to the household of her favorite William Cecil, who saw to it that the young man received a thorough Renaissance education, designed to perfect both his mind and his body. In fact, one of the earliest records in which de Vere appears dates to 1567 and deals with the accidental death of his manservant during sword practice at Cecil's house.

De Vere soon became one of Queen Elizabeth's favorites and remained part of the royal court (although he slipped in and out of favor) for almost twenty years. In December of 1571 he married Cecil's daughter Anne, an event solemnized in front of the Queen herself. The following year, however, he distanced himself from the queen over her treatment of Thomas Howard, fourth Duke of Norfolk. In 1569 Norfolk had announced his intention to marry Elizabeth's Catholic cousin Mary Queen of Scots, who had fled her native country two years earlier. Elizabeth, alarmed at the idea of one of her subjects becoming king of a neighboring country, withheld her permission for the marriage to take place and ordered Norfolk to return to

court. Although the Duke obeyed the order, the north of England rose in a rebellion that was suppressed only after some 800 people were executed. In 1572 Norfolk was again caught up in a Catholic plot, and he was executed. De Vere's response to Norfolk's death—to leave England for the Continent—suggests that he himself may have had Catholic sympathies.

Despite de Vere's extended stay in the Netherlands in 1572, there is evidence that he sought a reconciliation with the queen. In 1574 records indicate that he was living at court, where he was fed and housed at Elizabeth's expense. Although he left the country again in 1575, traveling to Italy, Elizabeth served as godmother to his daughter, born during his absence. Following his return he became associated with the reorganization of theatrical companies and served as patron of the group of players known as "Oxford's Men." De Vere himself is listed as a player in a Lenten pageant performed at court in the spring of 1578, along with Philip Howard, Thomas Howard, and Lord Windsor. He may also (the evidence is not clear) have written plays that were performed at court.

Character Flaws Led to Fall

The Earl's status with the queen began to slip again in the late 1570s. In August of 1579 he started a quarrel with Sir Philip Sidney over the use of a tennis court. The incident provoked a challenge to a duel from the insulted Sidney, and the queen herself had to intervene to prevent her two favorites from killing one another. In the winter of 1580 de Vere had a falling-out with some of his friends and associates who supported the proposed marriage between Queen Elizabeth and the French Duke of Anjou, and he accused them of various treasonous conspiracies, leading to their arrests. The incidents demonstrate the great flaws in de Vere's character: his inability to control either his behavior or his temper. The most serious break with the queen, however, occurred in 1581, when it was discovered that de Vere had been having an affair with one of Elizabeth's maids-in-waiting, Anne Vavasour. Vavasour bore de Vere a child in March of 1581, and the birth led first to de Vere's imprisonment and then to a series of vendetta-like murders involving de Vere's supporters on one side and those of Vavasour's uncle, Thomas Knyvett, on the other. The vendetta eventually culminated in another challenge to a duel issued by Knyvett, but there is no evidence that Oxford responded to the challenge.

De Vere's erratic temperament, his Catholic sympathies, and his lack of political understanding contributed to his fall from grace just as much as his sexual impropriety did. He was reconciled with his wife Anne in 1583, and the Queen rewarded him with a pension in 1586. He also served in the campaign against the Spanish Armada in 1588. By that time, however, his extravagant spending had exhausted the lands and fortune he had inherited. Although de Vere continued to serve on various commissions by virtue of his rank and office as Lord Great Chamberlain, he never recovered the status he had held at court during the 1570s. By the 1590s his star had waned, and he lost whatever influence he had had with the queen. When he died,

probably from plague, in 1604, he was succeeded by his son Henry, born from his second marriage to Elizabeth Trentham. He left behind him a scattered handful of poems and a reputation among contemporaries as one of the foremost poets of the Elizabethan era.

Author of Shakespearean Plays

Although contemporaries celebrated de Vere's literary abilities—a list of great Elizabethan writers published sixteen years after his death placed him first among all the English writers of the age—the seventeenth Earl of Oxford remained a little-known Renaissance poet for nearly three hundred years. The man who resuscitated de Vere and enhanced his reputation was an English schoolmaster named J. Thomas Looney. After years of teaching Shakespearean works to his students, Looney became convinced that the son of an illiterate glover from Stratford, who had received at best a grammar-school education, could never have the breadth of knowledge of the world demonstrated in plays like *The Merchant of Venice*. Only a person who was widely traveled and who had extensive acquaintances at court could have composed plays and poems of the quality of those attributed to Shakespeare. Such a person would have been celebrated as a major talent by his contemporaries and the man from Stratford, Looney believed, was not such a person.

Looney approached the problem of identifying the author of the Shakespearean plays methodically. Based on elements contained within the plays themselves, the schoolmaster created a list of characteristics that he believed the author must have had. In addition to a classical education, familiarity with Elizabeth's court, and extensive travel, Looney believed that the author of the plays must have been a member of the aristocracy, have had a strong enthusiasm for theater, have been financially improvident, and that he must have been ambivalent about both women and Catholicism. Looney then trolled through the *Dictionary of National Biography*, an encyclopedia of short biographies in British history, and came up with the name of Edward de Vere. De Vere fit all the criteria Looney had identified, but for such a prominent writer his body of work was astoundingly small. "At first it seemed that he had written only a few youthful poems, then stopped writing," declared a "Frontline" contributor. "And yet literary critics of the period called de Vere one of the greatest Elizabethan poets and 'the best for comedy.' If he did write comedies and great poems, what happened to them?" The answer, Looney decided, was that de Vere was the real author of Shakespeare's plays.

There were several other coincidences that linked de Vere to Shakespeare's plays in Looney's mind. The Earl of Oxford maintained a group of actors known as "Oxford's Men," for whom he wrote plays and even acted in them. He was also a stockholder in Blackfriar's Theatre, a rival to Shakespeare's Globe. In addition, Shakespeare's long poem *Venus and Adonis* was written in a peculiar stanza form, and the only other contemporary poet known to have used that form was de Vere himself. Finally, the name "Shakespeare" was associated with de Vere on several oc-

casions. He was saluted at court on at least one occasion with the toast, "Thy countenance shakes a spear." This may have been in recognition of his prowess on the jousting field, but it may also have been a pun on Oxford's coat of arms, which featured a lion brandishing a spear.

Looney's theory has attracted many believers in the decades since he published his findings in "*Shakespeare Identified in Edward de Vere, the Seventeenth Earl of Oxford*" in 1920. Most Shakespearean scholars and historians of Elizabethan England, however, do not accept his theory. They point out that de Vere died in 1604, before almost a third of the Shakespearean plays were written. In addition, although Looney and his followers suggested that de Vere had to use the pseudonym Shakespeare to avoid the stigma associated with the Elizabethan theater, recent scholarship has discovered that prohibitions against aristocrats and courtiers publishing their works were weakly enforced, and that they lapsed entirely during the period in which de Vere was actively writing and publishing. Finally, the Shakespeare Clinic, a computerized analysis of Shakespeare's works and language conducted between 1987 and 1994, discovered few semantic similarities between Shakespeare's works and those of the Earl of Oxford. The question of de Vere's supposed authorship of the plays remains unresolved.

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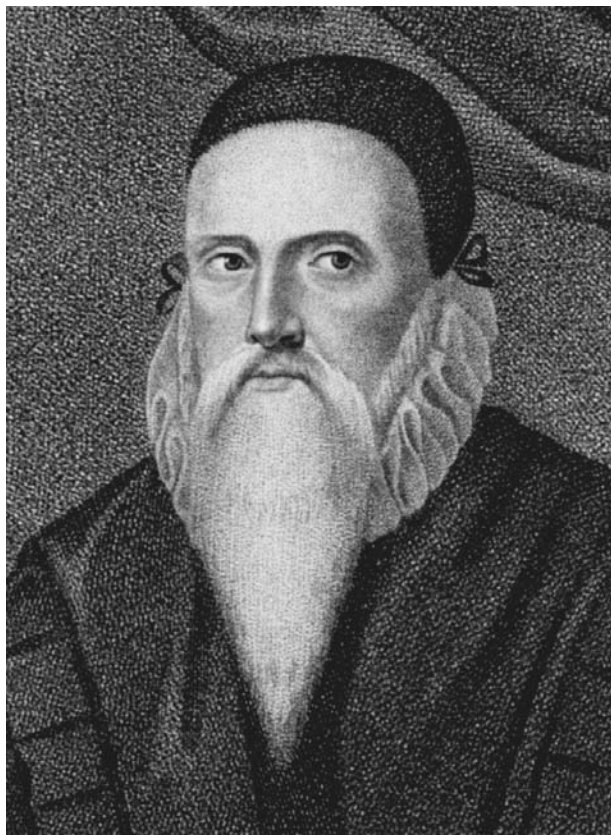
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John Dee

English mathematician, astronomer, and author John Dee (1527–1608) was a renowned intellectual of Renaissance-era England. An author of 49 books, his interests included science and mathematics, as well as alchemy, astrology, divination, and Rosicrucianism. In addition, he served as a consultant to Queen Elizabeth, and he advised English explorers on their voyages to North America. Today, his occult activities tend to overshadow his many substantial



accomplishments, but the remarkable scholar was a true example of a “Renaissance Man.”

Dee was born on July 13, 1527, in London, England, the only child of Roland Dee and Jane Wild. Accounts indicate that he descended from a noble Welsh house, the Dees of Nant y Groes in Radnorshire. Dee himself claimed that Roderick the Great, Prince of Wales, was a direct ancestor. His father, Roland Dee, was said to have been a gentleman server at the court of Henry VIII. He also dealt in textiles.

With his privileged background, Dee benefited from a good education. He attended Chelmsford in Essex and then, in November of 1542, he entered St. John's College at Cambridge University. He was only 15 years old. He studied Greek, Latin, philosophy, geometry, arithmetic, and astronomy and earned a bachelor's of arts degree after only two years. Following graduation, he lectured at Cambridge and then, in 1546, he became a founding Fellow at Trinity College in Cambridge, which was founded by Henry VIII.

Studied in Europe

At this point, Dee was dissatisfied with the attitude toward science demonstrated in England, so starting in 1547, he traveled throughout Europe, first going to the Low Countries—what are now Belgium, Luxembourg, and the Netherlands—where he studied with eminent scholars. In

1548, he moved to France and settled in Louvain, where he studied with the famed mapmaker Gerardus Mercator.

While in Louvain, Dee wrote two books on astronomy. Two years later, he spent several months in Paris, where he lectured on Euclid's principles of geometry. He turned down an offer of a permanent teaching post at the Sorbonne and returned to England in 1551, where he was granted the rectory of Upton-upon-Severn in Worcestershire (upon the recommendation of King Edward VI). His European academic success was indicated by the items he brought back to England: a brass astronomer's staff and two globes designed by Mercator. A year later, he entered the service of the Earl of Pembroke. Toward the end of that year, he entered the service of the Duke of Northumberland.

Father and Son Imprisoned

In 1553, after the death of King Edward VI, civil problems arose between English Catholics and Protestants regarding succession to the throne. Queen Mary, who was a Catholic, gained the throne, much to the dismay of Protestants, who feared for their safety and security. The fears were well founded, as the new queen started a campaign against prominent Protestants. The turmoil directly affected Dee's family. His father, a Protestant, was arrested. Though he was not imprisoned long, he lost all of his financial assets.

Two years later, in May, Dee himself was arrested, accused of black magic. He faced a Star Chamber prosecution, but he was only jailed for three months at Hampton Court. Still, after his release, he felt that people looked on him with suspicion because of his scientific and occult interests. However, when Queen Mary died in 1558, and the Protestant Elizabeth took the throne, Dee found favor with the new ruler. At Elizabeth's request, he even used his astrological skills to select the most appropriate day for her coronation. Dee became her scientific advisor, and some scholars believe he was actually working in service to her as a spy.

At this point in his life, Dee easily commingled with the upper levels of English society, including many Elizabethan explorers who were embarking on entrepreneurial adventures in North America. Dee served as a consultant to the Muscovy Company, which was formed in 1555 by the navigator and explorer Sebastian Cabot and some London merchants. For more than 30 years, Dee prepared nautical information for the company, and he educated sailors on geometry and cosmography prior to their transatlantic voyages.

Pursued a Range of Interests

During this time, Dee devoted himself to his chosen studies, which included crystallogamy, astrology, alchemy, Talmudic mysteries, and Rosicrucian theories. A deeply philosophical seeker, he endeavored to penetrate the mysteries of the elixir of life and the Philosopher's Stone. Living in solitude, and totally immersed in his mystical pursuits, Dee experienced visions that he believed revealed to him higher realities.

A bibliophile, he assembled one of the finest private libraries in England. He also wrote his own works. In 1564,

he published *Monas Hieroglyphica*, a complex work on alchemy that was influenced by the Kabbala. In 1570, he wrote the preface to the first English translation of Euclid. In it, he complained about being viewed as “a companion of the hellhounds, a caller and a conjuror of wicked and damned spirits.” Despite being highly regarded by Queen Elizabeth, he was never financially secure during her reign. In 1566, he was living with his mother at Mortlake on the Thames, in London, to save money.

In 1568 he published *Propaedeumata Aphoristica*, a book that contained mathematics and physics as well as astrology and magic. Dee was not necessarily odd in this regard. It was common for notable scientists of the time to share such interests. For instance, both astronomer Johannes Kepler and mathematician/scientist Sir Isaac Newton studied alchemy. After he published his work, Dee taught mathematics to Queen Elizabeth, so that she could better understand his work. Meanwhile, his fame as an astronomer grew. Considered an expert, people sought out his views on a new star that appeared in 1572 as well as a comet that appeared in the sky five years later. A year after the appearance of the new star, Dee published *Parallacticae commentationis praxosque* which applied trigonometric principals to determine the distance of the star.

In February 1578, Dee married Jane Fromands, his third wife. They would have eight children. His second wife died in March 1576, only a year after they were married. They had no children. Dee’s own mother died in 1580. The year before, she gave her house to Dee. In 1582, Dee tried to introduce the Gregorian Calendar to England, without success. His proposal to Queen Elizabeth involved removing eleven days to bring the calendar in line with the astronomical year. Dee’s proposal is now viewed as a correct one and, at the time, he even gained the support of the queen’s advisors. However, the Archbishop of Canterbury opposed Dee’s plans, mostly because of personal and political matters. Because Dee’s proposal was turned down, England continued using a calendar different from that of the rest of Europe until 1752.

Crystal Visions

More so than Dee’s astronomical and mathematical knowledge, contemporary readers are more interested in his more esoteric pursuits, which make for sensationalistic, if not slightly preposterous, subject matter—his experiments in crystallo-mancy, for example. In his diaries, Dee recorded that he saw spirits inside his crystal globe when he focused upon the object. He first mentions the spirits in an entry dated May 25, 1581. In a November 1582 entry, Dee records that while he was on his knees in passionate prayer, he suddenly sensed a splendor that filled a window. Looking over, he saw the angel Uriel shining brightly. Dee was rendered speechless. The angel smiled, handed Dee a piece of convex crystal and told him that whenever he wanted to communicate with supernatural beings, he should gaze intently into the crystal. These beings, the angel claimed, would appear and reveal the future. The angel then vanished.

The crystal gazing proved no easy task for Dee. He reported that he needed to completely focus all of his mental faculties into the object before the spirits would communicate. Further, despite frequent communications with the spirits, Dee could never remember the content of the conversations. As a solution, Dee needed to find someone who would gaze into the crystal and talk to the spirits while Dee recorded the conversation. Dee found a suitable intermediary: one Edward Kelley. Kelley was a bit of a mysterious figure with a disreputable background. He was a convicted forger. He was also cunning and cocksure, where Dee was affable and a bit naive. For Dee, Kelley would serve as a scryer, or seer.

Dee first became involved with Kelley in March of 1582, and their activities would dominate most of Dee’s later life. According to Dee, Kelley was born in Lancashire in 1555. As a consequence of his crime, his ears were cropped and he wore a black skullcap to hide the mutilation. For a while, he worked as a druggist, but he was more concerned with making a great deal of money with the least amount of effort. At first, he sought wealth through mystical means. When that failed, he essentially became a charlatan and used his esoteric knowledge to dupe the gullible. In one of the more lurid accounts of his background, Kelley was a necromancer and alchemist who could make the dead foretell the future. Supposedly, he tried to swindle a wealthy man by digging up a recently buried corpse and pretending to make it talk. During his sessions with Dee and the crystal, Kelley claimed he communicated with Uriel as well as beings named Madini, Gabriel, Nalvage, Il, Morvorgran, and Jubanladace. But Dee saw nothing. Apparently, Kelley was making it all up.

However, a record of the spiritual sessions, held between 1582 and 1587, was published in 1659 in Meric Casaubon’s *A True and Faithful Relation of What Passed between Dr. Dee and Some Spirits; Tending, Had it Succeeded, to a General Alteration of Most States and Kingdoms in the World*. According to the records, the spirits provided occult instructions on how to make the elixir of life or search for the philosopher’s stone. They also described the spiritual hierarchy of supernatural beings, and revealed the secrets of the primeval tongue that the angels and Adam spoke. Purportedly, in this original language, each word had an organic relation to its matching real-world object (be it an inanimate object or living creature) and would exercise a power over that object. The sessions also proposed prophecies, which were mostly incorrect. Some physical phenomena was reported (the movement of objects, for instance) but these were rare.

It is generally agreed that because of Kelley’s involvement, the records of these sessions are comprised of falsehoods. Scholars who examine Dee’s diary believe that he was completely fooled by Kelley’s trickery which included optical illusions and ventriloquism. However, scholars marvel at the depth and intricacies of the visions—especially the creation of the angelic language. In other words, it was truly inspired lunacy.

The angelic language was called Enochic, and it was a linguistic construction of great complexity that combined

magic, mathematics, astrology, and cryptography. According to Dee, the angels revealed several books to him starting in 1583. The surviving manuscripts are still studied by legitimate scholars as well as modern occultists. The books can be found in the British Library. The first book, *Liber Logaeth*, or the "Book of the Speech of God," which served as an introduction to the angelic language, underscores the complexities of Enochic.

Toured Europe with Kelley

Eventually, Dee's reputation as an occultist reached significant proportions and extended beyond England and across Europe. Among his claims, Dee said he obtained the elixir of life, which he said he found among the ruins of Glastonbury Abbey. Dee's home attracted curiosity seekers, and his fame brought him a great deal of money. However, he was never truly wealthy, as he invested most of his money into his alchemical experiments.

From 1583 to 1589, Dee traveled throughout Europe accompanied by both his wife and Kelley, gaining more occult knowledge. During this tour, they were hosted by the likes of the King of Poland and the Emperor Rudolf in Prague. They gave demonstrations of magic at various courts. Kelley gained a great deal of fame and was even knighted. However, the pair found themselves in trouble in Poland, due apparently to Kelley's avaricious deceptions. In 1589, Dee and Kelley parted ways, and Dee returned with his wife to England.

Sank into Poverty

Dee's fortunes immediately turned bad. When he returned to his home at Mortlake, intending to resume his scientific and occult studies, Dee found that a large part of his cherished library and many of his scientific instruments had been stolen. He soon experienced difficult financial times. To earn money, he practiced as a fortune teller, a decision that discolored his reputation. Kelley fared even worse. After splitting with Dee, he wandered through Germany, telling fortunes and practicing magic. Eventually, he was arrested for heresy. When he tried to escape from prison, he fell from a wall and broke two ribs and both of his legs. He died from his injuries in February 1593.

In the meantime, Dee employed two seedy scryers who were essentially useless and drained Dee of his money. When Dee sank to the level of poverty, he asked the queen for help. But it was only after persistent requests that he finally received any assistance, in the form of a modest appointment as chancellor of St. Paul's Cathedral. In 1596 he was appointed warden of the Collegiate Chapter in Manchester, but this is now viewed as a means to get him away from London. He served in this position until 1603, when his failing health forced him to resign.

When Elizabeth I died in 1603, Dee was forced to move back to his Mortlake home where he lived a poverty-stricken existence. In 1605, parts of England were affected by the plague. Dee's wife and several of his children died. In his last years, Dee was forced to sell books from his library in order to live. When King James I took over after Queen Elizabeth, an era of witch hunts had begun. Dee's reputa-

tion once again darkened, and he even petitioned the king for protection. Dee was planning to leave England for Germany in 1608 when he died. After his passing, seventeenth-century historians branded Dee as a demonic sorcerer.

Reputation Restored

In recent years, serious scholars have pointed out Dee's solid and substantive intellectual contributions to Renaissance-era England. Though his important work still tends to be overshadowed by the more sensational elements of his career, Dee wrote numerous scientific manuscripts including *De Trigon* (1565) and *Testamentum Johannis Dee Philosophi Summi ad Johannem Guryun Transmissum* (1568). A man of relentless intellectual curiosity, Dee wrote up accounts for the "New World" and advanced the disciplines of astronomy, mathematics, and physics with accurate knowledge.

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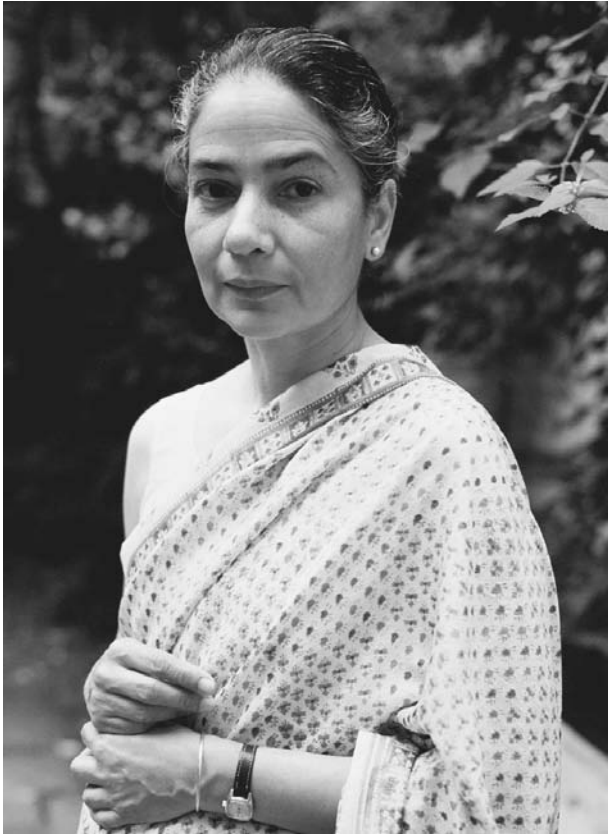
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Anita Desai

Anita Desai (born 1937) has been touted by *British Writers' A. Michael* as "one of the preeminent contemporary Indian novelists," even referred to by many as the Mother of the Indian psychological novel genre. Her meticulous depictions of modern Indian life, combined with an elevated level of linguistic skill that frequently enters the poetic realm, have secured her a place of honor in the pantheon of Indian authors.

Early Life

Anita Desai was born on June 24, 1937, in the hill station of Mussoorie, Uttar Pradesh, India. She was one of four children: she had a brother and two sisters, all raised in what was a British colony in their youth. Desai's father D.N. Mazumdar was a Bengali engineer. Her



mother, Toni Nimé, was German and met Mazumdar in Germany, then emigrated to India in the 1920s. Desai has said that it was exposure to her mother's European core that allowed her to experience India as both an insider, and an outsider. Although Desai was formally educated in English, she was raised speaking both Hindi and German in her home in Old Delhi. She attributes some of the diversity of her fictional characters to having lived among a mix of Hindu, Muslim, and Christian neighbors while growing up.

In the 1996 *Contemporary Novelists*, Desai revealed to critic Bruce King that she began writing early, saying, "I have been writing since the age of seven, as instinctively as I breathe." At the age of nine, she began her publishing career when a submission she made to an American children's magazine was accepted and published. At the age of ten, Desai had a life-changing experience as she watched her society ripped apart by the violence born of the Hindu-Muslim conflict during the division of British India into the nations of India and Pakistan. Her Muslim classmates and friends disappeared without explanation, all of them fleeing from Hindu violence. *British Writers'* Martin described how the "stupefying bloodshed and violence . . . erupt[ing] from the dream of independence" informed the tone of her early fiction.

Education

Desai's formal education was in the English language, and her writing was always in English as a result. She attended British grammar schools, then Queen Mary's

Higher Secondary School in New Delhi. She was accepted at Miranda House, an elite women's college in Delhi, and in 1957 at the age of 20 she received a B.A. with Honors in English Literature from Delhi University. Already hard on the heels of her dream of being a writer, she published her first short story the same year she graduated, in 1957. Desai continued to compose and publish short fiction, working for a year in Calcutta and marrying business executive Ashvin Desai on December 13, 1958. They had four children, sons Rahul and Arjun, and daughters Tani and Kiran.

Life as a Writer

While raising her children, Desai maintained her efforts as an author, and completed her early novels while her family grew. The Desais lived in Calcutta from 1958 to 1962, then moved to Bombay, Chandigarh, Delhi, and Poona. Each new location provided an additional rich back-drop for the young author's fiction. Desai became a freelance writer in 1963, and has retained this as her occupation ever since. She addressed her craft in the King interview, "[Writing] is a necessity to me: I find it is in the process of writing that I am able to think, to feel, and to realize at the highest pitch. Writing is to me a process of discovering the truth."

Desai contributed to various prestigious literary publications, including the *New York Times Book Review*, *London Magazine*, *Harper's Bazaar* and *Quest*. Her first novel, *Cry, the Peacock* (1963), was published when she was 26 years old. In 1965 she published her second novel, *Voices in the City*, which revealed Calcutta as seen by a group of aristocratic siblings, and she left India for the first time to visit England. While in Europe, Desai gathered material for her third novel, *Bye-Bye, Blackbird* (1971). She directed her focus inward, experimenting with both content and form. 1974 saw the release of her first attempt at juvenile literature, *The Peacock Garden*, and the next two years yielded another adult novel, *Where Shall We Go This Summer?* (1975), followed by another juvenile venture titled *Cat on a Houseboat* (1976).

Although her first three adult novels were not favorably reviewed, her later work garnered growing attention for what the 1999 *Encyclopedia of World Literature in the 20th Century* critic Janet Powers referred to as "a sensitivity to subtle emotions and family reverberations . . . [an] intuitive awareness [that] emanates from a distinctly feminine sensibility." Her next three adult novels gained her international recognition. Her 1977 novel, *Fire on the Mountain*, featured three female protagonists each subdued or damaged in some way coming to terms with how place affects their realities. In 1978 she published *Games at Twilight*, a collection of short stories and the 1980 novel *Clear Light of Day*, a study of Delhi that combines fiction with history to explore the lives of a middle-class Hindu family. In 1982, she released another children's piece titled *The Village by the Sea*, followed two years later by another adult novel, *In Custody* (1984).

Desai entered the scholarly world in a position as the Helen Cam Visiting Fellow at Girton College in Cambridge University, England from 1986 to 1987. She came to the

United States in 1987 and served as an Elizabeth Drew Professor at Smith College from 1987 to 1988 and a Purinton Professor of English at Mount Holyoke College from 1988 to 1993. In 1988 she wrote another novel, *Baumgartner's Bombay*, and by 1989 her status as a significant postcolonial novelist had been cemented in literary circles. Fame, however, appeared far off due to the post-1947 prejudice against Anglophone literature, particularly that written by female authors. In 1993 Desai took as post as Professor of Writing at the Massachusetts Institute of Technology, and has remained there ever since.

In 1992, Desai's children's book *The Village by the Sea* was adapted and filmed as a six-part miniseries by the BBC, and in 1993 she co-authored an adaptation of her novel *In Custody* that was filmed by Merchant-Ivory and released in 1994. Desai wrote two more novels—*Journey to Ithaca* (1995) and *Fasting, Feasting* (1999)—and one more short story collection, *Diamond Dust* (2000).

Critical Reception

Despite the fact that Desai does not view herself as a political writer, her social commentary is considered to be powerfully and accurately rendered in her fiction. Her use of image and symbol is sophisticated, and *Contemporary Authors* critic Anthony Thwaite points out that thanks to her mastery of the literary image, "she is such a consummate artist that she [is able to suggest], beyond the confines of the plot and the machinations of her characters, the immensities that lie beyond them—the immensities of India." It is *British Writers* A. Michael Matin's belief that this focus on the poetic language—one of Desai's hallmarks—has resulted in a decided lack of critical treatment of her work as a postcolonial author, because critics find her style to be Eurocentric rather than traditionally Indian in nature. Matin hopes that future scholarship will grant Desai the place she deserves among the postcolonial greats.

Contemporary Novelists' King identifies two types of Desai novels: those about "what men do," and those about "what women feel." *The Bloomsbury Guide* further supports this by defining Desai's fiction as novels that "frequently depict the attempts of urban middle-class women to harmonize the needs of the self with the demands traditionally made of Indian women by the family, caste, and society." The connection between family members, and the way the cultural experience of Indian women in particular affects those connections emerges as a recurring theme in Desai's work as she deals with contemporary Indian life, culture clashes between the East and the West, generational differences, and practical and emotional exile.

Encyclopedia of World Literature in the 20th Century's Powers identifies a frequent female character type in Desai's fiction, "a newly heroic and thoroughly modern model of the saintly Indian woman. Those qualities that enabled the traditional woman to survive in an arranged marriage are those of Desai's independent woman, who is autonomous, yet bound up with caring for others." Powers believes that "although Desai offers negative examples of women unable to realize their own needs because of oppression by traditional customs, she also presents the difficulties faced by

newly liberated women in giving their lives purpose. The feminist message, that women are senselessly harmed by denial of opportunities for self-realization, comes through loud and clear; but so does the question of what an independent woman's identity might be." In an essay titled "Indian Women Writers," Desai stated that "criticism is an acquired faculty," and that Indian women have always been discouraged "from harboring what is potentially so dangerous." Desai's own work uses a sharp eye to address the changes that have complicated Indian society since independence in 1947, and the trouble outsiders face when trying to grasp the intricacies of Indian culture. Powers feels that, "read chronologically, Desai's novels demonstrate her constant experimentation and progressive maturation as a writer," treating issues like "the emotional poverty of the liberated woman," and "the demise of a rich cultural tradition."

Desai's descriptive skill is widely acclaimed by critics, despite disagreement regarding her content. *Contemporary Authors* critic Pearl Bell states that although Desai's "novels are quite short. . . they convey a sharply detailed sense of the tangled complexities of Indian society, and an intimate view of the tug and pull of Indian family life." *Contemporary Authors* reviewer A.G. Mojtabai agrees, noting that Desai's novels "delineate characters, settings, and feelings intricately, yet economically, without extraneous detail or excessively populated scenes. Properly observed, a roomful of people is crowd enough, and in the right hands—as Anita Desai so amply illustrates—world enough." Her "elegant" and "lucid" novels have enjoyed a broad audience outside her native India, a reality that has exposed more people to her unique view, but perhaps deterred her ascension to the top of the Indian literary realm.

True Measure of Success

Desai, who lives in Cambridge, Massachusetts and teaches writing at MIT has been appointed to various literary offices. She was a member of the Advisory Board for English at Sahitya Akademi in New Delhi from 1975 to 1980, and a member of the National Academy of Letters, as well as becoming a Fellow for the Royal Society of Literature in England in 1978. She was appointed Honorary Fellow for the American Academy of Arts and Letters and has produced three well-liked children's books, an unusual feat for an Indian author of her caliber.

As Desai explained to *Contemporary Novelists'* King, it is writing's ability to "[enable] her to think and feel and discover truth" that has driven her to such creative height and depth. She explained that all her writing is "an effort to discover, to underline and convey the true significance of things. That is why, in my novels, small objects, passing moods and attitudes acquire a large importance . . . One hopes, at the end of one's career, to have made some significant statement on life—not necessarily a water-tight, hard-and-fast set of rules, but preferably an ambiguous, elastic, shifting, and kinetic one that remains always capable of further change and growth." *British Writers'* Matin maintains that if one wishes to measure Desai's true achievement, they "must look beyond those books that bear her own name on the title page" and take note of the score

of current Indian Anglophile authors who have enjoyed success as a direct result of Desai's struggle to be heard.

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Gail Devers

African American athlete Gail Devers (born 1966) stunned the world of track and field by bouncing back from a severe illness to win the gold medal in the 100-meter sprint at the 1992 Olympic Games in Barcelona, Spain. She had previously set records in the 100-meter hurdles, but placed fifth in the event at the 1992 games. Since her return to the sport, she has excelled in both her signature events, winning a second gold medal in the 100-meter dash at the 1996 Olympics in Atlanta and participating in the gold medal-winning 4x100-meter relay team as well. She is a ten-time World Champion in the 100-meter hurdles.

Yolanda Gail Devers was born on November 19, 1966, in Seattle, Washington, to Larry Devers, a Baptist minister, and Adele Devers, a teacher's aide. The family later moved to National City, California, near San Diego. Devers first became interested in running as a child, spurred on by the taunts of her brother, Parenthesis. "Since I was a young girl, I've always been a runner," Devers recalled on the Gail Devers Website. "In fact, my brother Parenthesis (P.D.) used to race me and then tease me when I lost. Well one day, I decided I was not going to



lose anymore. So I started practicing—and it paid off. I beat P.D. the next time we raced, and he never raced me again. From then on, running was all that mattered. I had found my stride." She joined the track team at Sweetwater High School, from which she graduated in 1984. Although she began her high school track career as a middle-distance runner, she eventually established herself as a sprinter and hurdler, one year winning the 100-meter dash and 100-meter hurdles, as well as taking second place in the long jump, at the state championships.

Due to her performance on the track, Devers had her pick of colleges and attended the University of California, Los Angeles, where she majored in sociology and trained under Bob Kersee, a legendary presence in United States track and field and the husband of Devers' close friend, the sprinter Jackie Joyner-Kersee. Kersee immediately pegged Devers as a future Olympic champion and began grooming her for the games. By her senior year in 1988, Devers was ranked one of the top female hurdlers in the country. That year, she set a national record in the 100-meter hurdles with a time of 12.61 seconds and qualified to compete for a spot on the 1988 U.S. Olympic Team.

Mysterious Illness Surfaced

Devers made the Olympic team, keeping Kersee as her personal coach, but during her training she experienced frequent muscle pulls and tired legs. She performed poorly at the Olympics, held that year in Seoul, Korea, logging her slowest time in the 100-meter hurdles since her high school

career and failing to qualify for the finals. Her condition worsened after the games, when she began to suffer from impaired hearing, memory loss, migraine headaches, hair loss, convulsions, fatigue, and extreme weight loss. Devers visited a series of doctors, none of whom could offer a proper diagnosis. She attempted to compete again in 1990 at a minor track meet, but performed poorly. That same year, a UCLA team physician she encountered by chance noted that Devers' eyes were bulging and she had a goiter on her throat, both symptoms of a thyroid condition. Tests confirmed that Devers had Graves' disease, an autoimmune disorder resulting from an overactive thyroid gland, and that the growth on the gland would have soon become cancerous. Devers underwent radiation treatment to destroy the growth, but the treatment also destroyed her thyroid gland. She had to start taking a synthetic thyroid medication, something she would most likely be forced to do for the rest of her life.

The radiation treatment alleviated many of Devers' symptoms and she resumed her training with Kersee. Complications began to surface in 1991, however, including the formation of blood blisters on the soles of her feet and between her toes. Walking became so painful that Devers often had to crawl or be carried, and one doctor discussed amputating her feet. A second opinion revealed that the blisters were a side effect of the radiation, however, and within one month of halting radiation therapy, Devers was on the road to recovery. She eased back into training with Kersee, riding a stationary bicycle and walking around the track in her socks until shoes no longer hurt her feet. Soon, she resumed her full-fledged workouts and in March 1991 she qualified for a June TAC (The Athletics Congress) meet, where she won the 100-meter hurdles, setting the women's record for the year in that event. "Deep down, I was scared to death that my life as an athlete was over," Devers wrote on her web site. "But I wasn't going to give up—the word 'quit' has never been a part of my vocabulary." That same year, she divorced runner Ron Roberts, whom she had married in 1988.

Won Olympic Gold

The following summer, Devers placed second in the 100-meter hurdles at the World Championships in Tokyo, Japan, set a new U.S. record in the event at a meet in Berlin, Germany, and qualified for the 1992 Olympics in Barcelona, Spain, in both the 100-meter dash and the 100-meter hurdles. Devers stunned spectators when she won the 100-meter dash, beating second-place finisher Julie Cuthbert of Jamaica by .01 seconds and logging her personal best time in the event. Competitors raised speculation that Devers' miraculous comeback was aided by the use of performance-enhancing drugs, but the suspicions were never confirmed. Devers' performance in the 100-meter hurdles was less spectacular. After tripping over a hurdle, she fell across the finish line and placed fifth in the event, dashing her hopes of becoming the second woman in history to win gold medals in both the 100-meter dash and the 100-meter hurdles. "It just wasn't meant to be," she told *Sports Illustrated* in a 1993 interview.

Devers achieved her dream of a double victory the following year at the World Outdoor Track and Field Championships in Stuttgart, Germany. Devers and Jamaica's Merlene Ottey finished so close in the 100-meter dash that judges spent three minutes studying the photograph taken at the finish line to determine the winner. The Jamaican team protested the decision, but Devers, who set records in both the 100-meter dash and 100-meter hurdles that year, prevailed. She anchored the silver medal-winning 4x100-meter relay team at the championships as well.

Devers won the 100-meter dash at the World Outdoor Championships again in 1994 and the following year she won the 100-meter hurdles at both the Outdoor Championships and the World Championships. In 1996, she became the second woman in Olympic history to win the 100-meter dash in two consecutive games, and she brought home a second gold medal for her performance in the 4x100 relay. She competed in the 100-meter hurdles as well, but placed fourth.

Bowed Out in Sydney

Aside from a season off in 1998, Devers continued to remain at the top of her game through the 1990s, winning several outdoor championships in the 100-meter dash, 100-meter hurdles, and 4x100 relay, and several indoor championships in the 60-meter dash and 60-meter hurdles. Devers injured her right Achilles tendon and left hamstring while training for the 2000 Olympic Games in Sydney, Australia, but won the 100-meter hurdles at the Olympic trials, beating her own American record in the event. Ultimately, her injuries forced her to pull out during the Olympic 100-meter hurdles semi-finals, however. In a 2004 interview in *Science of Mind* magazine, Devers said she does not measure success by the number of medals she wins. "To me success does not mean that you have to be number one or have the most money or own the company, it means that you have to give your all," she said. "I tell people that at the end of every task, ask yourself a question, a very basic one: 'Did you do all that you can do?' And if the answer is 'yes,' you're successful and don't let anybody tell you anything different."

Devers continued to train and compete, although she dismissed Kersee as her coach in 2001, making her one of the few major U.S. runners to work without a personal coach. "It's just me, a seven-pound Pomeranian, and God on the track," Devers, who begins her practices by racing her dog, is quoted as saying on the USA Track & Field web site. She won the 60-meter hurdles at both the USA and World Indoor Track & Field Championships in 2003. In 2004, she became the first athlete to win both the 60-meter dash and the 60-meter hurdles at the USA Indoor Track & Field Championships, posting times of 7.81 seconds in the hurdles and 7.08 in the sprint, which she won in a photo finish. She won a gold medal in the 60-meter dash and a silver in the 60-meter hurdles at the World Indoor Championships that same year. Devers qualified for the 2004 Olympic Games in Athens, Greece, but failed to make the finals in the 100-meter dash. Her string of bad luck in the 100-

meter hurdles continued as well; she was eliminated after aggravating a sprained calf.

Off the track, Devers established the Gail Devers Foundation in 1999 to fund education, health, and community development projects. "When I look at what I've accomplished during my life thus far, I realize I've been truly blessed," Devers wrote on her web site. "Now I want to share my good fortune by passing it on and helping others. Then, I'll consider myself a true champion."

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Marlene Dietrich

Film star Marlene Dietrich (1901–1992) was one of the twentieth century's most enduring style icons. The German-born actress made several notable movies with director Josef von Sternberg in the 1930s, beginning with what was perhaps her most memorable work, *The Blue Angel*, and her films remain cinema classics thanks in part to a cool, ethereal beauty that the era's black-and-white film stock only maximized. She was, noted *People's* Marjorie Rosen, a "woman whose screen image bespoke glamour so dazzling and mystery so provocative that no other compared. Her face, with the arched brows and world-weary blue eyes, could exude spoiled insolence, frosty indifference or smoldering lust."

Dietrich was born on December 27, 1901, in a suburb of Berlin, Germany, called Schöneberg that later became part of Berlin proper. She was named Marie Magdalene Dietrich, and followed an older sister in a household headed by their father, Louis, a former Prussian cavalry officer who was serving as a police lieutenant in Berlin by the time she arrived. She and her sister were raised by their mother, Josephine, after the death of their father when "Lene," as she was known, was nine years old.

Berlin Chorus Girl

As a youngster, Dietrich emerged as a talented violinist. She attended the Augusta Victoria School in Berlin, and during World War I the family moved to Dessau when the Dietrich girls' future stepfather, an army officer, was mobilized into military service. After the end of the war in 1918, Berlin became a politically unstable place to live, and Dietrich finished her education at a boarding school in Weimar. It is known she was back in Berlin by late 1921, where she found work playing the violin at a movie theater. Her dreams of a concert career ended with a wrist injury, and she became a chorus girl in Berlin's heady nightclub scene. Deciding to try her luck at acting, she began studying at Berlin's Deutsche Theaterschule in 1922, which was affiliated with one of German theater's greatest names of the era, Max Reinhardt, a director and producer.

After debuting in a September 1922 stage production of *Pandora's Box*, Dietrich went on to appear in a number of other plays while also landing small roles in the nascent German film industry. Her screen debut came in a 1922 movie, *So sind die Männer* (Men Are Like This), and her first lead came six years later in *Prinzessin Olala* (Princess Olala). Stardom eluded her, however, and she remained a relative unknown until von Sternberg cast her in *Der blaue Engel*, also known by its English-version title, *The Blue Angel*. It was the first full-length German "talking" film, utilizing the new medium of synchronized sound, and Dietrich caused a sensation with her portrayal of the voluptuous, heartless cabaret singer Lola Frohlich. She appeared

opposite Emil Jannings, a Swiss-born actor who was a silent-screen star at the time in both Europe and Hollywood; he had even won the first Academy Award for best actor in 1927. Jannings played the rotund, prudish schoolteacher determined to keep his pupils from frequenting Lola's stage show, but when he pays a call on her to voice his objections, he is instantly smitten. Lola proves his undoing, and he loses his job and becomes a comic prop in her act as his final humiliation.

Dietrich delivered a pitch-perfect performance of a *femme fatale* in *The Blue Angel* that was said to have been not far off the mark; rumors swirled that her own teachers had been smitten with her, and she seemed to have been suddenly removed from the Weimar school by her mother at one point. Dietrich sang in the film, in her smoky, innuendo-laden voice, while Sternberg's camera lingered often on her famously long legs. The director himself was said to have been enchanted by her, and she soon followed him to Hollywood after extricating herself from her contract with UFA (Universum Film AG), the leading German movie studio.

"Glowed Like a Full Moon"

By the time of *The Blue Angel*'s Berlin premier in April of 1930, Dietrich had begun to heed Sternberg's makeover advice, and had noticeably slimmed down from her "Lola" portrayal. The noted director also provided tips on makeup and how she might best highlight the unusual symmetry of her face, and his camera would depict her in the most flattering and ethereal light over the course of their collaboration. These films are considered the high point of Dietrich's career, and include *Morocco* in 1930, followed by *Dishonored*, 1932's *Shanghai Express* and *Blonde Venus*, a turn as Russia's Catherine II in *The Scarlet Empress* in 1934, and *The Devil Is a Woman*, a 1935 work that was allegedly her personal career favorite. Cinema historians consider them classics, though they were mostly box-office flops. Michael Atkinson, writing for London's *Guardian* newspaper, called the seven films "masterpieces of vapour, shadow and lust, and in them Dietrich glows like a full moon."

Headstrong and opinionated, Dietrich ran into problems with her Paramount bosses as early as the making of *Blonde Venus*, and her career in Hollywood failed to fulfill its early promise. Her stardom and blonde beauty did attract attention back in Germany, and she was reportedly contacted by agents for the government of the country's Nazi Party leader and new chancellor, Adolf Hitler, who offered her a posh berth back home in exchange for her return. She loathed the fascist Nazis, however, and spurned their offer. She even went so far as to become a naturalized American citizen in the fall of 1937, which launched a torrent of hateful editorials in the government-controlled Nazi press and caused her films to be banned for a time.

Entertained Allied Troops at the Front

Dietrich threw herself wholeheartedly into her new mission—to discredit the Nazi regime that attempted to discredit her. She traveled overseas to entertain American troops near the frontlines during World War II—reportedly

amidst terrible conditions—took part in Hollywood-publicized war-bond drives, and even delivered anti-Nazi broadcasts in German that aired overseas. True to form, she was said to have become romantically involved with the famous American general, George Patton. Her film career, meanwhile, had stalled. She made a Western with Jimmy Stewart, *Destry Rides Again*, and worked with noted director Billy Wilder in *A Foreign Affair*, set in Berlin during the war. Her later films of merit include *Stage Fright*, a 1950 Alfred Hitchcock work, Orson Welles's 1958 noir classic *Touch of Evil*, and *Judgment at Nuremberg* in 1961, an account of the Nazi war-crimes tribunals.

In the late 1940s, Dietrich began a recording career, and began playing the haute-nightclub circuit. She earned top dollar for performing her signature song from *The Blue Angel*, "Falling in Love Again," and others, and continued well into the 1970s. By then, however, the stage had been considerably darkened to camouflage her age, and she resorted to a number of painful tricks to maintain her glamorous image. These included braiding her hair tightly before donning a wig, and wearing a tight, all-over girdle under her elaborate costumes and gowns. The ironclad garment restricted her movement, however, and she once fell into the orchestra pit and broke her hip at a Washington performance. Reportedly debilitated by arthritis, she was said to drink heavily in her later years to quell the pain.

Grew Increasingly Reclusive

Dietrich lived mainly in Paris after 1968. She had married in 1923 or 1924, to Rudolf Sieber, a casting director, with whom she had a daughter in 1924. The marriage was short-lived, but she and Sieber remained friends, and he served as her business manager for many years. In his old age, she often visited him on his California chicken ranch and spent days cooking meals for him. The rest of her real-life romances rivaled any on-screen saga: only in later years were rumors of her bisexuality openly discussed in the media, and she was said to have had a long relationship with writer Mercedes de Acosta, who was also the lover of Dietrich's archrival, Greta Garbo. Other dalliances included men as well as women, and her conquests reportedly included the writers Erich Maria Remarque and Ernest Hemingway, and even President John F. Kennedy. In 1967, her much-younger lover, a Polish actor, came to see her off at a train station, and tripped and fell onto the track, where he was crushed by a train. The following year, another lover, an Australian journalist, was decapitated in a helicopter on his way to see one of her concert performances. Told of his death, Dietrich went onstage anyway that night.

Dietrich's last film appearance was in 1979's *Schöner Gigolo—armer Gigolo* (Just a Gigolo), which starred her opposite a new generation's androgyne, David Bowie. The onetime screen siren was "filmed through gauze, croaking her way through a parody of her Blue Angel persona," noted *Sunday Times* journalist James Dalrymple. "The results were appalling and she wept as she saw how the fragile erotic image she had created had become a monstrous piece of burlesque."

Dietrich emerged as an icon long before her 1992 death. Maximilian Schell pestered her for his 1984 documentary *Marlene*, and she finally agreed to participate only if she was not filmed; her words appear only in audio interviews overlaid over the rest of the film's footage. She delivers generally caustic comments, and derides her numerous biographers. She was a recluse in her final years, bedridden at her Avenue Montaigne apartment. A paparazzo once paid a tree-cutting crane operator to help him take photographs through her window, and the images sold for a small fortune. "They showed a small, defenceless figure in a crumpled bed in a shabby room," wrote Dalrymple in the *Sunday Times*. "Nearly 90, there was only one recognisable feature of the classic beauty that had haunted the 20th century[:] the eyes. Once they had been steely, mocking and defiant. Now they were filled only with fear, bewilderment and hopelessness."

Circus-Like Funeral

Dietrich died on May 6, 1992, in Paris, but controversy over her legacy swirled for some time after her death. She allegedly wanted to be buried in France, while others claimed she had hoped to be laid to rest next to her mother in a Berlin cemetery. The German side won, and her funeral there became a circus. The Berlin homecoming was all the more bittersweet for the fact that she had remained a pariah in Germany long after the end of World War II and the Nazi defeat. The conservative press regularly vilified her, and protesters turned up outside one series of concert engagements. Even after her death, a debate whether to name a Berlin street in her honor raged for months.

The final indignity, for a woman who had guarded her private life so valiantly, came a year after Dietrich's death, when her daughter Maria Riva wrote a scathing memoir that excoriated the star's longest role, that of mother. Nevertheless, Dietrich was close to Riva and to her grandchildren, and spoke to them on a near-daily basis in the years before her death. Riva's reasons for writing her tell-all book, in which Dietrich comes across as callous and demanding, might be summarized by one of her mother's many famous pronouncements: "We all regret our youth," she said, according to *People*, "once we have lost it."

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Karl Ditters von Dittersdorf

Austrian composer and violin virtuoso Karl Ditters von Dittersdorf (1739–1799) was a very popular, prolific, and versatile composer who served in a number of courts, producing operas and symphonies. Along with Joseph Haydn, he was considered a bright star in Viennese music. Though he enjoyed enormous popularity in his own time, he is virtually unknown today, except among music experts.

Even though his compositions are infrequently performed today, and publications of his music are hard to come by, Ditters was once considered a top composer of the Classical era of music. At one point in his career, his popularity was so great that people ranked him in the same class as Haydn and Wolfgang Amadeus Mozart. Today, those composers are considered far more superior to Ditters, and certainly much more important, but at the height of his career, Ditters was considered an eminent Austrian composer and one of the leading figures in Viennese music.

Karl Ditters von Dittersdorf was born in Vienna, Austria on November 2, 1739, as Karl Ditters. As a young boy, Ditters enjoyed the advantages of a comfortable upbringing. His father was an embroidery worker, so his family was

relatively well off. In addition, Ditters received a good education, both at home and at a Jesuit school. At home, he learned how to play music from his father, who was an amateur musician. At school, he studied French, religion, and music.

A Precocious Talent

Ditters was only seven years old when he took up the violin, and he demonstrated a precocious talent for the instrument. Several years later, one of Ditters' teachers, Josef Ziegler, helped him obtain membership as a violinist in a Benedictine church orchestra.

In March, 1751, Ditters was recommended to Prince Joseph Friedrich von Sachsen-Hildburghausen, who hired the young boy to be part of his court orchestra. It was quite an accomplishment for the 11-year-old violinist. Ditters not only benefited from the position itself, but the Prince felt close enough to Ditters to raise him as a son, providing him with continuing musical education as well as instruction in languages and sociology. Eventually, Ditters would be considered a violin virtuoso.

During this educational phase, Ditters' violin study became much more intense and sophisticated, as he studied under two renowned teachers: Giuseppe Trani, who schooled him on the instrument, and Giuseppe Bonno, who taught him musical composition. At this time, Ditters also made acquaintances with the budding Austrian musician and composer Joseph Haydn (1732–1809).

Secured Contracts and Musical Patronage

Ditters stayed with the Prince's orchestra until 1761, when the Prince left Vienna to assume the regency in Hildburghausen and was forced to dissolve the musical unit. However, the Prince did not leave his musicians without affiliation. Each orchestra member received a three year contract to work at the Imperial Chapel, under the service of Count Durazzo, the theater director for the Imperial Court.

At first, the situation was a grim step down for Ditters. He was underpaid and forced to perform dreary chores that were beneath an accomplished violinist. However, certain circumstances would turn out to have a positive impact on his later success. For one, the dramatic music he was exposed to as a member of a theater orchestra would greatly influence the development of his own musical compositions. In addition, he became friends with musician and composer Christoph Willibald Gluck (1714–1787), the German composer who would gain great fame for his operas. Gluck helped free Ditters from some of his more tedious duties, and he helped Ditters find some music students to teach. The friendship became even more fruitful when, in 1763, Gluck asked Ditters to travel with him to Bologna, Italy. During the trip, which was financed by Count Durazzo, Ditters had the opportunity to perform several violin concerts.

In 1764, Ditters' contract with the theater orchestra ended. Around the same time, Count Durazzo was replaced by Count Wenzel Spork. When Ditters' contract expired, he could have stayed on, but he did not want to work with Spork, due to personal differences. Instead, Ditters accepted

a position as Kapellmeister (chapel master) to the court of Adam Patachich, a Hungarian nobleman and the Bishop of Grosswardein in Hungary. In accepting the position, Ditters assumed a post that was recently vacated by Hadyn. It proved to be a good career move. At the Bishop's chapel, Ditters assembled his own orchestra and singers. With his newfound freedom, he composed his earliest vocal works, including operas and the oratorio *Isacco, figura del redentore*. He also produced cantatas, orchestra pieces, and chamber music.

A setback occurred in 1769 when Empress Maria Theresia criticized the bishop for his rumored lifestyle at Grosswardein. As a result, the bishop dismissed his entire chapel, including the orchestra, and Ditters was without a job.

Ditters then traveled through Europe for about a year, and in the course of his journeys, he met Count Schaffgotsch, Prince-Bishop of Breslau, who would become his next patron. The count invited Ditters to stay at his castle at Johannisberg. The two men became good friends, and Ditters would spend his next 20 years at the castle, where he would enjoy his most productive years as well as experience his greatest fame.

Flourished at Johannisberg Castle

At Johannisberg, Ditters lived a somewhat secluded existence, but his reputation in Europe grew and his music became very popular. His instrumental music became widely distributed and his vocal music, including his operas, operettas and singspiels, were often performed, particularly in Vienna. At the same time, he continued producing new works, composing symphonies, chamber music, and opere buffe. In all, he created 12 pieces for the stage between 1771 and 1776.

He became one of the best-known and most popular composers of the period. In 1773, his oratoria, *L'Esther ossia La Liberatrice del popolo giudaico nella Persia*, was especially well received. He followed this in 1786 with another oratoria, *Giobbe* (Job), which was even more popular. His renown among the public seemed to increase with each composition, and his music was very much in vogue throughout Europe, where his symphonies, overtures, masses, oratorios, operas, cantatas, and concerti were frequently performed. His other famous oratorios from this period included *Isacco, figura del redentore* (1766) and *Il Davide nella Valle di Terebintho* (*Davidde penitente*) (1771).

During the period, he also gained significant personal honors, including titles. With the Prince-Bishop's help, Ditters became a Knight of the Order of the Golden Spur in 1770, an honor that was bestowed upon him by the Pope. In 1773, he returned to Vienna to conduct a performance of *Esther*. Emperor Joseph II was so impressed with Ditters' oratoria that he offered him post as chapel master, but Ditters decided to remain at Johannisberg. To influence this decision, Count Schaffgotsch had named Ditters Amtshauptmann of nearby Freiwaldau. The post required a noble title and, for a fee, he was granted one by the Empress

Maria Theresia. Afterward, Ditters became known as Karl Ditters von Dittersdorf.

Fame Increased with Public Appearances

Throughout the 1780s, Ditters increasingly broke away from his Johannisberg seclusion. In the early 1780s, he began making frequent appearances in Vienna. By mid-decade, six of his twelve programmatic *Ovid* symphonies had been performed in the imperial Augarten.

Ditters enjoyed a major breakthrough on July, 11, 1786, when his comic opera, *Der Apotheker und der Doktor*, caused a sensation in Vienna and was subsequently performed in the most prominent theaters in Europe. During the last half of the decade, he composed eight more comic operas. Four of these earned him even more international acclaim. These included *Betrug durch Aberglauben*, *Die Liebe im Narrenhause*, *Das rote Käppchen*, and *Hieronymus Knicker*.

By now, Ditters had become an internationally famous composer. In 1789 he traveled to Berlin, Germany, on a special invitation from Friedrich Wilhelm II, who had him stage a spectacular performance of *Hiob und Apotheker*. In 1794 Ditters began composing comic operas for a small Silesian court theater at Oels in Poland.

Career Took a Downward Turn

Ditters' fortunes took a bad turn in 1795, however. Count Schaffgotsch, the Prince-Bishop of Breslau, who housed Ditters at Johannisberg for nearly 20 years, passed away. Ditters was forced to leave the castle. He was granted a pension, but it provided him with barely enough money to survive. Compounding his woes, Ditters suffered arthritis.

Fortunately, he was spared from these dire circumstances by an invitation from Baron Ignaz von Stillfried, who offered to put Ditters and his family up in his castle, Rothlhotta, in southern Bohemia. Ditters accommodations were rather spartan, but Rothlhotta provided him a home until his death.

Ditters spent his last years supervising operatic productions and preparing his own compositions for publication. However, he found that his reputation as a leading light in the music world had greatly declined. Public performances of his works were few and far between. Finally, his music was not performed anywhere. In addition, music publishers turned down his new compositions, claiming that there was not a demand for his works anymore.

The news greatly depressed the ailing Ditters, and it contributed to his death in Bohemia on October 24, 1799. He was 60 years old. Almost as if anticipating his death, Ditters managed to complete his autobiography, *Lebenbeschreibung*, three days before he passed away. Though his writing style has been criticized as flowery and highly embellished, his autobiography nevertheless provides a revealing glimpse into the life and times of an eighteenth-century court musician. The work was eventually published in Leipzig in 1801.

Legacy

Right from the start of his 40-year career, Ditters displayed a prolificacy, versatility, and creativity that was remarkable. He tried his hand at all musical genres, and he proved he could produce successful compositions in each. Though his works are rarely performed today, he was one of the leading composers of the Classical era, which began around the second half of the eighteenth century and lasted until the early nineteenth century, when it began to give way to the Romantic era of music (circa 1820).

The Classical style, which was also reflected in the era's literature and architecture, was more formal, more clearly articulated, simple, and more natural than works from the preceding Baroque era. The music was characterized by homophony, or a dominate melody over a subordinate harmony.

The best known composers of the period include Ditters' friend Haydn as well as Mozart, Carl Philipp Emanuel Bach, and Ludwig van Beethoven. At one point in his career, Ditters' name ranked among the best composers of the Classical era, and his popularity was greater than Haydn's or Mozart's. However, today Ditters' ranking has considerably lessened and his works are rarely performed.

Even so, his output was enormous. He composed operas, sacred vocal music, symphonies, chamber music, and keyboard music. Today, his best known works are his symphonies. He composed 120 of these works over the span of several decades, and they provide insight into his development as a composer. Ditters' symphonies display considerable wit, unexpected touches, and unique approaches that often set him apart from his contemporaries and no doubt contributed to the great popularity he enjoyed.

His programmatic symphonies are considered his best, and the 12 that were based on Ovid's *Metamorphoses* are his best known. Six of the twelve have survived, as have many of his symphonic compositions. Today his symphonies are noted for their folk-like melodies that were culled from the period.

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Alexander Dovzhenko

Soviet filmmaker Alexander Dovzhenko (1894–1956) made several Russian–cinema classics of the 1920s and 1930s, but his heroic epics of peasants triumphing over a harsh, forbidding landscape never quite fully fit the political ideologies of the Stalinist era. Cultural historians rank Dovzhenko with the likes of Sergei Eisenstein and Vsevolod Pudovkin, two other great Russian directors that were his contemporaries, but his work was largely forgotten in the years following his death. A journalist for London's *Guardian* newspaper, Jonathan Rosenbaum, called Dovzhenko "one of the most neglected major film-makers of the 20th century."

A Household Visited by Death

Dovzhenko was born on September 12, 1894, in Sosnytsia, a town in northern Ukraine in the Chernihiv district. His father was an illiterate farmer descended from the Cossacks, the large tribes of warrior-horsemen that dominated Ukrainian history. Dovzhenko was one of fourteen children born to his mother, but only he and his sister survived to adulthood. He

noted many years later that "I still cannot bear to look at funerals," the *Guardian*'s Rosenbaum quoted him as writing, "and yet they pass through all my scripts and all my pictures, for the question of life and death affected my imagination when I was still a child and left its imprint on all my work."

As a young man, Dovzhenko studied to become a teacher at an institute in the city of Hlukhiv, and from 1914 to 1919 taught school. He grew disinterested with his career choice, and took up the study of economics in Kiev just as the Bolshevik revolution gained momentum. He would abandon that for a stint at the Academy of Fine Arts in Kiev before serving a year in the Red Army during the Russian civil war. He then joined the Borot'bisti, a Ukrainian peasant party that supported an independent Ukraine during this brief period of sovereignty. When that party was dissolved, Dovzhenko joined the Ukrainian Communist Party.

Settled on Filmmaking

The party affiliation helped him land a job with the Ukrainian Commissariat of Foreign Affairs, and he became the chargé d'affaires at the Ukrainian embassy in Warsaw, Poland, in 1921. He was later posted to the Ukrainian embassy in Berlin, Germany, and used this time to take up the study of painting with the German Expressionist Erich Heckel. Retuning home, he settled in the Ukrainian city of Kharkov and found work as a political cartoonist and illustrator. He also fell in with a circle of leftist writers and artists. Around 1925, he co-founded VAPLITE, an acronym for the self-styled "Free Academy of Proletarian Literature," which promoted new literary trends with a decidedly Ukrainian focus. He then embarked upon another career change, this one his last: he joined the Odessa Film Studios in Ukraine's south to learn the art of filmmaking. By then the films coming out of Soviet Russia—particularly Eisenstein's sweeping 1925 epic, *Battleship Potemkin*—had been hailed by international audiences for their technical and artistic achievements.

Dovzhenko was a quick study and picked up the technical details and artistic concepts with ease. His first film was the 1926 comedy *Vasya-reformator* (Vasya the Reformer) from his own script about an overly curious boy. His next full-length feature was 1927 *Teka dypkuryera* (The Diplomatic Pouch), an espionage thriller with the British as the villains. It is notable for the director's sole on-screen appearance in his career, as a furnace stoker on board a ship.

By 1928 Dovzhenko was working at the Kiev Film Studios and turned to Ukrainian culture and history for his subject matter. His first work of true artistic merit was *Zvenyhora* (Zvenigora). This avant-garde film shows peasant life in the Ukraine and the shift toward industrialization, but it draws heavily upon Ukrainian folklore and manages a sweeping overview of a millennium of Ukrainian history. "The linking thread of this visual symphony in twelve cantos," noted an essay in the *UNESCO Courier* by Lubomir Hosejko, "is the figure of an old man who embodies the patriarchal peasantry, and who is attached to the values of the past and indifferent to those of the Revolution. The film

marked the beginning of Dovzhenko's own personal tragedy."

Began Classic and Troubled Trilogy

Funded by the state, films from the Kiev studio where Dovzhenko was working at the time—as well as any other product of government-subsidized cultural institutions in Soviet Russia—were compelled to meet certain political criteria. The films were expected to depict the world's first Communist state in a favorable light, and glorify the ideals of the 1917 Bolshevik revolution. Filmmakers like Dovzhenko had a tricky time negotiating the sometimes-murky waters between these politically correct notions and the realities of recent history. Dovzhenko asserted that his next film would exalt the working classes in its depiction of a January 1918 workers' strike in Kiev. *Arsenal*, released in 1929, had a dense, perplexing narrative structure and fantastical images in cryptic montages, including a horse that spoke. In one scene, a Bolshevik soldier, cornered by counterrevolutionaries, rips open his tunic to take their bullets. As they miraculously fly off him, he asserts, "There is something here you cannot kill." Despite the overt political message, the tale of this invincible hero was drawn directly from relatively recent Ukrainian folklore, in the story of one rebel leader whom bullets could not kill.

Arsenal became the first in a trilogy of films that are considered Dovzhenko's best work. "His films are clearly political, yet at the same time he was the first Russian director whose art is so emotional, so vividly his own," noted an essay on him in the *International Dictionary of Films and Filmmakers*, which hailed this work and the two that followed as "no less than poetry on celluloid. Their emotional and poetic expression, almost melancholy simplicity, and celebration of life ultimately obliterate any external event in their scenarios. His images—most specifically, farmers, animals, and crops drenched in sunlight—are penetratingly, delicately real." Yet in a *Film Comment* essay, Dovzhenko scholar Vance Kepley, Jr. conceded that Dovzhenko was a master of the montage sequence, but noted his "elliptical style presented—and continues to present—formidable intellectual challenges to spectators. Even sympathetic and sophisticated members of Dovzhenko's original audience confessed to occasional problems of narrative comprehension posed by the films' disjunctions. Upon first viewing *Zvenigora*, Eisenstein admitted to being profoundly impressed—and periodically baffled."

Film historians deem *Zemlya* (Earth) to be Dovzhenko's masterpiece, but it was trounced when it was released in 1930. Its plot centers on the murder of a peasant leader by a Ukrainian landowner, who opposes Moscow's plan to collectivize agriculture in the region. In the film, the simple farmers wholeheartedly support collectivization, and the landowner becomes enraged when the farmers manage to obtain a tractor. The enmity between the two factions was indeed reflective of current events in the Ukraine at the time—though peasants were not entirely eager to turn their farms into communal enterprises. Nevertheless, *Zemlya* remains an important document of the time, and a classic of

Russian cinema. "The shots showing the first tractor flattening the boundary markings in the fields and turning the peasantry into a collectivist society were much imitated in later Soviet films," noted Hosejko in the *UNESCO Courier* article.

Moved to Moscow

In reality, *Zemlya* was denounced as a piece of Ukrainian nationalist propaganda, and Dovzhenko was removed from his lecture post at the Kiev Film Institute. Even his aged father ran into trouble and was ejected from his own collective farm unit because of it. Deciding to settle in Moscow to prove his commitment to the Soviet, not Ukrainian, cause, Dovzhenko reemerged with *Ivan*, his first movie with sound. The 1932 work follows the story of a major construction project for a dam on the Dnieper River and one illiterate peasant boy's involvement in it and political coming-of-age.

Film historians note that the epics that came out of Soviet Russia during this era were obvious propaganda for the Soviet state. At the time, Soviet leader Josef Stalin was leading the country on a massive shift from an agrarian economy to an industrial powerhouse, and swiftly crushing resistance to those goals in any form. In the Ukraine, in particular, there was tremendous opposition to the collectivization policies at the time, for millions were starving from the upheaval in what had once been known as the breadbasket of Europe. Though Dovzhenko had to work under constraints that were clearly designed to serve the state, Rosenbaum noted in the *Guardian* that his films "failed more often than not to carry out those objectives. Most of them are no less clearly avant-garde films financed by state money, and this was bound to make some bureaucrats furious."

Stalin sent Dovzhenko to the Siberian taiga to make 1935's *Aerograd* (Air City), which was released in the United States as *Frontier*. His next project took nearly four years to complete. *Shchors* was a 1939 period film about Nikolai Shchors, one of the few Ukrainian Bolshevik heroes. Dovzhenko attempted to research the film by speaking to Shchors' former comrades, but many of them were disappearing as a result of Stalin's Communist Party purges of 1936–37. His own work was closely supervised by government officials, and often the completed scenes had to be sent to Moscow for vetting. "Depending on Stalin's mood and the political situation at a particular moment, Dovzhenko might be forced to rejig whole sequences, sometimes even five or six times," wrote Hosejko in the *UNESCO Courier*. "Shchors, who had actually been killed by a stray bullet, had to be shown as the hero of a Bolshevik happy end."

Made War Documentaries

Allowed to return to Kiev, Dovzhenko served as artistic supervisor at the Kiev Studios after 1940, but struggled over the next decade. He served as a combat correspondent for two periodicals, *Red Army* and *Izvestia*, during World War II, and directed a handful of films about the wartime heroics in the Ukraine. In 1943, when excerpts from his next

planned project, *Nezabivaemoe* (The Unforgettable) were published, Dovzhenko found himself in serious trouble once again. The script for the movie, also known by the title *Ukraine in Flames*, was denounced as a work of bourgeois nationalism, and got him fired from his post at the Kiev Studios. His wife, actress-turned filmmaker Julia Solntseva, however, managed to finish it several years after his death.

During the 1940s, Dovzhenko had also found work as a theater director, and wrote a stage play about Russian agronomist Ivan Michurin. In 1948, its screen version became his first color film. *Michurin* suffered from further political interference, however, and Dovzhenko actually made two final versions, but kept one secret. His next project was *Goodbye America*, based on a short story by the American writer Annabel Buckart. The plot centers around a woman working at the American embassy in Moscow who refuses to become a spy for her government and instead defects to the Soviet side. The film was never completed during Dovzhenko's lifetime, however. He was inexplicably locked out of the studio after he had shot the interior scenes, but a 1995 version was cobbled together from existing footage.

When Stalin died in 1953, much of the repressive political atmosphere dissipated for a time and Dovzhenko was able to resume his filmmaking career. He died in Moscow on November 26, 1956, just before he was set to begin filming a trilogy about a Ukrainian village during the years of collectivization and World War II. The trio was completed by Solntseva and released as *Poema o more* (Poem of an Inland Sea) in 1958, *Povest plamennykh let* (Story of the Turbulent Years) in 1961, and *Zacharovannaya Desna* (The Enchanted Desna) in 1965.

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Alice Allison Dunnigan

Pioneering journalist Alice Allison Dunnigan (1906–1983) was covering national politics when racism and segregation were still a part of American society. Dunnigan was the first black female correspondent for Congress and the White House.

Dunnigan reported on Congressional hearings where blacks were referred to as “niggers,” was barred from covering a speech by President Dwight D. Eisenhower in a whites-only theater, and was not allowed to sit with the press to cover Senator Robert Taft’s funeral—she covered the event from a seat in the servant’s

section. Dunnigan was known for her straight-shooting reporting style. Politicians routinely avoided answering her difficult questions, which often involved race issues.

Dunnigan was born April 27, 1906, in Russellville, Kentucky, to Willie and Lena (Pittman) Allison. Her father was a sharecropper who raised tobacco, her mother took in laundry. She and her half-brother, Russell, were raised in a strict household with an emphasis on a strong work ethic. She had few friends as a child, and as a teenager was prohibited from having boyfriends. She started attending school one day a week at age four, and learned to read before entering the first grade.

Dunnigan’s career in journalism began at age 13, when she started writing one-sentence news items for the local *Owensboro Enterprise* newspaper. She completed the ten years available to blacks in the segregated Russellville school system, but her parents saw no benefit in allowing their daughter to continue her education. A Sunday school teacher intervened, and Dunnigan was allowed to attend college. By the time she had reached college, Dunnigan had set her sights on becoming a teacher, and completed the teaching course at what is now Kentucky State University. Dunnigan was a teacher in Kentucky public schools from 1924 to 1942. A four-year marriage to Walter Dickenson of Mount Pisgeh ended in divorce in 1930. She married Charles Dunnigan, a childhood friend, on January 8, 1932. The couple had one child, Robert William, and separated in 1953.

As a young teacher in the segregated Todd County School system, Dunnigan taught courses in Kentucky history. She quickly learned that her students were almost completely ignorant of the historic contributions of African Americans to the state of Kentucky. She started preparing “Kentucky Fact Sheets” and handing them out to her students as supplements to the required text. These papers were collected for publication in 1939, but no publisher was willing to take them to press. Associated Publishers Inc. finally published the articles in 1982 as *The Fascinating Story of Black Kentuckians: Their Heritage and Tradition*. The meager pay she earned teaching forced her to work numerous menial jobs during the summer months, when school was not in session. She washed the tombstones in the white cemetery while working four hours a day in a dairy, cleaning house for a family, and doing washing at night for another family, earning a total of about seven dollars a week.

A call for government workers went out in 1942, and Dunnigan moved to Washington, D.C., during World War II seeking better pay and a government job. She worked as a federal government employee from 1942 to 1946, and took a year of night courses at Howard University. In 1946 she was offered a job writing for the *Chicago Defender* as a Washington correspondent. The *Defender* was a black-owned weekly that did not use the words “Negro” or “black” in its pages. Instead, African Americans were referred to as “the Race” and black men and women as “Race men and Race women.” Unsure of Dunnigan’s abilities, the editor of the *Defender* paid her much less than her male

counterparts until she could prove her worth. She supplemented her income with other writing jobs.

As a writer for the Associated Negro Press news service, Dunnigan sought press credentials to cover Congress and the Senate. The government denied her request on the grounds that she was writing for a weekly newspaper, and reporters covering the U.S. Capitol were required to write for daily publications. Six months later, however, she was granted press clearance, becoming the first African-American woman to gain accreditation. In 1947 she was named bureau chief of the Associate Negro Press, a position she held for 14 years.

In 1948 Dunnigan was one of three African Americans and one of two women in the press corps that followed President Harry S. Truman's Western campaign, paying her own way to do it. Also that year, she became the first African-American female White House correspondent, and was the first black woman elected to the Women's National Press Club. Her association with this and other organizations allowed her to travel extensively in the United States and to Canada, Israel, South America, Africa, Mexico, and the Caribbean. She was honored by Haitian President François Duvalier for her articles on Haiti.

During her years covering the White House, Dunnigan suffered many of the racial indignities of the time, but also earned a reputation as a hard-hitting reporter. She was barred from entering certain establishments to cover President Eisenhower, and had to sit with the servants to cover Senator Taft's funeral. When she attended formal White House functions, she was mistaken for the wife of a visiting dignitary; no one could imagine a black woman attending such an event on her own. During Eisenhower's two administrations, the president resorted first to not calling on her and later to asking for her questions beforehand because she was known to ask such difficult questions, often about race. No other member of the press corps was required to submit their questions before a press conference, and Dunnigan refused. When Kennedy took office, he welcomed Dunnigan's tough questions and answered them frankly.

In 1960 Dunnigan left her seat in the press galleries to take a position on Lyndon B. Johnson's campaign for the Democratic nomination. John F. Kennedy won the nomination, but chose Johnson as his running mate and named

Dunnigan education consultant of the President's Committee on Equal Employment Opportunity. She remained with the committee until 1965. Between 1966 and 1967 she worked as an information specialist for the Department of Labor and then as an editorial assistant for the President's Council of Youth Opportunity. When Richard M. Nixon took over the presidency in 1968, Dunnigan, as well as the rest of the Democratic administration, found themselves on their way out of the White House to make way for Nixon's Republican team.

After her White House days, Dunnigan returned to writing, this time about herself. Her autobiography, *A Black Woman's Experience: From Schoolhouse to White House*, was published in 1974. As its title indicates, the book is an exploration of Dunnigan's life from her childhood in rural Kentucky to her pioneering work both covering the White House and inside it. Despite her extensive work in government and politics, Dunnigan was most proud of her work in journalism, and received more than 50 journalism awards. She died of ischemic bowel disease on May 6, 1983, in Washington, D.C.

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E

Shirin Ebadi

Shirin Ebadi (born 1947) has taken great risks while fighting human rights abuses and advocating for children's rights in Iran. Ebadi was the first female judge in her country. Removed from her post after the 1979 Islamic Revolution, she entered private law practice and advocated for those who had been abused, oppressed, or murdered by Iran's new hard-line Islamist government. She is closely watched by the government, which has imprisoned her for her actions. In recognition of her efforts, Ebadi received the Nobel Peace Prize in 2003.

Ebadi was born in the city of Hamedan in northwestern Iran, one of four children of Mohammad Ali Ebadi and his wife, Mino. Ebadi's father was head of Hamedan's registry office and a lecturer in commercial law. The family moved to Tehran, the country's capital, when Ebadi was one-year-old. There, she attended Firuzkuhi primary school and Anoshiravn Dadgar and Reza Shah Kabir secondary schools. "We always encouraged our children to be active in society," Ebadi's mother told *Time* in 2003. "I always wanted to become just like Shirin became." Ebadi attended Tehran University and continued on to law school, receiving her law degree in three-and-a-half years. Following a six-month apprenticeship, she became her country's first female judge in March 1969. She pursued a doctorate in private law at Tehran University, while maintaining her judgeship, graduating with honors in 1971. In 1975, Ebadi became the president of Bench 24 of the Tehran City Court.

Began Human Rights Work

In 1979 an Islamic revolution overthrew the Shah of Iran. Although Iran was a patriarchal country, the Shah's secular monarchy had granted many freedoms to women and down played the influence of religion in the political life of the nation. The new fundamentalist regime, led by Ayatolla Ruholla Khomeini, severely restricted women's rights, and Ebadi and all her fellow female judges were stripped of their positions and reassigned to clerical duties. Ebadi became a clerk in the same court over which she had once presided. Following protests by the demoted women, the female judges were named "experts" in the Justice Department. Still dissatisfied, Ebadi resigned. Her subsequent application for a license to practice law was denied, and she spent the next several years unemployed. During this time, she wrote several influential books and articles focusing on the rights of children and the broader issue of human rights. In 1992, she finally obtained her lawyer's license and set up her own practice in the basement of her home. She also began teaching at Tehran University and established a non-governmental organization, Association for Support of Children's Rights in Iran.

Once she resumed practicing law, Ebadi accepted several high-profile cases centering on human rights abuses, often providing her services at no charge. She defended numerous journalists accused or imprisoned for speaking out against the government and advocating for free expression, and also represented the children of murdered dissidents Dariush and Parvaneh Forouhar. In 1994, she was one of 134 signers of the Declaration of Iranian Writers, a petition opposing Iran's fundamentalist government that was regarded as a turning point in the struggle for democracy. In 1999, she represented the family of Ezzat Ebrahiminejad, one of at least three students murdered in a para military



attack on a university dormitory following a demonstration protesting restrictions on the press. Ebadi has worked to prove that government-supported forces committed the murders and, as a result of her activities, she was jailed for 25 days in 2000 on charges of defamation. Ebadi spent the time in solitary confinement, although after 18 days she was permitted access to books. "[T]he prison library was available only to men," she explained in an interview with the online Iranian feminist journal *Bad Jens*. "So they chose some books and brought them to me."

Ebadi also represented the mother of Arin Golshani, a young girl who was tortured to death while in her father's custody. The case was an outgrowth of her efforts to improve the status of children under Iranian law. "The problem with child laws in Iran is that they view children as objects, albeit valuable objects, in relation to their fathers," Ebadi told the *UN Chronicle* in 2004. For example, she explained, a man may receive the death penalty for murdering a neighbor's child, but only ten years imprisonment for murdering his own. Furthermore, fathers are automatically awarded custody of children in divorce cases. "This is an inappropriate law that forgets about the welfare of children, who do not belong to anyone, and the courts must creatively seek to find the best methods for protecting them," Ebadi said in the *UN Chronicle* interview.

Awarded Nobel Peace Prize

The government scrutinizes Ebadi, who constantly feels the threat of harm or assassination. In a 2004 interview

with *The Progressive*, she said she had learned to accept such danger: "How can you defy fear? Fear is a human instinct, just like hunger. Whether you like it or not, you become hungry. Similarly with fear. But I have learned to train myself to live with this fear. Every time I am fearful I think to myself, the reason they do this is to discourage me from doing what I do. Hence, if I discontinue my work I will have succumbed to my fears." In 2001, the Norwegian government awarded her the Rafto Prize for her fearless efforts. Two years later, Ebadi's work and the fight for human rights in Iran took the world stage when she received the 2003 Nobel Peace Prize, for which she did not even know she was nominated. Ebadi became the first Iranian and the first Muslim woman to receive the award, which was largely viewed as an international call for reforms in Iran. "In naming Ebadi last week, Norway's Nobel Committee handed a platform to a formidable Iranian voice of conscience, breathed life into the country's dying reform movement and put the Islamic regime on notice," Scott McLeod wrote in the October 20, 2003, issue of *Time*. "Your name will shine in the history of the Peace Prize," Norwegian Nobel Committee chair Ole Danbolt Mjøs said in his presentation speech. "Let us hope that the prize will also inspire changes in your beloved home country, Iran, as well as in many other parts of the world where people need to hear your clear voice."

Elated students in Tehran distributed flowers and sweets (the name Shirin means "sweet" in Persian) to passersby. The Iranian government, on the other hand, sought to discredit the honor. "This is not worth the fuss," Iranian president Muhammad Khatami said, according to *National Review* online. "The Nobel Peace Prize is nothing. Prizes for literature and science matter." The state-sponsored television channel did not even relay the news of the award until the end of its broadcast, following the sports roundup and a report on a downed airplane in New Zealand. The channel refused to carry Ebadi's acceptance speech because she did not wear the *hijab*, a headscarf that the Iranian government requires all Iranian women to wear, in the awards presentation. Ebadi has long refused to wear the *hijab*, which was first required by the Lebanese government in the 1970s, outside of Iran. "Instead of telling Muslim women to cover their heads we should tell them to use their heads," she remarked, according to *National Review* online in 2003. "We must not accept anything that is rejected by our reason."

Drew Attention to Islam

In several interviews, Ebadi said the human rights abuses and the oppression of women by the Iranian government contradict the true teachings of Islam. "It is not Islam at fault, but rather the patriarchal culture that uses its own interpretations to justify whatever it wants," she told *The Progressive* in 2004. "It utilizes psychology to say that women are emotional. It utilizes medical science to say that men's brains are formed in such a way that they are better able to understand concepts. These are all hypotheses. None of this has been proven. Needless to say, the dominant culture is going to insist on an interpretation of religion that happens to favor men." She also sought to counter the

common association outside the Muslim world between Islam and violence. "If certain people exploit their religion and commit murder in the name of Islam, we should not put that on account of Islam, just as we did not attribute to Christianity the horrors that were perpetuated in Bosnia, or just as we do not blame Judaism because of Israel's disregard for UN resolutions," she said in a 2004 interview with the *UN Chronicle*. "How is it, then, that if some Muslims commit an error, that is interpreted in the name of Islam—that is a mistake and certainly there is no winner in this dark contest."

Ebadi has also been vocal about her belief in her country's autonomy, and has sharply criticized the United States government targeting Iran as needing a democratic government. "The American government includes Iran in the 'axis of evil' and is so busy demanding that Iran embrace democracy that it shouts over the heads of millions of Iranians who demand democracy and freedom—often at great peril," Ebadi told *Time* in 2003. "Every nation needs to select what's best for itself on its own—whether that's Iran, Iraq or in Europe." Ebadi sued the U.S. government in 2004 for blocking publication of her memoirs in the United States as part of a ban on literature from nations subject to U.S. sanctions.

Ebadi has seen progress over her career. "Iranian women . . . already have some impressive accomplishments to their credit," Michael Theodoulou wrote in the *Christian Science Monitor* in 1999. "With 14 women in Iran's 270-seat parliament, they enjoy better representation than their sisters in the U.S. Senate. More Iranian women than men have passed university entrance exams in recent years. They are snapping up jobs that were once exclusively male, such as bus driving." Despite her ability to effect change and the increased visibility of her work, Ebadi, who is married with two daughters in college, told the *UN Chronicle* she had no interest in seeking a government position. "I have repeatedly stated that I have no intention of taking part in factional disputes, or of direct participation in governmental affairs," she said. "A human rights advocate would be hard pressed to be self-critical if he or she is within the government; that person should remain within the fabric of society. I have always been a judicial counsel, defending the innocent, political prisoners, women and children within my capacity. I shall remain as such in the future, an attorney committed to human rights."

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Esther

Persian Queen Esther (492 B.C.– c. 460 B.C.), born as a Jewish exile named Hadassah, eventually became the queen of Persia, which during her lifetime was the greatest empire in the known world. Married to King Ahasuerus after he divorced the former queen for disobedience, Esther would intercede on behalf of the Jewish people of the kingdom and prevent their annihilation. Her story is recounted in the Bible in the Book of Esther.

Esther was born around 492 B.C. as Hadassah (a Jewish name meaning myrtle). The myrtle tree was native to Babylonia, but Jewish exiles who returned to Jerusalem took the tree with them, and it became a symbol of the nation of Israel. The name Esther itself means star and happiness. Esther was the daughter of Abihail, of the tribe of Benjamin. It is believed she adopted the Persian name Esther when she entered the Persian court harem when she was a young girl. Actually, as with many figures from the Bible, there is now some scholarly controversy about whether Queen Esther really did indeed exist. Some scholars now believe that her story, recounted in the Book of Esther in the Bible, is actually a "historic fiction" with no basis in fact, and that it was intended as an allegory designed to teach essential truths.

Much has been made of the similarities between the Jewish festival of Purim, which commemorates the rescue of the Jews by Esther and her adopted father Mordechai, and a Persian festival that celebrates the god Marduk and the female Ishtar and their victory over their rivals. It has been suggested that "Esther" and "Mordechai" are Hebrew forms of the names "Ishtar" and "Marduk." Still, there are many scholars who believe that Queen Esther really did exist, as events of her life show up in other historical records besides the Bible. The story of Esther involves someone from the humblest of origins, a Jewish exile, who rises to become a queen. More importantly, in her royal position, she is able to save her people from a genocide designed by a scheming court figure.

Adopted by Her Uncle

According to accounts, when Esther's parents died, she was adopted by her father's brother, Mordecai, who later became a courtier of the Persian King Ahasuerus. Mordecai raised her as his daughter, and they became residents of

Susa (Shushan), which was formerly the capital of Elam. But in their time, it was one of several Persian capitals and was located about 200 miles east of Babylon, 75 miles east of the Tigris River, and 130 miles north of the Persian Gulf.

Both Esther and Mordecai's descendants were among the Jewish tribes of Judah and Benjamin who had been conquered by the Babylonians ruled by King Nebuchadnezzar. After the Babylonian empire was itself conquered by the Persians under Cyrus the Great, the exiled tribes were allowed to return to Jerusalem. But Esther's descendants were among those who decided to remain in their land of exile.

Became Queen of Persia

In 478 B.C., Esther became the queen of Persia. Previously, she was a member of the harem of the Persian king Ahasuerus, who was also known as King Xerxes. But when the former queen, Vashti, fell into disfavor with her husband, Ahasuerus, the king chose Esther to be his wife and queen.

The discord between the former queen and the king arose from Vashti's refusal to appear before his people at a great banquet, a one hundred and eighty-day feast held in Susa. There is speculation as to the exact nature of this refusal. According to one translation of events, she refused to appear at the banquet "wearing her royal crown." It is believed that the correct translation was "to appear wearing only her royal crown." That is, King Ahasuerus had ordered Queen Vashti to expose herself in front of his male guests. The event was attended by people from one hundred twenty-seven provinces of Persia, a kingdom that stretched from India to Ethiopia. According to historians, the lengthy banquet had eventually turned into a prolonged drunken revelry, and the king himself was intoxicated with wine at the time he made his request. King Ahasuerus has been described as a sensualist who enjoyed drinking and other forms of debauchery. In addition, it was said that he ruled with no great wisdom, even though he reigned over what was the greatest empire of its time. Apparently, Queen Vashti refused to comply with her husband's degrading wishes. She risked death with her refusal, but the king only banished her, using this as an example to all wives living in his empire. Further, he sent an edict throughout his kingdom that gave male subjects the right to rule over their wives in all matters.

Ahasuerus now sought a replacement queen and wife among the beautiful young virgins of his kingdom. He ordered the most attractive maidens to be brought before him. One of these included Esther. At the time, Esther was only fourteen years old, but she possessed remarkable beauty as well as charm and precocious tact. When her opportunity finally came to appear before the king, Ahasuerus was immediately taken with Esther's attractiveness, and he made her his new queen. Esther's adopted uncle Mordecai remained constantly near the palace, so that he would be able to advise her in all matters. As his first bit of counsel, he told her to conceal the fact that she was Jewish. It has been suggested that Mordecai served as a gatekeeper, and this

position enabled him to stay in continual communication with Esther.

Once, while at the palace gate, Mordecai overheard a plot being hatched by two of the king's eunuchs to kill Ahasuerus. Mordecai revealed this information to Esther, who then told the king about the plot. After an investigation, the eunuchs were executed, and Mordecai's loyalty and aid to the king was recorded in the chronicles of the kingdom.

Saved the Jews from Slaughter

In 473 B.C., Esther managed to save the Jewish people of the kingdom from a massacre, a life-risking accomplishment that made her famous. Shortly after Esther became the queen, Haman the Agagite, the prime minister of Persia and a favorite of the king, obtained a royal decree that authorized the slaughter of all of the Jewish people living within the borders of the Persian Empire. In addition, the decree called for the confiscation of all of their property.

This decree was obtained through a cunning deception that, at its core, was essentially an act of revenge on the part of Haman against Mordecai. Haman regarded Mordecai as an upstart who did not show him the proper respect. When Haman was named prime minister, the king had issued a general order that all were to bow to him. However, Mordecai constantly refused to prostrate himself before Haman at the palace gate. After Haman found out that Mordecai was Jewish, he designed a plot to have all Jews in the Persian kingdom killed. Haman cunningly obtained the king's unwitting consent for a general massacre, to take place in one day, of all the Jews.

Obviously, the Jews were greatly distressed by the decree, and Mordecai turned to Esther for help. Esther then planned to appeal to the king on behalf of the Jews, but this would require that she reveal to her husband the king that she, too, was Jewish. In doing so, she placed her own life at great risk. Esther's appeal to the king involved her requesting that he attend a banquet in her quarters, and that he be accompanied by Haman. But before she made her request, she waited for three days and spent the time in fasting and prayer.

The king eventually accepted her invitation and all went well, so Esther asked her guests to join her again the following night. On the night of the second banquet, the king told Esther that he would grant whatever she would ask. Esther then revealed all to the king: her petition for the Jewish people, her own Jewish heritage, and Haman's deceit in obtaining the decree. The king was enraged and he stormed away from her. When he returned, he found Haman at Esther's feet. Haman was pleading to the queen for her mercy, but the king misinterpreted the actions as an attempt at seduction. Earlier, Haman had built a gallows that he intended to use to hang Mordecai. Now, the king ordered that Haman be executed, along with his ten sons, on the very same gallows. After Haman was executed, the king chose Mordecai to fill the empty position.

However, reversing the decree regarding the slaughter of the Jews would be complicated. Esther reminded the king that the decree for the massacre was still in effect. But Ahasuerus informed her that a royal edict could not be

revoked, according to Persian royal custom. To get around this, Esther convinced the king to give the Jews all of the weapons and military authority they would need in order to defend themselves against the slaughter. Mordecai was then authorized to write a counter–edict that would allow the Jews to arm and defend themselves. This counter–edict was addressed to all of the governors in the Persian kingdom, and it informed them that the Jews had been authorized to defend themselves against their persecutors and to kill all those who would attack them. The king signed Mordecai’s new decree.

On the day of slaughter appointed by the original decree, the Jews were allowed to fight for their lives, and they proved to be worthy warriors. Many of the Jewish males had already served in the Persian army and they benefited from their military training. The fighting lasted two days and took place in Susa, where the Jews exacted a bloody revenge on their enemies. At the end of the two days, the Jewish warriors successfully defended themselves, and a catastrophe had been averted, thanks to Esther’s intercession.

To commemorate their deliverance, the Jews established the two–day festival of Purim, which is still observed to this day. The festival begins on the very day that Haman had marked for the slaughter of the Jewish people. After Haman’s execution, Esther and Mordecai were awarded all of Haman’s estate.

Woman of Deep Faith

Esther, as depicted in the Bible, was a pious woman who demonstrated great faith, resolve, mercy, and courage combined with reasonable caution. To her adopted father, Mordecai, she was a dutiful daughter who was obedient to his wishes and heedful to his counsels. Esther reigned as the queen of Persia for a period of about 13 years. With King Ahasuerus, she had one son, named Darius II, who would later rebuild the holy Temple in Jerusalem. It is believed that her life extended into the reign of her stepson, Artaxerxes. Although the date of her death is not known, Jewish tradition indicates that Queen Esther’s tomb is in Hamadan, also known as Ecbatana, located in what is now western Iran.

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Rudolf Eucken

German philosopher Rudolf Eucken (1846–1926) created an idealist school of thought that reestablished a connection between religion and intellectualism. He was honored with the 1908 Nobel Prize in Literature for his contributions to western thought. Presenter of the Prize, Harald Hjärne, who was director of the Swedish Academy at the time, explained that Eucken had been awarded the prize “in recognition of his earnest search for truth, his penetrating power of thought, his wide range of vision, and the warmth and strength of presentation with which in his numerous works he has vindicated and developed an idealistic philosophy of life.”

Eucken was one of the most prominent philosophers in western thought at the beginning of the twentieth century. He helped establish the school of philosophy known as “actionism,” which broke away from the schools of “naturalism” (the concept that the universe is ultimately understandable through the application of the disciplines of the natural sciences) and pure “idealism” (the concept that reality is shaped primarily through mankind’s perception of it). Actionism suggests, instead, that mankind can transform its base nature through the exercise of the ability to make ethical choices. At the same time, Eucken opposed the Nietzschean concept of the superman who can bend moral and ethical law to his will. “While the author always appeals to human experiences for the grounds of his philosophical and religious convictions,” wrote S. H. Mellone in the *International Journal of Ethics* two years after Eucken received the Nobel Prize, “he has in view a fully concrete and not an abstract estimate of experience.” Eucken’s philosophy helped revitalize the relationship between intellectual thought and religion that had largely lapsed a century before, at the beginning of the Romantic era.

Long Career as an Academic Philosopher

Eucken was born in January of 1846 in the town of Aurich, located in the province of East Friesland in the German state of Saxony. He attended the Universities of Göttingen and Berlin, where he studied philosophy, philology, and history under the guidance of the philosopher Adolf Trachtenberg. Trachtenberg, explained Armand Cuvillier in an essay on Eucken’s life and work published in *Rudolf Eucken, Anatole France, John Galsworthy*, “was the originator of a neo–Aristotelian doctrine. Trachtenberg, with whom Eucken formed a close personal relationship, developed an organic conception of the universe, in which both the outer and the inner world combine to form a whole, moving constructively and purposefully toward a definite end. . . . [Trachtenberg’s] belief in purpose and finality—what philosophers call the ‘teleological’ view—was probably a decisive influence on the thought of the future Nobel prizewinner.” Eucken’s graduate dissertation

combined the different fields of study he had pursued under Trachtenberg in an analysis of the language of the ancient Greek philosopher Aristotle. It was published in 1866 as *De Aristotelis dicendi ratione*.

In recognition of his talents Eucken was made a professor of philosophy at the University of Basle at the age of 26 in 1871. Three years later he took up the chair of philosophy at the University of Jena, where he remained for the next 46 years, from 1874 until his retirement in 1920. Among his few absences from Jena during the years between his appointment as a full professor and his death in 1926 were trips made to the United States in 1912 and to Japan in 1914, where he served as an exchange professor at Harvard and as a visiting professor at Tokyo University respectively.

Over his long career Eucken developed his flexible idealist philosophy in many books, which he revised and republished throughout his life. These books serve as an introduction to the ways in which his thought changed and evolved over time, and as a guide toward Eucken's perceptions of the truth. Within a few years of his appointment to the chair of philosophy at the University of Jena he had published a groundbreaking study of late nineteenth century philosophy, *Die Grundbegriffe der Gegenwart* (The Fundamental Ideas of the Present, 1878). Later titles in which Eucken developed his ideas included *Der Wahrheitsgehalt der Religion* (The Truth of Religion, 1901), *Philosophie der Geschichte* (Philosophy of History, 1907), *Der Sinn und Wert des Lebens* (The Meaning and Value of Life, 1908), *Können wir noch Christen sein?* (Can We Still Be Christians?, 1911), and *Mensch und Welt* (Man and World, 1918).

Developed New Ethical Theory

Eucken's philosophy dealt with problems surrounding belief and ethics in late nineteenth-century Europe. Generally speaking, the problem faced by the philosopher was this: Naturalism said that human thought was a product of the workings of the natural world, and therefore ethics was a product of the nature of human beings. Idealism, on the other hand, said that human thought was the ultimate creator of reality—but this implied that ethics was a product of perceptions of reality, and therefore not objectively real. Eucken, basing his thought on Aristotle's own ideas about ethics, devised a way to reassert the reality of ethics above the plane of human existence. "It is not the individual or the superman in his separate existence," wrote Hjärne, "but the strong character formed in the consciousness of free harmony with the intellectual forces of the cosmos, and therefore profoundly independent, that in Eucken's view is called upon to liberate us from the superficial compulsion of nature and the never completely inescapable pressure of the historical chain of cause and effect."

In fact, Eucken himself suggested that patterns of history tended to support the idea that adherence to morality was cyclical in nature. "There are times in the history of mankind when the moral idea, with its decree of duty, recedes into the background, and is even scoffed at as an irksome instrument of control," the philosopher wrote in "Ethics and Modern Thought," an essay included in the

Nobel Prize collection *Rudolf Eucken, Anatole France, John Galsworthy*. "But such times, however, brilliant on the surface, cannot resist inner decay and hollowness, till at last they become unendurable. Then, if there is a return to morality, it is superior to, and triumphant over, all other interests." The philosopher suggested that it was the moral call of Christianity, which he felt was superior to the more powerful culture of Rome, that enabled Christianity to triumph over the pagan culture of ancient times. Similarly, it was the moral imperatives of the Reformation that allowed its culture to survive "while the soft and beautiful Renaissance perished because it lacked morality." "Look where we will," Eucken concluded, "we see that the moral task, if fully and clearly grasped, is stronger than anything else."

One of the implications of Eucken's statement is that morality and ethicality are based on human action, not on historical imperatives or on natural forces that dictate the environment and human response to it. Only through the lens of human experience—especially personal human experience—can we capture some idea of the supernatural reality revealed through religion. "Exhilaration, courage, and firm belief can arise only from such an acknowledgment of a binding necessity, not from a hankering after remote and alien goals," the philosopher wrote in his Nobel lecture, "but from a belief in life as it is active within us and makes us participate inwardly in the large context of reality." "Eucken's appeal to experience means something more than mere observation and analysis—it requires sympathy and active effort in the present, and a broad historical outlook on the past," said Mellone. "Our present experience is in part, but non the less really, *made by ourselves*; and this is above all true of moral and spiritual experience. Hence—he says in effect—if you want to believe in God, you must create much of the evidence for yourself."

Final Years

Eucken's faith in the power of action to shape moral and spiritual experience took a severe blow during the First World War (1914–1918). Although he was somewhat international in his outlook—his essay on "Ethics and Modern Thought," reprinted in the collection of works by Nobel laureates *Rudolf Eucken, Anatole France, John Galsworthy*, called upon Americans to develop "such moral strength as will successfully overcome all conflicts and lead to splendid results, for the benefit not only of the American nation, but of all mankind"—he also had a strong tendency toward ethnocentricity. While the war was still going on he published a series of pamphlets designed to promote the status of German thought and, in at least one case, he signed a declaration that denigrated the work of the French philosopher Henri Bergson. During World War I and immediately afterward he continued to produce writings that asserted German leadership in philosophy and spiritual disciplines. In the second edition to *Mensch und Welt*, published just after the war in 1919, "he deplore[d] 'the tremendous catastrophe that has befallen the German people,' a catastrophe 'the like of which no one expected and the history of the world has hardly ever seen,'" wrote Cuvillier, "and he declare[d] that the responsibility for it does not lie with one nation, but 'involves all mankind.'"

Despite his nationalistic tendencies, Cuvillier stated, "Eucken undeniably made a major contribution to modern philosophy, fully justifying the award of the Nobel Prize in 1908." His thought helped link religious traditions, if not organized religion, with the ideology of the developing twentieth century. "To Eucken," Cuvillier concluded, "the Church is only a means of achieving the kingdom of God. It is even possible, he maintains, to be deeply religious without belonging to any formally organized religion; the main thing is religion as a personal experience."

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Carly Fiorina

Carly Fiorina (born 1954), chief executive officer of Hewlett-Packard Company (HP) before its board fired her early in 2005 amid a power struggle, was one of only three women to head a Fortune 500 company. She drew praise for her streamlining and cost-cutting at HP, and was criticized for some controversial business decisions, most notably a 2002 merger with Compaq Computer Corporation. Fiorina had been ranked number one on *Fortune* magazine's list of the 50 most powerful women in business in the United States six times.

Fiorina was born Cara Carleton Sneed on September 6, 1954, in Austin, Texas. Her father, Joseph Sneed, was a law professor who also served as a federal appeals judge and a deputy attorney general under President Richard Nixon; her mother, Madeline Sneed, was an abstract artist. Fiorina was named for several men on her father's side of the family named Carleton who had died in the Civil War. Fiorina's parents and other relatives decided that the boys named in their honor would be called Carleton, the girls Cara Carleton. Fiorina was raised primarily in the San Francisco Bay Area, although the family also lived in North Carolina, Texas, Connecticut, and New York, as well as Ghana and England, due to her father's career. Fiorina attended five high schools on three continents, influencing her ability to thrive in new situations, according to a 2002 interview in *Fortune*. "I learned that people are fundamen-

tally the same wherever you go," she said. "Connecting, and always being the outsider, which I was, is about adapting."

Launched Lucent Technologies

After graduating from high school, Fiorina attended Stanford University in Palo Alto, California, where Hewlett-Packard is based. While a student there, she kept the books and answered phones at a hair salon and, coincidentally, worked for a time in HP's shipping department. Following her graduation from Stanford in 1976, she entered law school at the University of California, Los Angeles, but dropped out after only one semester. She worked a series of jobs over the next several years, including teaching English in Bologna, Italy. She became interested in business while working as a receptionist at a brokerage firm in New York, and enrolled in graduate school at the University of Maryland, College Park, where she received a master's degree in marketing.

Following graduate school, Fiorina entered a management training program at AT&T and stayed with the company after she finished it. Her duties there included overseeing a portion of the company's government contracts. Fiorina became involved in the sale of \$25 billion in telecommunications equipment to the United States General Services Administration, establishing herself in handling large deals. Fiorina was promoted several times and became an executive in the network systems division, which handled the manufacturing of telephone equipment. She helped set up joint ventures with Asian companies and by 1990 became the first woman to be appointed an officer in the division. She married fellow AT&T executive Frank Fiorina, who is now retired, in 1985, and earned a master's degree in business from the Sloan School of Management at



the Massachusetts Institute of Technology. Fiorina helped raise her husband's children from another marriage; she was previously married as well.

By 1991, Fiorina had been named vice-president of network systems, and by 1995 she was running its North American sales division. In 1995, she headed AT&T's creation of a spinoff company, dictating strategy, managing the initial public offering, and developing a new name and corporate image. That company became Lucent Technologies, and Fiorina headed its global services provider division, which provided networking equipment to telecommunications companies and internet service providers. She became president of global services in 1998, and the division achieved \$19 billion in revenues that year. Lucent became a well-known name in the field of telecommunications equipment manufacturing, and Fiorina was largely credited with the company's success. In 1998, she was named number one on *Fortune* magazine's inaugural list of the 50 most powerful women in American business, a ranking she would maintain annually until 2004. Fiorina bristled at the designation, according to a quote in a 2002 issue of *Fortune*. "Business shouldn't be like sports, separating the men from the women," she said.

Chosen to Head HP

In 1999, following an intensive search that involved lengthy interviews and a 900-question psychological test, Fiorina was hired as the chief executive officer of the computer and imaging company Hewlett-Packard, becoming

the first person from outside the company to take this position. Fiorina took on a bureaucracy-laden company whose corporate culture reflected the paternalistic vision of William Hewlett and David Packard, who founded the company in a Palo Alto garage in 1939. "People were so busy building consensus that things didn't get done," Quentin Hardy wrote in a 1999 issue of *Forbes*. "Under the David Packard approach, new product lines split off into autonomous units, and scores of disparate operations populated the four main businesses—ink-jet printers, laser printers, servers, and PCs [personal computers]. HP wound up with multiple product logos and a hundred different brand names, such as OfficeJet, Pavilion, and Vectra. It ran a thousand different intranet training sites, 40 internal help desks and 34 unlinked customer databases."

Fiorina took a hard-edged approach to change, intimating that layoffs were eminent soon after taking charge. Responding to a rumor that up to 25 percent of HP staff might be dismissed, Fiorina responded, according to *Forbes* in 1999, "I'm not sure about that, but if one-quarter of the people in HP don't want to make the journey, or can't take the pace, that's the way it has to be." By 2001, Fiorina planned to lay off 3,000 managers and had replaced 30 percent of the company's highest-ranking employees. "People should depart with dignity, but don't confuse that with the departure being an inappropriate choice," she said, as quoted in a 2001 *Forbes* edition. She also issued an ultimatum to HP sales staff: if they could not produce, they, too, should leave. Fiorina tended to operations and sales as well. She consolidated several disparate units and masterminded a unified corporate identity, under a new, simplified "HP" logo. She negotiated exclusive purchasing agreements with Ford Motor Company and Delta Airlines. Later major clients included General Electric, the Walt Disney Company, and the United States Department of Homeland Security. Fiorina's charge-ahead tactics upset many on her team, however; *Forbes* in 2001 reported that a survey of 8,000 employees revealed widespread dissatisfaction, citing poor communication and inefficient implementation of changes.

In 2000, Fiorina attempted a buyout of the 31,000-person consulting firm Pricewaterhouse Coopers, in an effort to boost HP's computer consulting arm. The deal fell through, however, after HP tried to lower its original \$17.5 billion offer. "So instead of being a leading-edge services provider, this division still gets half its revenue from traditional product support, like fixing broken disk drives," Eric Nee wrote in *Fortune*. "Fiorina still hopes to build HP's rapidly growing consulting and outsourcing services . . . But without a major acquisition, HP will need to slog on for years before it can mount a serious challenge to IBM, the market leader."

Oversaw Compaq Merger

Fiorina made an even more controversial move in 2001, when she announced HP's plans to acquire Compaq. The sons of the company's founders, who sat on the company's board, opposed the \$19 billion purchase but it narrowly passed, with 51 percent of the company's

shareholders voting in favor of the deal. Walter Hewlett, son of founder William Hewlett, unsuccessfully sued Fiorina and HP, alleging manipulation in the vote.

While the merger signaled a victory for Fiorina, HP's performance in the wake of the deal was erratic. "HP shares are worth less today than on the day before the merger was announced or on the day it closed," the *Economist* said in 2004. "A consensus has emerged in the industry that the new HP, the tech industry's most sprawling conglomerate, has lost its focus and is being squeezed between two formidable rivals with much clearer business models, Dell and IBM." But even Fiorina's detractors would have trouble denying her work ethic, however. According to a 2002 issue of *Fortune*, her workdays typically began at 4:30 a.m. and ended at 10 p.m.

Ousted by HP's Board

The company doubled sales over five years, but its traditional printing business had still accounted for about 80 percent of the company's operating profits, mostly from selling replacement ink cartridges. Fiorina and HP's board, meanwhile, continued to battle over the direction of the company. "Several Wall Street analysts have called on HP to spin off its highly profitable printing business or sell its PC unit, arguing that the company was being squeezed between IBM's high-end services strategy and Dell's low-cost PC manufacturing," Scott Morrison wrote in the *Financial Times*.

On February 9, 2005, Hewlett-Packard's board fired her. Fiorina, Morrison wrote, "had drawn criticism for what was seen as an imperious leadership style." While she assembled a capable leadership team that was marketed better, according to Cliff Edwards of *BusinessWeek*, Fiorina had difficulty getting top executives to work together. "While I regret the board and I have differences about how to execute HP's strategy, I respect their decision," Fiorina said in a statement widely published in the media. She received a severance package estimated at \$21 million.

In rise and fall, Fiorina made headlines. "If Carly Fiorina hadn't come along, the media would almost have had to invent her," Bruce Horovitz wrote in *USA Today*. "For years, the media and Fiorina danced a celebratory dance." That Fiorina was a female in the trendy, male-oriented, high-tech business, combined with her own public-relations savvy, intensified the media's fascination with her, Horovitz added.

Women executives saw one of their own in Fiorina. "She can go out and tell the story of what it's like. We need to see other women in positions of success," Delia Clark, owner of Baroness Coffee in Denver, said at a conference of female business owners in that city, according to Kimberly S. Johnson in the *Denver Post*. "CEOs climbing the ladder is one thing; surviving is another."

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Kirsten Flagstad

When music lovers imagine a female opera singer of the Teutonic sort, they may imagine a performer like Norwegian soprano Kirsten Flagstad (1895-1962), who towered above other vocalists attempting the punishing soprano leading roles in the music dramas of German composer Richard Wagner. Following her debut at New York's Metropolitan Opera in 1935, Flagstad dominated the stage there until the outbreak of World War II, and for generations afterward, every soprano who has sung Wagner since has been measured against listeners' memories of Flagstad. The singer's voice was large, elegant, and rather uncannily reliable—in short, it was a powerhouse, making Flagstad a vocal talent that comes along perhaps once in a century.

Flagstad was a native of Hamar, Norway, and she was raised in a musical family where her mother, Maja, gave her voice lessons. Showing talent, Flagstad moved on to study in Christiania (now Oslo), Norway with Ellen Schytte-Jacobsen, a friend of her mother's. Later she worked with bass Albert Westwang, who assigned her passages from Wagner although that kind of music was the farthest thing from Flagstad's mind at the time. While she was still a student, the 18-year-old Flagstad impressed audiences to such a degree that she won a role on Norway's premiere stage, the National Theater in Oslo, in the hyper-realist opera *Tiefland*, by Eugen d'Albert.

While *Tiefland* was written in German, Flagstad sang it in a Norwegian translation; in the days before theater supertitles, operas were frequently translated into other languages for performance. For the first part of her career,



Flagstad's singing bore little resemblance to that for which she later became famous. She sang mostly in Norwegian, and instead of the large Wagnerian roles she favored lighter material such as the operas of Mozart, operetta, and even popular revues. In 1919 she married a salesman, Sigurd Hall, and a year later the couple had a daughter, Else. Her marriage to Hall dissolved in 1928, and Flagstad was soon married again, this time to a lumber executive named Henry Johansen. Perhaps unaware at the time of her aptitude for the Wagnerian repertory, Flagstad prematurely announced her retirement from singing.

For much of her subsequent career, Flagstad struggled privately with the conflict between art and family. The stage won out at first, attracting her once again four months after her second marriage as she agreed to perform with Norway's Philharmonic Society Orchestra. Soon she took on the substantial role of Aïda in Verdi's opera of the same name. World War II and its aftermath would bring this central conflict in Flagstad's life dramatically to a head.

Postponed Heavier Roles

Flagstad's decision to stick with lighter roles, many opera experts felt, was a wise one that prolonged her career. Many sopranos rush into Wagner's extreme music before they are ready, and consequently they burn out early. Wagnerian operas are huge spectacles; often set in the world of Germanic or Norse mythology, performances of these works sometimes last four or five hours. Flagstad had memorized the role of Brünnhilde in Wagner's *Die Walküre* (The

Valkyries) many years before, but she held back from performing it. Nearly 20 years after her debut, with a few roles in shorter Wagnerian operas under her belt, Flagstad felt she was ready to take on the massive role of Isolde in *Tristan und Isolde* for the first time. She appeared in the opera, singing in German, at Oslo's National Theater on June 29, 1932. Fellow Scandinavian soprano Ellen Gulbrandson, who had sung regularly at the Bayreuth theater operated by Wagner's family in the German state of Bavaria, happened to be in attendance and recommended Flagstad to the curators of the great Wagnerian shrine.

Flagstad excelled in small parts at Bayreuth in 1933 and 1934, and she was thrilled by the new environment in which she found herself. "Everything I saw and heard fascinated me and increased my interest in Wagner and his operas," she was quoted as saying by Howard Vogt in his biography *Flagstad: Singer of the Century*. "A whole new world was opening up for me." Flagstad's performances also caught the attention of the management of America's great operatic theater, the Metropolitan Opera House in New York. They invited her to audition, and although she was convinced she had failed when her audition was cut off midway through, she was invited to appear.

Flagstad's debut at the Met, as Sieglinde in Wagner's *Die Walküre* on the afternoon of February 2, 1935, was not planned as a special event. Flagstad was virtually unknown in the United States at the time, and the Saturday afternoon slot was usually reserved for lesser-known singers while the top stars performed in the evening. The performance was, however, broadcast on the Met's weekly syndicated radio program, and the first inkling of the deluge of critical praise to come was given when intermission host and former Met star Geraldine Farrar discarded her prepared notes, overwhelmed by what she had just heard, and breathlessly announced that a new star had just been born.

That was just the beginning, as a unanimous chorus of New York music critics began to sing Flagstad's praises. The singer herself, according to Vogt, recalled the experience fondly, saying "I'll never forget the day when I leaped from complete obscurity to world fame, for I actually became world-famous with my Metropolitan debut." Her triumph was amplified by radio. As the other singers began to congratulate her even during the first intermission, Flagstad was asked to guess the size of the radio audience and responded with an estimate of a hundred thousand, thinking that even that figure was too high. She was informed that the actual figure was closer to ten million.

No Slump in Sophomore Performance

Flagstad fever spread quickly in the four days between Flagstad's first performance, as Sieglinde, and her second appearance, as Isolde in *Tristan und Isolde*. Flagstad was nervous, afraid that she would not be able to live up to the praise that had been heaped upon her, but the impression she made for her second Met audience was perhaps even stronger than that of her debut. Her future performances sold out as soon as they went on sale, and for much of the late 1930s Flagstad—often working in tandem with another Scandinavian singer, Danish tenor Lauritz Melchior—ruled

the Met stage. Her success was not confined to the United States, as she appeared at London's Covent Garden and other top European houses, with audiences and critics responding as ecstatically as they had in New York.

Throughout her career Flagstad retained a special affection for the United States and the enthusiastic audiences she found there not only in New York, but on her frequent operatic and recital tours across the country. She formed several lasting friendships in America, and her daughter Else eventually lived there. Flagstad, although she made clear that she had no ambitions toward movie stardom, even appeared in a film musical revue, *The Big Broadcast of 1938*, singing Brünnhilde's "Battle Cry" sequence from the second act of *Die Walküre*.

Her voice, rarely rivaled for sheer beauty and power, was notable for its consistency. Over one memorable three-day stretch in 1937, Flagstad sang three difficult Wagnerian roles on three successive days, inspiring *New York Times* critic Harold C. Schonberg to remark that "the durability of her voice was fantastic." The consistency of her voice was matched by consistency of temperament; Flagstad was not a typical diva, but was generally cheerful in her encounters with the public as well as with fellow performers and opera company managers. She preferred to spend free time with family and friends.

Flagstad's ties to North America were not strong enough to keep the singer from returning to her homeland when war broke out in Europe. She reacted with shock when she heard that Germany had invaded Norway and Denmark on February 9, 1940. Against the advice of her American friends, she finished her contracted U.S. engagements and returned to Norway in 1941 to be with Johansen. The decision was a fateful one, for Johansen was alleged to have placed his lumber business at the disposal of the occupying German troops. After the end of the war, he was arrested by Norwegian police and charged as a Nazi collaborator.

Reputation Suffered from Husband's Activities

Her husband's postwar difficulties posed major problems for Flagstad, who maintained that she herself had no sympathy for Germany's fascist regime. Although she could point to the fact that during the war she had appeared in concert only in the neutral countries of Switzerland and Sweden, and never in Germany, these explanations did not satisfy some of the musicians with whom Flagstad worked. Other colleagues, including a group of Norwegian artists, took out an advertisement in Oslo's *Aftenposten* newspaper affirming their support for Flagstad's disavowal of Naziism.

American public opinion was split down the middle. When Flagstad returned to the United States for a 1947 tour, veterans' groups mounted demonstrations against her and carried picket signs that, according to the *Los Angeles Times*, read "Flagstad preferred a Nazi regime—Don't play second fiddle—Stay out!" However, opera lovers, many of whom were aware of Flagstad's response to the criticisms leveled against her, were enthusiastic about the chance to hear the vocalist once again. An audience in New York's

Carnegie Hall, the first place she performed after her return to the United States, greeted her with shouts of "Welcome!" In contrast, a particularly ugly incident took place at Philadelphia's Academy of Music, where Flagstad was pelted with stink bombs and rotting vegetables. "You sure have guts, lady!," a Philadelphia policeman providing security told her, as quoted by Vogt, impressed with her refusal to back down. "Thank you, officer," Flagstad replied. "It must be my Viking blood."

Ultimately, the talented Flagstad outlasted the controversy, although Harold C. Schonberg later reported in the *New York Times* that she had, in fact, met Hitler once. "And he had the most beautiful blue eyes," she told Schonberg. In a conciliatory gesture, in 1948 she performed several benefit concerts for the United Jewish Appeal. By the early 1950s, as Flagstad began to say her farewells to performing, all was forgotten. She closed out her operatic career in 1953 with a performance as Dido in Henry Purcell's opera *Dido and Aeneas*, although she continued to give occasional song recitals after that.

Flagstad's career, most of it taking place prior to the era of LP albums, is not well documented on recordings. She did, however, make one famous recording of *Tristan und Isolde* under German conductor Wilhelm Furtwängler. After her retirement, she returned to Norway and entered the field of music administration, becoming director of the Norwegian Opera in Oslo in 1958. In 1960 she began to suffer the effects of a bone disease that initially infected her hip. She died in Oslo on December 7, 1962.

"That voice! How can one describe it?" wrote Schonberg in his *New York Times* obituary of Flagstad. "It was enormous, but did not sound enormous because it was never pushed or out of placement. It had a rather cool silvery quality, and was handled instrumentally, almost as though a huge violin was emitting legato phrases." While veteran opera lovers, citing such performers as Enrico Caruso, are forever proclaiming a past golden age that will never be repeated, in the case of Flagstad and her mastery of Wagnerian opera, they may indeed be correct.

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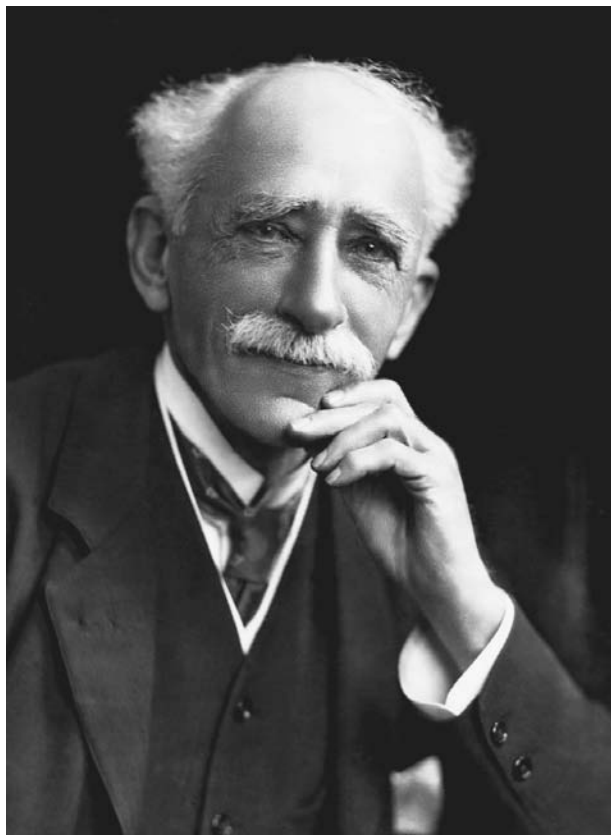
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John Ambrose Fleming

The work of British scientist John Ambrose Fleming (1849-1945) in inventing the thermionic valve or vacuum tube, arguably laid the basis for modern electronics. The so-called Fleming valve was the first electronic tube device, and was used to detect high-



frequency wireless signals. Fleming also made other important contributions to the practical applications of electricity, further contributing to his field through his work as a noted educator and author.

Fleming was born on November 29, 1849, in Lancaster, England. He was the eldest of seven children born to James Fleming, a Congregational minister, and his wife, the daughter of John Bazley White, a trailblazer in Portland cement manufacturing. In 1854, Fleming's father took a post at the Kentish Town Congregational Chapel and moved the family to North London.

Showed Early Aptitude for Learning

Most of Fleming's initial education was at the University College School in London's West End. A solitary lad, he displayed an early aptness for the scientific and technical. He was very good at geometrical drawing, and by the age of 11 had organized his own workshop, in which he built model engines and ships. Although he performed poorly in Latin, Fleming stood out in mathematics sufficiently to be accepted to London's University College in 1867.

While studying for his undergraduate degree in physics and math, Fleming's financial circumstances made it necessary for him to take a job. He first tried working for a Dublin ship building company, but swiftly grew tired of tracing drawings. Soon, he left that position for a post as a clerk for a firm on the London Stock Exchange. Fleming held his clerk

position for two years, studying in the evenings, before gaining his B.S. degree and ranking in the top two in his class in 1870.

Although financial concerns forced Fleming to periodically interrupt his education with the goal of earning money, he nonetheless persevered. After graduating from University College, he spent a year and a half accumulating funds as the science master at Rossall School before entering the Royal College of Chemistry, an institution that would later merge with the Royal School of Mines to form the Royal College of Science. There, he studied advanced chemistry with the distinguished chemist and co-discoverer of helium, Sir Edward Frankland (1825-1899). In 1874, Fleming's financial situation again demanded that he take a teaching position, so he signed on as a science master at Cheltenham College. That same year, he presented the very first scientific paper to the newly formed Physical Society of London. His subject was the contact theory of the galvanic cell.

During his studies, Fleming became intrigued by the work of eminent Scottish physicist James Clerk Maxwell (1831-1879), who was considered to be an expert in the behavior of electricity and magnetism. In 1877, Fleming enrolled at St. John's College, Cambridge, in order to study under Maxwell. He devoted himself to the program, eschewing most social contact, and finally received his Doctor of Science degree in 1880, a year after Maxwell's untimely death from cancer.

Educational Innovations and Early Consulting

After receiving his doctorate, Fleming was elected a fellow of St. John's and briefly taught math and physics at what is now Nottingham University. In 1881, he became a consultant for the Edison Telephone and Electric Light Companies in London. He served in that position, even traveling to the Edison Laboratories in the United States, for the next ten years. Fleming's tremendous practical knowledge was also employed by many British towns and cities then developing municipal lighting systems, as well as by such new electric companies as the Swan Lamp Factory and the London National Company. In these consulting capacities, Fleming contributed greatly to the development of electrical generator stations and distribution networks, and was the principal innovator behind the large-bulb incandescent lamp, which used an aged filament as its light source.

Concurrent to his consulting work, Fleming was also pioneering in the field of education. In 1885, he established England's first university department of electrical engineering at his alma mater, University College, London. As professor and chair of the department for the next four decades, he had the freedom to conduct his research while maintaining a lecture schedule. Fleming was also responsible for new teaching methods, such as incorporating experimentation and laboratory work into the classroom setting. Additionally, he devised the "right-hand rule," which provides students, even today, with a simple way to understand the directional relationships between the current, the magnetic field, and the resulting electromotive force. Fleming

enjoyed teaching immensely, and was quite popular among his students, despite a tendency to lecture at breakneck speed that made taking notes a challenge. He and the students of UCL derived both pleasure and edification from a mutually beneficial relationship until Fleming's retirement in 1926.

Investigated Edison Effect

In 1899, Fleming was hired to be the scientific adviser to the Marconi Wireless Telegraph Company. The company was particularly interested in achieving greater distances in the transmission of wireless signals and Fleming became entranced by the puzzle as well. He helped design the Poldhu Power Station in Cornwall, England, the largest station in the country, and built much of the equipment that would help that facility make history. Poldu achieved fame in 1901, when it made the first successful transatlantic radio transmission. Although the groundbreaking transmission consisted of the Morse Code letter S—dot, dot, dot—Fleming inexplicably preferred the letter V—dot, dot, dot, dash—and conducted all his transmitter experiments using it. Indeed, he often became so absorbed in his work that he could be heard unconsciously humming or whistling the letter under his breath.

Fleming realized that the main impediment to further improvements in the development of radio signals was the inability to effectively detect the signals themselves, especially at higher frequencies. Crystal rectifiers could be used to convert alternating current into direct current in order to achieve amplification of weak radio waves, but were only efficient at lower frequencies. As he cast about for ideas about how to solve the problem, Fleming had an inspiration. He recalled an 1883 discovery by American scientist Thomas Alva Edison, one that Fleming had also investigated himself over the years, but that no one had found a particular use for. Known as the Edison Effect, the phenomenon was briefly explained by a contributor to the IEEE History Center Web site: "When he [Edison] introduced an extra electrode into the [incandescent] bulb, he realized that, even though the electrode wasn't part of the bulb's circuit, it could carry a current when it was of a positive potential relative to the filament. This so-called Edison Effect was later interpreted to be a flow of electrons from the hot filament to the extra electrode." Because electrons had been discovered in 1896 by Joseph J. Thompson (1856-1940), the Edison Effect showed more potential when Fleming took another look at it in 1904. He saw that a tube, or cylinder, could accomplish the work of crystal rectifiers more effectively.

Specifically, Fleming used a metal cylinder surrounding a filament, and a high vacuum. He then constructed a diode by attaching the cylinder plate and the filament through a second current circuit, using a battery to increase the electron flow and permitting the current to flow in only one direction. Able to detect high-frequency radio waves, this filament and plate apparatus was connected to an antenna circuit through which Fleming applied fluctuating voltages generated by radio signals. The changing voltages caused the plate current to vary in strength, creating

changes that could be registered by a receiving apparatus. In essence, Fleming created a tube that controlled the flow of electricity in the same way that a fluid valve worked. He patented the device on November 16, 1904.

The Fleming Valve

Fleming initially called his invention the oscillation valve, but it eventually became known by such alternate names as the Fleming valve, vacuum tube, and thermionic valve. While its immediate impact was felt, the invention proved much more important as a foundation for the field of electronics overall. One indication of its huge impact was the introduction of the Audion vacuum tube by American engineer Lee DeForest in 1906. DeForest took Fleming's idea and added a third electrode, which was called a grid because of the way in which it was constructed. The device caused a great uproar in the scientific community, as many saw it as an infringement on Fleming's invention. Fleming's own suit for patent infringement as to the Audion tube's thermionic technology failed. Nonetheless, his mark on the world was firmly in place.

The ramifications of the Fleming valve were myriad and far-reaching. It was a key component of radios for nearly three decades, until it was replaced by the transistor, and was integral to the development of television, telephones, and even early computers. Just as he had inaugurated the department of electrical engineering at University College, London, Fleming also established the basis for the field of electronics itself. As Orrin E. Dunlap, Jr., quoted Fleming as modestly commenting in *Radio's One Hundred Men of Science*, "The little things of today may develop into the great things of tomorrow."

A Full Retirement

Although Fleming's later years were marred by increasing deafness, he continued to delight in his many interests and hobbies. He was an early supporter of the nascent television industry, becoming president of the Television Society of London even after his retirement from University College, London in 1926. He kept current with his field, addressing the Physical Society of London for the last time in his late eighties. Fleming continued writing, too, adding *Memories of a Scientific Life* to his existing portfolio of 19 books. Mountain climbing, watercolor painting, and photography were among his other joys. A devout Christian, his preaching skills were such that he was once asked to deliver a sermon at the vaunted St. Martin's in the Fields in central London. Fleming was also irrepressible in more personal matters, as he ceased being a longtime widower—his first wife died in 1917—at the age of 84 with his marriage to Olive Franks in 1933.

Fleming's awards and honors were, naturally, many. Among them were the highest distinction of the Royal Society of Arts, he was the recipient of the Gold Albert Medal in 1921, the Institution of Electrical Engineers' Faraday Medal in 1928, and the Institute of Radio Engineers' Gold Medal in 1933. He was knighted in 1929. Fleming died on April 18, 1945, at the age of 95, in Sidmouth, England.

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Tom Ford

With his endless supply of creativity, American fashion designer Tom Ford (born 1961) transformed the Gucci label from a nearly bankrupt maker of leather goods into a flourishing fashion powerhouse. Ford took over as Gucci's creative director in 1994 and for the next decade, churned out high-voltage collections of sexy, yet sophisticated, clothes that were snatched up by women around the globe. "He makes women feel confident and sexy," actress Mischa Barton told *People* magazine's Jennifer Wulff in summing up the Ford phenomenon.

Inspired by Grandmother's Over-the-Top Persona

Ford was born August 27, 1961, in Austin, Texas. Growing up, Ford spent a lot of time at his grandparents' dusty ranch in Brownwood, Texas. From the beginning, his parents, both real estate agents, gave him free reign to explore his interests. "If I wanted art lessons, they found paint and a teacher," Ford told *Texas Monthly's* Anne Dingus. "I was always very visual, always interested in design. I don't mean that I sat around at age five sketching clothes. But if my parents went out to dinner and left me alone, I would rearrange all the living room furniture before they came back home." He recruited his little sister to help him.

During Ford's teenage years, the family relocated to Santa Fe, New Mexico, where his grandmother lived. The move was good for Ford, who felt more at ease in fun-loving Santa Fe than in the Texas ranchlands. "Growing up in Texas was really oppressive for me," Ford told Sara Gay Forden, author of *The House of Gucci*. "If you're not white and Protestant and do certain things, it can be pretty rough, especially if you're a boy and don't want to play football and chew tobacco and get drunk all the time."



During his years in Santa Fe, Ford found an ally in his paternal grandmother named Ruth. The two were virtually inseparable. Grandma Ruth was a lively, larger-than-life lady. She wore big hats, big hair, fake eyelashes and huge papier-mâché earrings. "She was the kind of person who used to say, 'Ooooh, you like that honey? Well, go ahead and get ten of them,'" Ford told *House of Gucci* author Forden. "She was all about excess and openness and her life was much more glamorous than my parents' life—she just wanted to have fun!"

One of the most valuable lessons Ford learned during childhood was the importance of expressing yourself. It was a mandate his grandmother lived out daily. Speaking to *Texas Monthly's* Dingus, Ford was the first to admit that his grandmother's sense of style left an indelible mark on him. "The images of beauty you get in your childhood stick with you for life, and so there's a certain flashiness at Gucci," Ford said after he had made it big.

Ford attended an elite Santa Fe prep school and developed a taste for Gucci loafers, blue blazers and white button-down shirts. As a teen, Ford was intrigued by fashion designer Calvin Klein. Ford bought Calvin Klein sheets for his bed and pored over magazines that featured the stylish young designer, one of the first in the fashion industry to achieve movie-star status.

Starred in Commercials

After high school, Ford made a beeline for New York City and enrolled at New York University (NYU). One night,

he went to a party and pop artist Andy Warhol showed up. Ford followed Warhol and the other partygoers to New York's famed Studio 54 nightclub. Ford began frequenting the nightclub and skipping classes to catch up on his sleep. He dropped out of NYU in 1980, after just one year.

Next, Ford moved to Los Angeles, California, where his boyish good looks and piercing dark eyes landed him plenty of work in commercials. At one time, Ford had 12 commercials on the air simultaneously. Ford was content in this line of work until one day, during the middle of filming a commercial, he found his mind wandering. Ford began to scrutinize everything about the shoot, thinking he could direct it better. He looked over the set—was there a better way to arrange it? At that moment, Ford realized he did not want to spend his life taking directions from others; he wanted to be the one in charge.

After this epiphany, Ford went back to New York City to study architecture at Parsons School of Design. Partway through his studies, Ford transferred to the school's Paris campus and landed an internship at the French fashion house Chloë. Ford found the fashion world energizing and decided architecture was not for him. It was too late, however, to switch majors without starting over, so Ford reluctantly completed his architecture degree, graduating in 1986. Undaunted by his lack of a proper degree, Ford sketched himself a fashion portfolio and sought work. During his job search, Ford was low-key about which department he had graduated from.

Entered Fashion World

Ford had a tough time breaking into the fashion field. No one would hire him. Speaking to *House of Gucci* author Forden, Ford summed up his determination this way: "When I want something I'm going to get it. I had decided I was going to be a fashion designer and one of those people was going to hire me!"

Ford pestered designers daily until finally, New York-based contemporary sportswear designer Cathy Hardwick agreed to meet with him. Ford's portfolio more than impressed her. According to the *Dallas Morning News'* Tammy Theis, Hardwick was stunned. "What I saw was heaven. He had such a fantastic presence, a beautiful face and elegant hands. I hired him 10 minutes later!"

Ford helped Hardwick design her women's ready-to-wear collection. During a photo shoot one day, Ford crossed paths with fashion editor Richard Buckley. By November 1986, the two men were dating and on New Year's Eve, they moved in together. While Ford has never hidden his sexuality, he has never dwelled on it either and prefers not to be labeled. When asked about his sexuality, Ford told the *Advocate's* Brendan Lemon, "I'm certainly gay at this particular moment in my life." At the time Ford made the remark, he had been living with Buckley for more than a decade.

In 1988, Ford joined Perry Ellis. A year later, Buckley was diagnosed with cancer and given a 35 percent chance of survival. After a series of treatments and surgeries, Buckley pulled through and the two decided to move to Europe for a change of pace. Buckley used his fashion

connections to get Ford interviews with designers Donatella Versace and Carla Fendi. Ford also met with a representative from Giorgio Armani, but no one would hire him. Finally, Gucci creative director Dawn Mello agreed to give Ford a trial project. Mello quickly spotted Ford's potential and offered him a permanent job with Gucci in Milan. Buckley found work as the European editor of *Mirabella*.

Revived the Gucci Name

Ford joined Gucci in 1990, about the same time the company was trying to break into the mainstream apparel market. At the time, Gucci was best-known for its horse-bit loafers and leather handbags with the double-G Gucci logo, both of which had lost their popularity. When Ford came on board, the company itself was a wreck and nearly bankrupt due to family power struggles and scandals. Soon, he was design director. He replaced Gucci's stiff loafers with supple suede moccasins. The out-of-date wallets were replaced with bamboo-handled satin bags. Ford retooled Gucci's products, making them sleeker and sexier. The transformation had begun.

By 1994, Ford was creative director. His 1995 collection was a smashing success. Ford hit his stride with a 1970s-inspired collection of low-cut velvet hip-huggers, feather-and-bead adorned denim jeans and form-revealing satin shirts in siren red and hot pink. According to Forden's book, one *Harper's Bazaar* writer critiqued the runway collection by saying, "The effortless sexuality of it all had a chill factor that just froze the audience to their seats."

Soon, Hollywood's biggest stars were sporting the Gucci look. At the 1995 MTV Music Video Awards, Madonna walked onstage wearing a Ford silk blouse and low-rider pants. Gwyneth Paltrow, Kate Winslet and Julianne Moore followed suit. Ford's fashions had rejuvenated the Gucci name. In the first six months of 1995, sales jumped 87.1 percent compared to sales during the first half of 1994. Sales topped \$500 million by year's end and Ford imitations showed up at malls all across the United States.

For the next decade, Ford set just about every new fashion trend and succeeded in resuscitating the Gucci name. He brought back low-slung waists in 1996 and patent leather in 1997. Ford also acquainted the world with killer heels, slinky jersey dresses and form-fitting shirts. At one point, Ford was single-handedly designing 11 of the company's product lines, including men's and women's sportswear, evening clothes, home furnishings, footwear, bags and accessories, luggage and gifts. Ford slept only a few hours each night, keeping a notepad at his bedside so he could jot down ideas if he was inspired during his sleep. The demands were grueling, but Ford loved the control. Besides working on the design end, Ford also took an interest in the company's ad campaigns and store displays. He even insisted on approving the color of the cellophane wrapped around the fragrance boxes.

Ford also picked his own models because he was interested in the image Gucci portrayed. Jon Tutolo, of Trump Model Management, told the *Dallas Morning News'* writer Theis that Ford used more ethnic models than anyone

else—and they all loved to work with him. “He really has a worldly vision of beauty and what’s exotic and what’s sexy. It’s funny, the girls, even though they know he’s gay, they love to flirt with him. They think he’s very sexy.”

Though Ford’s fashions were a high-flying success, the beauty of his genius is that he never really invented anything new. Ford simply had a knack for taking an idea of the past and re-creating it with a modern twist in such a way that it stirred up a connection with consumers. Mostly, Ford relied on films for inspiration. If a film captured his attention, he would watch it over and over again, trying to figure out the mood so he could capture it in a design. According to Ford’s book, Ford would watch the film, asking himself questions like, *Who is the girl wearing this outfit? What does she do? Where is she going?*

Ford also traveled extensively, hoping to spot the next new trend. He sent his staff to flea markets around the world. Speaking to Theis, of the *Dallas Morning News*, Ford summed up his approach this way: “All you can do is saturate yourself in modern culture so that you get bored before everybody else. And hope that you can sense what they’ll want to buy next, before they know they’re bored with what they have now.”

In 1999, Gucci purchased Yves Saint Laurent Rive Gauche (YSL) and in 2000, Ford became creative director at YSL, too. In 2001, Ford made a splash with a new YSL purple peasant blouse. After this blouse came out, Ford realized how desperate people were for his designs. Speaking to *New York Times Magazine* writer Lynn Hirschberg, Ford described his astonishment this way: “On Sept. 11, 2001, I was in New York and the YSL store was supposed to open. On the day the planes went into the twin towers, we received 42 calls from customers looking for the purple peasant blouse. The World Trade Center is going down, and women are calling a store for a blouse. The power of fashion can be a scary thing.”

Left Fashion World Behind

In the fall of 2003, after a series of failed contract negotiations with Gucci’s parent company, it was announced that Ford would leave the company the next spring. On December 4, sales at Gucci’s U.S. stores hit an all-time high of nearly \$4 million in one day as consumers rushed to snatch up Ford’s last Gucci fashions.

Ford left Gucci at the end of April 2004 and said he was interested in directing films. He read many scripts but did not like any of them, so he decided to write his own. Ford told *People* that the script he is writing is more about romance than fashion or sex, which is what most people expect of him. “I’ve been with the same person for 18 years,” he said, referring to Buckley. “To me, human relationships and hoping to connect with someone you love is the thing in life that keeps everybody going.”

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Marie Foster

The civil rights movement is known for its great leaders more than for its foot soldiers. The movement came to national attention through a series of dramatic events, but those events emerged out of pressures that had been building for years, thanks to the work of large numbers of generally unheralded individuals. Selma, Alabama’s Marie Foster (1917-2003) suffered white violence at one of the most shameful occurrences in the civil rights chronology: the Bloody Sunday attack on voting rights marchers by Alabama state troopers and local law enforcement officers at Selma’s Edmund Pettus Bridge on March 7, 1965.

Yet Foster had begun her personal struggle against the suppression of black voting rights several years before that, gaining support from just a few fellow activists at first. Some organizers, according to the *New York Times*, called her “the mother of the voting rights movement.”

Difficult Early Years

Although she faced the same kinds of harassment and the same threats of violence as her better-known male colleagues, Marie Foster’s life is touched on only briefly in histories of the civil rights era. She was born Marie Priscilla Martin on October 24, 1917, near Alberta, Alabama, in Wilcox County. Foster’s early years were spent in the countryside, but her mother dreamed of an education for her children. When Foster’s father refused to move to a town where the children could be enrolled in school, her mother responded by spiriting them away to Selma and doing just that.

Foster did not pursue her education to the fullest extent at first. She dropped out of high school, got married, raised three children, and worked at low-level jobs for some years after her husband’s death. Eventually she completed high school, graduating after her daughter Rose, and then went on to junior college and studied to become a dental hygien-

ist. After she finished her studies, she was hired by her brother, Dr. Sullivan Jackson.

In the early 1960s, Foster became inspired by the spirit of resistance that was spreading among African Americans across the South. "I decided to become involved in the Civil Rights Movement because the race relations were so bad in Selma," she recalled in a statement quoted on the Web site of Selma's Voting Rights Museum. "I had a vision that we could do something about the bias conditions in Selma, the state, and someday the world." The movement, which took off in larger cities and on historically black college campuses, was just beginning to make an impact in Selma. Voter registration figures told the story: in 1961, out of about 15,000 eligible black voters in Selma and surrounding Dallas County, only 156 were registered. Only 14 new black voters had been added to the rolls since 1954.

Registration Efforts Frustrated for Eight Years

Foster herself attempted to register to vote on numerous occasions, but each time officials found a new reason to turn her registration down. Black applicants had to pass literacy tests and perform outlandishly difficult feats, such as knowing the number of words in the United States Constitution, and the final decision lay with an individual and invariably white registrar. "They were not registering teachers, doctors, or any professionals," Foster told the *Atlanta Journal and Constitution* in 1991. After eight years, Foster received the treasured postcard informing her that she was a registered voter, and she resolved to pass her knowledge on to others. Early in 1963, she began offering literacy and citizenship classes in Selma.

It was tough going at first. Even though she had advertised the classes in mailings sent to Selma's black churches, she had a grand total of one student enrolled in her first class, a 70-year-old man whom she taught to write his own name. But two people came to the next class, and four to the one after that. Soon, drawn by the chance to meet voting rights organizer Bernard "Little Gandhi" Lafayette, a crowd of 14 showed up. Before long, Foster's classes were incubators for activism beyond Selma; she sent graduates to a Southern Christian Leadership Conference (SCLC) training site near Savannah, Georgia. She found copies of old tests that had been used to frustrate blacks' voting ambitions, and she turned them into study guides.

Foster was one of the creators of the Dallas County Voters League, a group of black citizens who demanded improvements in the voter registration process. This group's central steering committee of eight members became known as the "Courageous Eight," a term that Foster herself may have coined. Others, however, sometimes referred to them as the "Crazy Eight," and indeed they seemed to be up against formidable odds. One member of the group was fired from his job and faced false embezzlement charges. Foster, employed by her brother, enjoyed some insulation from such pressures. But Selma's white power structure soon began to sit up and take notice of what was happening. Foster's life was threatened more than once by the Ku Klux Klan. In July of 1964, Dallas County Circuit Court Judge

James Hare issued an order that prohibited blacks from meeting in groups of three or more to discuss civil rights. Foster and her cohorts, including Student Nonviolent Coordinating Committee (SNCC) organizer and future U.S. Representative John Lewis, were the direct target of the injunction, for their meetings over the past year had drawn as many as 350 people.

Stood Her Ground during Historic March

After demonstrations began and grew in Selma in 1963 and 1964, Foster became one of the key local contacts for the SCLC and SNCC. She worked on various fronts as she and the Dallas County Voters League pondered how to respond to Hare's order. Foster and another activist met with *Selma Times-Journal* publisher Roswell Falkenberg to try to persuade him to discontinue the paper's separate "colored" edition and instead integrate news of African Americans into its usual run. Finally, Foster and the rest of the Courageous Eight, in December of 1964, invited the Rev. Martin Luther King Jr. to come to Selma to support the cause of voting rights there—a direct violation of the court's injunction, and a decisive step that in the opinion of many historians led ultimately to the passage of the epochal Voting Rights Act of 1965.

King, who may have been thinking along the same lines himself, responded with a concerted effort to make Selma the next front in the civil rights battle. Foster dismissed any fear that local activists might lose control over what was happening now that Selma had been thrust into the national spotlight, telling author Stephen L. Longenecker that she "was just so glad to have 'em [the SCLC]." King's effort culminated on the March 7, 1965, Bloody Sunday march, planned to extend from Selma to Montgomery, 50 miles away. At the foot of the Edmund Pettus Bridge, Foster was clubbed, leaving her hobbled with swollen knees. "It was a trooper who hit me," she recalled in a United Press International interview quoted in the *New York Times*. "I lay on the pavement with my eyes closed. I didn't move. I stood my ground." Despite her injuries, Foster returned to the streets with other demonstrators on March 9. That march was also stopped by police, but without violence.

The forces of white recalcitrance won that skirmish against the power of King's nonviolent resistance, but they were fast losing the war. Public opinion became galvanized against the segregationists as Americans watched Southern police brutality unfold on their television screens, and on March 11, President Lyndon Johnson announced his support for what became the Voting Rights Act of 1965, an omnibus measure outlawing many of the practices that Foster had spent years fighting against. Fittingly, it was in Foster's living room that King watched Johnson's speech on television.

The twice-delayed march from Selma to Montgomery was finally allowed to begin on March 21, and Foster, still suffering from her injuries, became one of only two women to complete it. The vest she wore on the march, bearing autographs from prominent civil rights leaders, later became part of the displays of Selma's National Voting Rights

Institute and Museum, which she helped to found. "Oooh, I would be so tired by the end of everyday," she told the *Christian Science Monitor*. "We stayed in tents. It rained every day, and there was lots of mud."

Remained Active in Selma

Foster remained active in the years after the Selma marches. She continued to work toward the goal of equal opportunity, confronting longtime Selma mayor Joe Smitherman on issues ranging from public housing, to the conduct of white bus drivers, to the removal of a park statue commemorating a Ku Klux Klan member. And she continued to work to register black voters, first as a deputy registrar. During one of several campaigns in which black candidates unsuccessfully attempted to dislodge Smitherman (he was finally defeated by black candidate James Perkins Jr. in 2000), Foster was temporarily removed from her post after unspecified registration irregularities occurred; she believed that the action was taken merely because she had been so successful in registering new voters. In the end, she was appointed to the Dallas County Board of Registrars—the same entity that had worked for so long to frustrate the civic aspirations of Foster and other African Americans. In 1984 Foster worked on the presidential campaign of Rev. Jesse Jackson.

Until the end, Foster taught children to read in a classroom near her home, and she volunteered to drive underprivileged children to Sunday school. She met President Bill Clinton at the Voting Rights Museum in the year 2000. On September 6, 2003, at the age of 85, she died in Selma after a short illness. "Even in her old age, she could still outwork the young activists of today," Mayor Perkins was quoted by the Associated Press. Selma attorney J. L. Chestnut Jr. added, "It was lost on the public . . . that prior to Bloody Sunday, Mother Marie Foster—through her citizenship classes and her fiery stances at the courthouse—had actually added more black voters than all the marching and demonstrations together had produced."

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Tommy Ray Franks

United States Army General Tommy Franks (born 1945) received his fourth star and became commander of the United States Central Command (CentCom) in July of 2000. In that capacity, he was in charge of America's 2001 military action in Afghanistan and 2003 invasion of Iraq, both of which were in response to the terrorist attacks of September 11, 2001. A "soldier's soldier," Franks avoided the limelight and concentrated on getting the job done. He retired in August of 2003.

Texas Bred

Franks was born on June 17, 1945, in Wynnewood, Oklahoma, and his family moved to Texas when he was small. His father was a mechanic and his mother sold homemade cakes. A much-loved only child, Franks was in high school before his parents told him he was adopted, a fact that he had discovered much earlier on his own.

At Robert E. Lee High School in Midland, Texas, the six feet three inch Franks played sports and had a fondness for fast cars, Elvis Presley, and hunting. Just a year behind him in school was future U.S. First Lady Laura Bush. She was something of a social butterfly, but Franks went largely unnoticed.

Franks continued his rather lackluster high school performance at the University of Texas at Austin. After two years of poor grades there, he decided to give himself a jolt by enlisting in the army in 1965. That decision would prove to turn the young Franks' life around and give him a chance to shine.

Career Choice and Marriage

Franks hunting prowess paid off in the army when his shooting skills attracted notice. He was sent to Artillery Officer Candidate School in Fort Sill, Oklahoma, from which he became a distinguished graduate and received a commission as a second lieutenant in 1967. After a brief tour at Fort Sill, Franks was sent to the Republic of Vietnam, where war was raging. In various positions within the 9th Infantry Division, the 60th Infantry, and the 2nd Battalion, 4th Field Artillery, he further distinguished himself by earning several service awards, including three Purple Hearts.

When Franks returned to Fort Sill in 1968, it was with the intention of getting out of the military. However, his selection as a participant in the army's degree completion program caused him to change his mind and re-enlist. His career choice made, Franks never looked back.

In 1969, Franks began attending the University of Texas at Arlington. This time around, college suited the new war hero better and he graduated with a degree in business



administration in 1971. Also in 1969, Franks married his beloved, Cathryn Carley. Thirty-three years later, he explained their successful union to Cal Fussman of *Esquire*. "Self-respect and mutual respect. Sharing and caring. That's what makes a long, happy marriage."

Military Postings

After receiving his undergraduate degree, Franks attended the army's Artillery Advance Course. He was then sent to West Germany in 1973, where he commanded the 1st Squadron Howitzer Battery and was its operations manager. During that tour, he also headed up the 84th Armored Engineer Company and was regimental assistant of operations. Next, Franks went back to the United States and attended the Armed Forces Staff College. Upon his graduation in 1976, he was assigned to the Pentagon as an inspector general in the Investigative Division. The following year, he was posted to the Office of the Army Chief of Staff, first on the Congressional Activities Committee and then as an executive assistant.

In 1981, Franks returned to West Germany, where he was in charge of the 2nd Battalion, 78th Field Artillery. Three years later, it was back to college for the once-reluctant student. He attended the Army War College in Carlisle, Pennsylvania and also earned his master's degree in public administration from Shippensburg University in 1985. Then he was off to Fort Hood in Texas, where he served as III Corps deputy assistant operations officer until assuming command of Division Artillery, First Cavalry Division in 1987.

Later at Fort Hood, he became chief of staff for the First Cavalry Division.

Franks' first general officer assignment was as assistant division commander (maneuver) of the First Cavalry Division during Operation Desert Shield and Desert Storm. In 1991, he became assistant commandant of the Field Artillery School at Fort Sill. 1992 saw his posting to Fort Monroe, Virginia as first director of the Louisiana Maneuvers Task Force, Office of the Chief of Staff of the Army. Two years later, Franks was on the move again—this time to Korea, where he served as the operations officer of Combined Forces Command and United States Forces Korea. From 1995 to 1997, he was in charge of the Second Infantry (Warrior) Division, Korea. In May of 1997, he was back in the states to assume command of the Third U.S. ("Patton's Own") Army, Army Forces Central Command in Atlanta, Georgia. In June of 2000, Franks reached the pinnacle of an army career with his promotion to four-star general and his assignment as commander in chief of the United States Central Command. He held his final post until his retirement on August 1, 2003.

A Soldier's Soldier

Through his long and fruitful career, Franks maintained a reputation for being sharp, practical, and earthy. Often vulgar of speech and fond of pranks, he was especially noted for his rapport with his soldiers. Evan Thomas of *Newsweek* recounted an instance late in Franks' career when the general held a banquet for his top brass in Qatar. Franks ignored his seat at the head table full of luminaries, choosing instead to sit at a small table with a senior enlisted man. When an aide asked if Franks would not rather join his peers at their table, Franks said, "Nope. I want to talk to the sergeant major." The general explained this attitude to the Associated Press, as cited by Ed Vulliamy of the *Guardian Observer*. "I remember when I was a private soldier. I remember the days when I was taken care of(,) and when I was not taken care of."

Franks was also famous for his lack of interest in the spotlight, and he had no patience for show-offs. Even when involved in such high profile undertakings as the invasions of Afghanistan and Iraq in the early 21st century, the general rarely gave interviews. With characteristic wry humor, he clarified these views by telling a press conference about the first book he had ever read. The BBC quoted Franks as saying, "It was a book about Julius Caesar. I remember parts of it. The book said Julius Caesar was a general. He made long speeches. They killed him."

For all Franks' self-effacing mannerisms and "good old boy" affect, however, friends and colleagues cautioned against underestimating him. Retired Rear Admiral Craig Quigley, who worked under Franks, told Nancy Benac of the *Pocono Record*, "Anybody who mistakes that slow, Texas drawl for anything other than the sharpest of minds is making an incredibly bad mistake." Indeed, the general was also a seasoned diplomat of sorts, counting among his admirers King Abdullah II of Jordan (at whose seaside home he once vacationed), Pervez Musharraf of Pakistan, and Egyptian President Hosni Mubarek. This multi-faceted intellect

and talent would be indispensable in the wake of the events of September 11, 2001.

Afghanistan and Iraq

Franks was already a four-star general and the commander of CentCom, responsible for military operations in 25 countries in Africa, the Middle East, and Asia, when al-Qaeda terrorists attacked the United States on September 11, 2001. The following day, U.S. Defense Secretary Donald Rumsfeld ordered Franks to produce military options for President George W. Bush. Within a week, the general had a plan to attack the terrorists and the Taliban in Afghanistan, and less than a month later, the air strikes there had begun. Relying primarily on special operations forces, local militia, CIA operations, and air support, Franks' successfully routed the Taliban in fairly short order. His strategy in Afghanistan was not without critics, including Rumsfeld at times, but the defeat of the Taliban and support of the administration soon quieted those voices.

The U.S. invasion of Iraq in 2003 thrust Franks back into the hated spotlight, but his Afghanistan victory had lent him sufficient credibility to be able to employ an innovative and effective approach to the new war. First, he dismissed administration officials who supported the idea of amassing huge ground forces. Instead, he used small forces that moved quickly. This provided agility and the element of surprise. Another new concept, begun in Afghanistan, was integration of the four branches of the armed services. "This time," Franks told Fred Barnes of the *Weekly Standard*, "we had reliant operations, where one service is reliant on the performance of another service. I believe that is transformational." Also as in Afghanistan, Franks took full advantage of the distinctive talents of special operations forces in order to keep abreast of information and targets. Finally, and not incidentally, Franks had access to technological advances from precision bombs to real time computer tracking that no general before him had ever had. A combination of these factors, along with the more prosaic contributions of the soldiers' hard work and sacrifice, led to the taking of Baghdad in just three weeks.

Franks' successes in Afghanistan and Iraq led many to hail him as perhaps the greatest military leader of the 21st century. Franks, however, had not forgotten being wounded three times in Vietnam and thus was not one to glorify or romanticize the price of battle. As Vulliamy noted, one of the general's stock comments was, "No one hates war like a soldier hates war."

Out of the Army

Franks retired from the army on August 1, 2003. Far from slowing down, however, he promptly filled his schedule with speaking engagements and began to write his memoirs. The book, *American Soldier*, was published in August of 2004. He also managed to find a moment that year to add the honor of being named Knight Commander of

the Order of the British Empire. In his spare time, Franks indulged in such favorite pursuits as golf, antiques, and spoiling the two children (one of whom dubbed the general "Pooh") of his only child, Jacqy.

While the campaign Franks led in Iraq was unequivocally effective in ousting Saddam Hussein, the ongoing violence and turmoil after victory was declared led to varied views on what his legacy would be. In hindsight, Franks maintained that he would still use the "small and fast" attack strategy, but allowed that other things (not necessarily under his control) might have been handled differently. In any event, he remained convinced that the world was much safer without Hussein in power and hoped the United States would continue to combat terrorism away from home. "If you want your grandchildren to grow up in an open society," he told Lyric Wallwork Winik of *Parade*, "we'd better deal with the problem as far away from here as possible, even though that's not easy or easily affordable. The blessings of this country are not by accident."

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G

Abel Gance

French film director Abel Gance (1889–1981) is best known for his historical epic *Napoléon va par Abel Gance*, a silent film that employed every available film technique and was designed for viewing on three screens. Gance is regarded as a film pioneer, and one of the greatest directors in French film history.

Gance, a Paris native, was the illegitimate son of a wealthy physician, Abel Flamant, and a working-class mother, Françoise Perethon. He was raised by his mother and her boyfriend, Adolphe Gance, whom she would marry. Gance attended the Collège de Chantilly in Paris and the Collège Chaptal, also in Paris, where he received a baccalaureate in 1906.

Stage Ambitions

In early childhood, Gance wanted to become a playwright. His parents, however, wanted him to pursue a respectable career. Bowing to their pressure, he worked as a lawyer's clerk with the intention of pursuing a successful career in law. But his love of the theater proved too strong and he made his acting debut at the age of 19 with the Theatre Royal du Parc in Brussels. He also acted on the Paris stage. Eventually, he penned a verse tragedy, *La Victoire de Samothrace*, dedicated to stage actress Sarah Bernhardt. The play was about to be produced when World War I broke out in 1914, and forced its cancellation.

While waiting for his theatrical break, Gance turned to the movies. In 1909, in need of money, he made his debut

in *Molière*. Despite his low regard for film at the time, he performed in minor roles for the Gaumont studios, and even attempted screenwriting. During this period, life was hard for Gance. He lived in poverty and suffered from bouts of starvation and tuberculosis.

Became a Film Director

By 1911, Gance started directing films. He regained some of his health and formed a production company. His first film as a director, *La Digue*, was a failed attempt. None of Gance's earliest films survived, but an early short that still exists, *La Folie du Docteur Tube* (1915), revealed his innovative grasp of visual effects. Gance may have thought little of films, but liked experimenting with technique. In the short film, Gance used an anamorphic lens to tell the story of a mad scientist who uses a ray to distort people and everyday objects.

Gance's poor health kept him out of most of World War I, and he spent much of the period with the Film d'Art company, directing about a dozen films in 1916 and 1917. He directed two highly successful films, *Mater Dolorosa* (1917) and *La Dixième Symphonie* (1918), but management soon regarded him as a wild experimenter with an eccentric visual style that included using close-ups and dolly shots, techniques still outside the film mainstream. In *Mater Dolorosa*, he used editing and camera technique to portray the inner thoughts of his characters.

The more he experimented, Gance fought frequently with company producers. However, the success of his works forced them to back off. *Mater Dolorosa* led to a series of other quality films that included *Barberousse* (1917) and *La Zone de la Mort* (1917).

Served on the Front Line

Gance was becoming one of the best known directors in France when he was called up for duty toward the end of World War I. He was placed at the front lines, where he suffered mustard-gas poisoning and almost died. He was discharged, but he asked to be redrafted so he could shoot on-location battle scenes for a project he was developing, the antiwar film *J'accuse!*. On August 25, 1918, Gance returned to the front with a camera crew and began shooting. The film, released in 1919, would be the first European production that showed real footage of the carnage of war.

J'accuse! was a three-hour epic and a huge box-office success in Europe. The story itself involved a rather conventional and melodramatic love triangle; Gance's methods included a rapid editing style that is said to have influenced the great Russian filmmaker, Sergei Eisenstein. The film established Gance as France's leading film director.

Two Masterworks

Throughout the 1920s, Gance released only three films, but two were cinematic landmarks. He benefited from a time of great creative freedom for artists. In the 1920s, he experimented even more, pioneered editing and camerawork styles and introducing wide-screen and multi-screen techniques.

Between 1919 and 1921, Gance shot enormous amounts of film on location for his next project, *La Roue*. The story combined elements of the Oedipus and Sisyphus myths in a love-triangle story that involved an aging railroad engineer, his son, and a secretly adopted daughter/sister. During the final production stages, when Gance was editing the massive work, Gance's wife died from influenza. Distraught, Gance walked away from the film, much to the horror of producer Charles Pathée. The rough cut that Gance left behind was eight hours long.

During his absence, Gance traveled to the United States to promote *J'accuse!*, which was highly regarded there. Gance received a tempting offer to direct films for the Metro studio, but he did not like the Hollywood studio filmmaking system. The highlight of the trip was a visit with pioneering American filmmaker D.W. Griffith, who asked Gance to work at his film company, United Artists. Gance considered the offer, but returned to France four months after walking off *La Roue*. Pathée was still furious.

Gance was anxious to apply the new style of Hollywood editing to *La Roue*. When he had started work on the film, Gance had employed the French cinematic style of long takes. When he returned to work on the film, he spent a year re-editing what had been shot. The film was finally released in 1923, and audience and critics were stunned.

Even re-edited, the film still ran close to eight hours, and included a prologue and four parts. For general release in 1924, it was edited to 130 minutes. A restored version released in 1980 ran 303 minutes. This restored version enabled modern audiences to better view the overlaying of moving images and the rapid editing that made *La Roue* so historically important.

The film was enormously popular but, because of its length and its expensive production, it generated little profit. Indeed, at the time, *La Roue* was the most expensive film produced in France. Gance's financial backers began to worry about how his creativity would affect their investments.

But they had little to worry about from Gance's next film, *Au secours!*, a low-budget, two-reel comedy that took place in a haunted house. The modest film was a big hit and played in France for years. Now, the film is viewed as an insubstantial interlude between two cinematic masterworks.

In 1924, Gance began work on what would become his best-known and greatest film, *Napoléon va par Abel Gance*. Released in 1927, the epic recounted Napoleon's career from his childhood to the start of his Italian campaign. It included unprecedented visual effects that in some cases, never were used again. For the action scenes, Gance employed a three-camera process that involved three projectors and a curved, wide screen that produced a panoramic effect. The technique predated the wide-screen innovations of Hollywood in the 1950s and 1960s, particularly "Cinerama," with its three screens. The film also featured mobile camera work, as cameras were mounted on horses or swings. The editing was typically rapid and the film seemed in constant motion.

When it premiered at the Paris Opera, it received a standing ovation. Its screenings, however, were restricted due to technical problems. Only eight European cities could show it, because of the equipment and theater size necessary. These technical matters, as well as the film's length, essentially destroyed its profitability. Because of its six-hour length, it could only run once a day, which upset theater owners.

Distributors constantly cut away at the film. By 1928, it had been pared to 180 minutes. In the United States, Metro-Goldwyn-Mayer bought the distribution rights, but never showed the film in its wide-screen version. In addition, the studio severely cut the film and even rearranged sequences. As a result, its American release was a disaster. It received bad reviews and audiences laughed at it. (A 435-minute "restored" version was finally shown in the United States in 1981).

The film would mark the last time Gance enjoyed total artistic freedom. His sound films were made for studios that restricted his independence. His producers told him they would limit his budgets. The technical innovation of sound itself added tighter production controls that further constrained Gance. His career would never return to the heights he achieved in the 1920s.

Career Went into Extended Decline

In the early 1930s, Gance was involved in several projects of note, but instead of innovating, he mostly remade sound versions of his silent films including *Mater Dolorosa* (1932) and *J'accuse!* (1937), or filmed adaptations of popular plays and novels. In 1931, he wanted to use his wide-screen process for a silent science-fiction film, *Le fin du monde*, about a comet that collided with the earth. But as

costs skyrocketed, the producers grabbed control of the film, cut it from 93 to 55 minutes and dubbed in sound. In 1933, Gance used his own money to make asynchronized sound version of *Napoléon va par Abel Gance*, using an audio technology he had patented called "Sound Perspective." This multi-channel sound system sent specific sounds into specific speakers within a movie theater, and it was seven years ahead of the three-channel stereo phonic system the Walt Disney Company studios developed for *Fantasia* (1940). Despite the sound innovation, the project was a costly failure.

One of his more interesting projects was *Lucrezia Borgia* (1935), which was years ahead of its time with its frank depictions of sexuality and violence.

After Gance made *Le Capitaine Fracasse* in 1942, his career appeared to have ended. The following year, he had to flee France to avoid living under the German occupation. When he returned to France after more than a decade, he found that his prestige as a filmmaker had fallen considerably, due to the influential *Cahiers du Cinema* film journal and its group of writers who advanced new ideas about film. The writers felt Gance's historical dramas exhibited a right-wing fascism. When Gance released his last historical epic, *The Battle of Austerlitz*, in 1960, the writers intensified their critical assault.

Gance made his last feature, *Cyrano et d'Artagnan*, in 1964.

Reputation Restored

Gance lived long enough to enjoy the public's rediscovery of *Napoléon va par Abel Gance*. This was due an intensive, 25-year restoration effort by English film historian Kevin Brownlow, who wanted to return the film to its 1927 running time. Results of his early efforts were shown at the New York Film Festival of 1964. This helped rehabilitate Gance's reputation.

In 1979, filmmaker Francis Ford Coppola hired Brownlow to work on a 70-millimeter reconstruction of the entire film for general release. The effort was a success, to the great delight of Gance. In 1981, Coppola screened the film, using the three-projector format, at Radio City Music Hall in New York.

That year, Gance died of a lung ailment on November 10 in Paris. He was 92. At the time of his death, he was planning an epic film about Christopher Columbus.

In 2001, Brownlow presented an improved reconstruction of the Napoleon epic. This led to a revival of Gance's other films.

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Sonia Gandhi

Sonia Gandhi (born 1946) is the widow, daughter-in-law and granddaughter-in-law of three Indian prime ministers. As such, it is not surprising that she entered politics as well, becoming the leader of India's Congress Party in 1998. An Italian by birth, Sonia Gandhi became a member of India's most illustrious political family in 1968 when she married Rajiv Gandhi, son of former Prime Minister Indira Gandhi. In 2004, Sonia Gandhi shocked the nation when she was elected prime minister but turned down the post fearing the question of her nationality would tear apart the nation the Gandhi family had sacrificed so much for.

Married into Gandhi Family

Sonia Gandhi was born Sonia Maino on December 9, 1946, in Ovassanjo, Italy, to Paola and Stefano Maino, a building contractor. Gandhi was raised Roman Catholic alongside her two sisters. In the 1960s, she went to Cambridge, England, to study English. While there, she met Rajiv Gandhi, grandson of India's first prime minister, Jawarhlal Nehru. Initially, Rajiv Gandhi showed no interest in politics. He was in Cambridge studying mechanical engineering at Trinity College. They married in 1968 and settled down in India. Sonia Gandhi wholeheartedly adopted her husband's homeland. She learned to speak some Hindi and cook Indian food, becoming a naturalized citizen in 1983.

Sonia and Rajiv Gandhi had two children, son Rahul, born around 1971, and daughter Priyanka, born around 1972. Rajiv Gandhi joined the New Delhi flying club, obtained his commercial pilot's license and became a pilot for Indian Airlines. While living in New Delhi during the early part of their marriage, the Gandhis traveled in the upper-class echelon. They wore designer clothes, hosted beef barbecues and enjoyed disco-dancing, which were all activities the Hindu traditionalists condemned.

During this time, Sonia Gandhi developed a close relationship with her mother-in-law, Prime Minister Indira Gandhi. Sonia Gandhi became a kind of personal assistant to the prime minister and traveled with her as she conducted the country's business. Sonia Gandhi was not, however, fond of the public life politics brought with it. She was



relieved her husband had stayed out of politics, letting his brother, Sanjay, carry on the torch of the Gandhi name. However, in 1980, Sanjay Gandhi died in a plane crash, prompting Rajiv Gandhi to enter politics out of a sense of family duty. Sonia Gandhi opposed the move. "I would rather have my children begging in the streets of Delhi than him becoming a politician," she once remarked, according to Hamish McDonald of the *Far Eastern Economic Review*.

Lived Through Two Family Assassinations

In the early 1980s, Rajiv Gandhi won his brother's parliament seat. Once her husband entered politics, Sonia Gandhi began wearing traditional saris and stepped up her role as a traditional Indian wife. Her dislike of politics was heightened in 1984 when Indira Gandhi was shot in the garden of her New Delhi residence by her own Sikh security guards. Sonia Gandhi was one of the first people on the scene and she cradled the dying prime minister in her lap as they sped to the hospital.

On the eve of his mother's death, Rajiv Gandhi was elevated to the post of prime minister. Sonia Gandhi became exceedingly obsessed with her husband's and children's safety. She appeared in public wearing oversized dark glasses, continually scanning the crowds for would-be assassins. Rajiv Gandhi served as prime minister until 1989, when his party was defeated following a scandal involving kickbacks deposited into Swiss bank accounts as part of a weapons procurement deal. Rajiv Gandhi swore his family played no role in the dirty deal. A few years later, in 1991, as

Rajiv Gandhi was campaigning to win back the prime minister's post, he was killed by a suicide-bomber.

Within days of her husband's death, Sonia Gandhi was asked to take his place as leader of the Congress Party. She refused. Supporters gathered in the streets outside her home, urging her to take the position. She continued to decline the position and lived out the next several years in political seclusion. With the deaths of her mother-in-law, brother-in-law and husband, Sonia Gandhi remained the only member of the Nehru-Gandhi clan who could carry on in politics. The Nehru-Gandhi family had, after all, supplied the country with its prime minister for 37 of its first 47 years.

Entered Political Fray

In December 1997, Sonia Gandhi announced her intention to campaign on behalf of the Congress Party, hoping to revive its image and establish its position as a favorable alternative to the right-wing Hindu-nationalist Bharatiya Janata Party (BJP). The Gandhi family had represented the Congress Party for years—it was the party the family lived and died for and Sonia Gandhi could not stand to see it falling apart. In her first campaign speech, Sonia Gandhi addressed her change of heart. Her words are found in Paul Dettman's book *India Changes Course*: "In the years since Rajiv Gandhi left us, I had chosen to remain a private person and live a life away from the political arena. My grief and loss have been deeply personal. But a time has come when I feel compelled to put aside my own inclinations and step forward. The tradition of duty before personal considerations has been the deepest conviction of the family to which I belong."

At first, Sonia Gandhi stumbled. Critics raised the issue of her foreign status—could someone born outside of India really speak for its people? She had always been uncomfortable in the public limelight and newspapers had previously dubbed her the "Sphinx," for her icy demeanor and perpetually somber expression. Eventually, Sonia Gandhi came into her own and became the passionate political star of the Congress Party. Her crowd-pulling ability matched that of her husband and mother-in-law—and once she had a crowd gathered, Sonia Gandhi was able to rally them around the party's causes.

By the spring of 1998, Sonia Gandhi was president of the Congress Party. During campaign speeches, she told crowds the Congress Party would restore the ideal of secularism to government. She lured Muslim voters to the party's ranks. The opposition continued to make her foreignness an issue; however, her foreign-born status did not seem to hurt the party. Sonia Gandhi was such an anomaly that people flocked to see the Italian woman wearing an Indian sari who spoke Hindi with a foreign accent. She drew crowds of more than 200,000 people, boosting the morale of the party's members and injecting enthusiasm into their campaigns as well.

Opposition leaders continued to chide Sonia Gandhi for her foreign-born status. According to the *New York Times*, *Times of India* writer Mohit Sen wrote that Indians were actually going against tradition by not welcoming Sonia Gandhi into their ranks. "Those who so perversely

and perniciously question Mrs. Sonia Gandhi's Indian nationality on the grounds that she was born an Italian are actually assailing Indian tradition. Part of what is rightly hailed as the exceptional and wise tolerance characterizing our national ethos is the openness to those who came to us from outside as friends, with the desire to become part of us."

Undaunted, Sonia Gandhi continued as a voice for the Congress Party. During the 1998 campaign, she traveled 60,000 kilometers and spoke to 138 constituencies in 34 days. In the 1998 election, the Congress Party only gained one more seat in parliament than it had in 1996, but the election was still considered a success because pollsters had predicted the party would lose seats that year. In 1999, Sonia Gandhi won a seat in parliament.

Turned Down Prime Minister's Post

As the 2004 election approached, Sonia Gandhi was still president of the Congress Party and still its most outgoing speaker. Many assumed that if her party won the election, she would become prime minister, though she never campaigned as a candidate. The campaign turned nasty. Once again, the Bharatiya Janata Party (BJP) used Sonia Gandhi's birthplace as a point of contention. Sonia Gandhi had been an Indian citizen for 20 years, yet opposition leaders questioned her Indian loyalty. While campaigning, the BJP said that Sonia Gandhi could not consider herself to be an Indian because pasta was her favorite food and her children spoke fluent Italian.

The heated campaign drew 670 million voters to the polls in India, which is the world's largest democracy. The people spoke, handing the Congress Party a surprise victory over the right-wing BJP. Congress Party supporters expected Sonia Gandhi to become the prime minister. Immediately, the grumblings began. As poor losers, the BJP politicians threatened to walk out of parliament if Sonia Gandhi became prime minister. They threatened to boycott her swearing-in ceremony. They also declared that having a foreign-born woman as prime minister would constitute a threat to national security. Looking back at India's history, it is easy to see why some Indians were so upset at the prospect of a "foreigner" becoming their leader. India had, after all, been ruled by foreigners until 1947 when it gained a hard-fought independence from Britain.

Hundreds of millions of voters had chosen her, however, despite her birth status. For them, Sonia Gandhi's steadfast dedication to her adopted country was apparent, as was her genuine concern for the country's poorest. Soon after the 2004 election, Sonia Gandhi stunned supporters by announcing that her "inner voice" had urged her to turn down the post of prime minister. Instead, she nominated former finance minister Manmohan Singh for the post. It is easy to understand why Gandhi turned down the position—she likely feared being assassinated like her husband and mother-in-law. Also, the controversy surrounding her foreign birth would never have gone away and her party would have been stuck dealing with that instead of dealing with the problems of the country.

Crowds gathered outside Sonia Gandhi's residence urging her to change her mind. According to Turna Ray of the *National Review*, parliament member Mani Shankar Aiyar told Sonia Gandhi: "You cannot betray the people of India. The inner voice of the people of India says that you have to become the prime minister of India."

Later, opposition leaders charged that Sonia Gandhi was still calling the shots, even though she was not prime minister. Maneka Gandhi, widow of Sanjay Gandhi and a parliament member of the opposition BJP, said she believed Sonia Gandhi outsmarted her opponents when she stepped down. "I think she's the power in front of the throne," Maneka Gandhi told *Los Angeles Times* writer Paul Watson. "I don't think she makes any bones about the fact that she has avoided the flak that would have gone with the position, but she has no intention whatsoever of relinquishing any of the power of the position."

Others believe Sonia Gandhi is trying to hold the door open for her son, Rahul Gandhi, to become prime minister. As of 2004, he was representing Amethi, India, in parliament—the same seat his father, mother and uncle once held. Though she turned down the post of prime minister, Sonia Gandhi remained president of the Congress Party. As such, it is likely she will groom her son, Rahul Gandhi, to become prime minister, thus continuing the Gandhi family's dynastic dreams.

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Gao Xingjian

Gao Xingjian (born 1940) may live in voluntary exile from his native China, but his talents as an author and playwright are celebrated worldwide. He is the first Chinese-language author to receive the Nobel Prize for Literature. His distinctive plays and weighty novels address essential aspects of humanity—



managing in most instances to transcend social and political constructs.

Early Life

Gao was born January 4, 1940, in Ganzhou, a town in the Jiangxi province of eastern China. He remembers running from encroaching Japanese forces, and coping with the destruction that resulted from the tireless civil war that lifted Mao Zedong's Communist regime to power in 1949. Both his parents were westernized liberals. His father, a bank official, and his mother, an amateur actress in a local YMCA troupe, supported his artistic and theatrical efforts. He practiced writing, painting, and the violin. Gao wrote his first adventure story when he was ten, and kept a journal—a practice encouraged by his mother that he continued into his adulthood.

Re-Education

Gao spent his formative school years studying in People's Republic learning institutions, and at seventeen he enrolled in the Beijing Foreign Languages Institute. He received a degree in French and literature from that institution in 1962, and began working as a translator for the state-sanctioned Chinese Writer's Association and the journal *China Reconstructs*. During Mao's cultural revolution (1966–1976), however, Gao was sent to the Chinese countryside as part of a cultural “rehabilitation” program for

artists and intellectuals. He labored on a farm and taught in some underdeveloped, rural regions.

During China's cultural revolution, Gao wrote secretly. His wife, ashamed of his socially dangerous status as an intellectual—scorned him, and reported the political nature of his writing to the authorities, as was expected of her by custom. Their marriage ended, and Gao was forced to incinerate all his early work—novel manuscripts, plays and scholarly articles—to avoid arrest. Finally, around 1979, Gao was permitted to begin publishing his writing and traveling to such destinations as France and Italy.

Life as a Writer

Socialist realism—optimistic depictions of peasant life—dominated Chinese art and literature in Mao's time, and Gao's early book, *Preliminary Exploration Into the Techniques of Modern Fiction*, created significant political unrest with its pessimistic realism. The government condemned that piece, and much of Gao's other works, while closely watching Gao himself. He was the resident playwright for the Beijing People's Art Theatre from 1981 to 1987, producing *The Alarm Signal* (Juedui zinghao) and *Bus Stop* (Chezhan) in 1982 and 1983, respectively.

Authorities condemned *Bus Stop*—a dialogue among people waiting for a bus that takes ten years to arrive—after only ten performances as “the most pernicious text written since the creation of the People's Republic.” The government argued that the play projected a criticism of the Communist Party's (represented by the bus) inability to deliver the people at a destination of prosperity (the city) for a period of ten years (the approximate reign of Mao's Cultural Revolution). Gao refused the demands of authorities that he apologize publicly.

In 1985, Gao wrote and produced another play, *Wild Man* (Ye ren). *New York Times* critic Sarah Lyall said Gao's plays “combined modernist techniques with elements from traditional Chinese theatre—shadow plays, ancient masked drama, and traditional dance and music . . . much of his work can be read as a celebration of the individual's struggle against the masses.” Gao's next play, *The Other Shore* (L'autre rive) (1986), was also banned, and the event marked the last time his work was produced or performed in his native country. The authorities categorized Gao's work as “spiritual pollution” and forbade it.

Gao then suffered a misdiagnosis of terminal lung cancer which, once apologetic doctors rescinded it, infused the writer with a new-found appreciation for life. Upon hearing rumors that he was to be sent back to a re-education camp, Gao set out on a walking tour of the south-western Sichuan province of China that lasted roughly ten months and took him from the source of the Yangtze river, to its coastal end. In 1987, China turned politically toward anti-liberalism, and banned Gao from traveling as a writer. He circumvented the restriction by traveling to France as a painter, where he remained in Paris as a political refugee.

He began writing in French, a language he now writes and speaks fluently, and created a niche as a major literary avant-garde figure. Gao, who became a French citizen in 1998, is also respected as an ink-wash artist whose pieces

he have been shown internationally in more than thirty exhibitions. He also designs and creates the cover art for his own publications. Following the Tiananmen Square massacre in 1989, Gao officially withdrew from the Chinese Communist Party and verbally denounced his country's actions. He wrote a play that year, titled *The Fugitives*, which openly criticized the Tiananmen event, and as a result the Chinese government banned all of Gao's works from ever being performed or produced within China.

Gao continued to write plays—*Dialogue and Rebuttal* (Dialoguer–interloquer) in 1992, *The Sleepwalker* (Le Somnambule) in 1994, and one novel, *Ink Paintings*, in 1995. G.C.F. Fong translated a collection of his plays and released it in 1999. It included *The Other Shore*, *Between Life and Death*, *Dialogue and Rebuttal*, *Nocturnal Wanderer*, and *Weekend Quartet*. Beginning in 1982, Gao worked to translate the experiences from his walking tour and channel them into a novel that chronicles the main character's external and internal journey. The result was the 1990 release of *Soul Mountain*.

One reviewer for the British newspaper *The Economist* said *Soul Mountain* “redraws the physical, spiritual and emotional map of China,” and that Gao's government should “be thankful, not cross” at the writer. On October 12, 2000, Gao won the Nobel Prize for literature for what the prize committee identified as “an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama.” The Chinese Writer's Association, Gao's former employer, responded by calling the author's work “very, very average” and saying that choosing Gao was “a political maneuver and a criticism of the regime.”

Despite the controversial nature of most of his work, Gao maintains that he is not a politically motivated writer. He considers “literary creation to be a kind of challenge against society waged by an individual's existence, even though this challenge may be insignificant, it is at least a gesture.” In 2002, critics lauded Gao's fictionalized autobiographical novel, *One Man's Bible*, translated by Mabel Lee. Jason Picone praised the way Gao's “narrator moves from a first-person voice to a second— and a third . . . [conveying] the schizophrenia of the Cultural Revolution, during which the narrator had to articulate beliefs that were not his own in order to survive, all the while preserving his own thoughts and moral integrity deep in his mind.” Another reviewer called the stylistic effect “a cadenced movement between the modes of essay, vision and story.”

Recognized and Respected . . . Never Reticent

Gao drew a significant following through his efforts to balance the issues of the Self and the Other. In his 2000 Nobel lecture, Gao said, “Literature transcends national boundaries—through translations it transcends languages and then specific social customs and inter-human relationships created by geographical location and history—to make profound revelations about the universality of human nature.” The author, who lives in Bagnolet, France, said he “always had this obsession with writing. It's what caused

my suffering and misfortune in China, but I'm not about to stop. Even during the most difficult times in China, I carried on writing secretly, without thinking that one day I would get published.”

Although some critics have argued that there are Chinese-language writers more skillful than Gao, his own contributions, when combined with his translations of surrealist poets and playwrights,—place him at the forefront of efforts to bring modern cultural elements to China's canons. Whether he is seen as a dissident, or a dreamer—reviewer Sylvia Li-Chun Lin observed that Gao has essentially “witnessed the erasure of his name from the literary scene and the national collective memory of China”—Gao does not regret his choice. Discussing why he lives in exile, Gao responded, “I say what I want to say . . . if I have chosen to live in exile, it is to be able to express myself freely without constraints.” Lyall called him “one of the very few Chinese writers to reach beyond China into the broader world, and back inside himself”—an accomplishment that has secured him a place among the world's most respected writers.

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Ava Gardner

Actress Ava Lavinia Gardner (1922–1990), who many still consider the most beautiful woman to have appeared on film, starred in such popular films as *The Killers* (1946) and *Night of the Iguana* (1964).



Known for her dark, incandescent beauty, earthy nature, and hard-living lifestyle, Gardner enjoyed more than 30 years of stardom, appearing in such hit movies as *The Barefoot Contessa* (1954) and *The Sun Also Rises* (1957). Her stormy marriages to Frank Sinatra, Artie Shaw, and Mickey Rooney were short-lived and, unlike the intelligent, tough women she played, Gardner suffered from deep insecurity about her acting talent.

A Country Girl Went to Hollywood

Ava Lavinia Gardner was born on December 24, 1922, in Grabtown, North Carolina, the seventh and last child of a cotton and tobacco farmer, Jonas, and his wife, Molly. The farming kept food on the table, but Gardner said she had only one dress. She was happy and free, however, usually going barefoot and playing all day with her two brothers and four sisters. While the children were still young, the Gardners lost their property, forcing Jonas Gardner to work at a sawmill and Molly to begin working as a cook and housekeeper at a dormitory for teachers at the nearby Brodgen School.

When Ava was 13, the family soon decided to try their luck in a bigger town, Newport News, Virginia, where Molly Gardner found work managing a boardinghouse for the city's many shipworkers. That job did not last long, and the family moved to the Rock Ridge suburb of Wilson, North Carolina, where Molly Gardner ran another boardinghouse. Gardner's father died of bronchitis in 1935. Ava and some of her siblings attended high school in Rock Ridge and

graduated from there in 1939. She then attended secretarial classes at Atlantic Christian College in Wilson for about a year. At this point, school had been insignificant to her. Gardner had reportedly read only two books thus far: the Bible and *Gone with the Wind*. Her scant education would contribute to her insecurity later in life.

Gardner, who by age eighteen had become a stunning, green-eyed brunette, was visiting her sister Beatrice in New York in 1941 when Beatrice's husband Larry, a professional photographer, offered to take her portrait. He liked the results and displayed the final product in the front window of his Fifth Avenue studio. An executive from Metro-Goldwyn-Mayer (MGM) Film Studios noticed it soon afterward, and asked about the young beauty. His inquiry led to a screen test for Gardner at MGM, although she had no acting experience. According to the Internet Movie Database, she later remembered that after the test—a silent one to conceal her heavy Southern accent—the director “clapped his hands gleefully and yelled, ‘She can’t talk! She can’t act! She’s sensational!’ ”

Bit Parts Led to Major Roles

MGM signed Gardner immediately, and she and her just-divorced sister moved to Hollywood so the new actress could start an intensive program of speaking, acting, and makeup lessons. Beatrice looked out for Ava and served essentially as her manager. Despite her looks, MGM was reluctant to give Gardner any good roles, given her inexperience. From 1942 to 1945, she appeared in 17 films in which she spoke no more than two lines. The first of these was *We Were Dancing*, in which she appeared on stage for just a moment. She had a bit more to work with in the 1944 *Three Men in White*, in which she played a sultry enchantress who tries to seduce a doctor played by Van Johnson. Some of her other credits during this period were *This Time for Keeps*, *Reunion in France*, and *Sunday Punch*.

Her personal life, meanwhile, was taking off. Despite her appearing only in tiny roles, the starlet had not escaped the notice of the many male stars whom she met frequently at nightclubs and parties around town. A self-proclaimed party girl, Gardner often stayed up all night, drinking hard and cavorting with the other “beautiful people” of Hollywood. They included Mickey Rooney, then the country's top-ranked movie star, who courted her furiously until she accepted his marriage proposal in 1942. After the wedding, Rooney continued to live a bachelor's life, usually leaving Gardner home alone as he caroused with friends. She was 19, Rooney not much older, and the marriage lasted just over a year. Many years later in her autobiography she said, “We were a couple of kids. We didn’t have a chance.” In 1943, she was introduced to Texas billionaire Howard Hughes. The two were instantly attracted to each other and would carry on a tempestuous, often violent, on-again-off-again romance that would last twenty years, mainly during the periods when Gardner was between husbands.

Trusting it would be different this time, Gardner married band leader Artie Shaw in 1945. However, they divorced within a year, as their busy schedules and Shaw's insistence that Gardner improve her education to meet his

high standards quickly drove them apart. In 1946 Gardner, on loan briefly to United Artists, finally got a coveted role. Appearing opposite George Raft in the grade-B western film noir *Whistle Stop*, she played a woman who returns home to her small town after spending time in the big city. She appeared later that year in the melodramatic hit *The Killers*, while on loan to Universal Studios. Acting opposite another new star, Burt Lancaster, as the treacherous and deadly but smolderingly seductive Kitty Collins, one of Gardner's most memorable lines from the film is, "I'm poison to myself, Swede, and everyone around me." Unlike in many of her other films, MGM allowed Gardner to sing in her own voice for this one.

Achieved Marquee Status by Late 1940s

At the peak of her beauty, Gardner, having convinced Hollywood of her acting ability, got bigger and better film roles. In 1947 she starred opposite childhood idol Clark Gable in *The Hucksters*, and in 1958, her tiny waist and ample bosom appeared to great effect during her lead role in *One Touch of Venus*. Many people took notice, and her movie roles began to be confined to that of glamorous seductress. She played a compulsive gambler in 1949's *The Great Sinner* and a murder victim opposite James Mason in *East Side, West Side* later that year.

One of Gardner's finest roles came in 1951 when she played Julie La Verne, a biracial song-and-dance star whose heritage surfaces and makes her marriage to a white man illegal. Critics called her performance in the classic stage musical genuinely touching. MGM insisted on dubbing her voice when she sang in this movie, much to Gardner's disgust. The actress, meanwhile, had begun a highly public romance with Frank Sinatra, then a new Hollywood arrival whose finances were such that he sometimes accepted money from his more well-established paramour. The couple married in 1951.

Gardner landed some of her most interesting and best roles during the 1950s, including one as a stubborn and heartbroken nightclub singer opposite James Mason in the 1951 *Pandora and the Flying Dutchman* and another opposite Gregory Peck in *The Snows of Kilimanjaro* (1952) as his true love who encounters tragedy. Many critics believe Gardner's real acting ability surfaced when she worked with renowned director John Ford in his 1953 film *Mogambo*, a remake with Clark Gable of the 1932 *Red Dust*. She played Eloise "Honey Bear" Kelly, a spoiled, emotionally scarred, wisecracking rival of Grace Kelly, who plays Gable's do-gooder wife. Gardner's performance won her an Oscar nomination, the closest she would ever get to the coveted award.

In her early thirties, the actress appeared in 1954 in the lead role of *The Barefoot Contessa*, in which she starred opposite Humphrey Bogart as the mysterious and doomed peasant-turned-film star Maria Vargas. Gardner learned the flamenco for the film, and took immediately to the exotic, sensuous dance, sometimes practicing it all night. Her other notable roles that decade included a love-torn Anglo-Indian woman in *Bhowani Junction* (1954), a selfish

and hedonistic patrician in *The Sun Also Rises* (1957), and opposite Peck in the postapocalyptic *On the Beach* (1959).

Fast Life Took Its Toll

Even as Gardner's film career blossomed, her personal life was feeling the effects of years of professional pressure and excessive partying. After six years of stormy marriage in which mutual jealousy triggered scenes that often splashed the front pages of popular tabloids, she and Sinatra divorced in 1957. *People* magazine named their relationship one of the "Romances of the Century." The actress had moved to Madrid, Spain in 1955, at age 33, to escape some of the press attention and personal disappointments. She was said to have privately entertained several of the country's leading bullfighters, including roguishly handsome but married Luis Miguel Dominguin. Gardner opted out of her long-running MGM contract in 1958 after she starred as the Duchess of Alba in the critically condemned *The Naked Maja*.

Although she appeared in fewer films in the 1960s, some of them were among her best—although she claimed she did them only "for the loot." They enabled her to emerge from her typecast role. These included her performance as Maxine Faulk in *Night of the Iguana* as a low-class, strident hotel owner. Her other films during this period were *Fifty-Five Days at Peking* (1963), *Seven Days in May* (1964), *Mayerling* with Omar Sharif (1968), and *The Bible* (1969), directed by John Huston and starring George C. Scott as Abraham and Gardner as his wife Sarah. The actors carried on a stormy affair during the filming.

Tiring of her life in Spain and beleaguered by government demands for tax payments, the actress moved to London in 1969, but continued to appear in smaller supporting roles, such as Lilly Langtry in John Huston's 1972 *The Life and Times of Judge Roy Bean* and as Charlton Heston's wife in the disaster epic *Earthquake* of 1974. In the latter, she stunned director Mark Robson by insisting that she do all her own stunts, which included dodging massive steel pipes and blocks of concrete.

Spent Final Years in Seclusion

Gardner's last film before leaving public life was *The Sentinel* in 1977, after which she went into seclusion at her London home. She told a reporter at the time, according to Internet Movie Database, "I haven't taken an overdose of sleeping pills and called my agent. I haven't been in jail, and I don't go running to my psychiatrist every two minutes. That's something of an accomplishment these days." Among her final appearances were at a Rock Ridge High School reunion in 1978, as a cast member on television's "Knot's Landing" (1979) and "Falcon Crest" (1985) series, and in "Karem," a 1986 made-for-television movie.

Gardner's sole companions at this point were her long-time maid, Carmen Vargas, and her Welsh corgi, Morgan. She never had children, but she was a favorite aunt of her brothers and sisters many children. Although two strokes in the late 1980s caused partial paralysis that confined her to bed, Gardner diligently worked on her autobiography, *Ava: My Story*, published posthumously, after her death at age 67

from pneumonia on January 25, 1990. Her body was buried in the Gardner family plot in Sunset Memorial Park in Smithfield, North Carolina. None of her former husbands attended the ceremony, but Sinatra had paid for her medical bills for some years and Peck took in both her maid and her dog when she died.

Empire magazine named Gardner one of the "100 Sexiest Stars in Film History" in 1995. Her fiery relationship with Hughes was depicted in the 2004 Martin Scorsese film *The Aviator*, starring Leonardo DiCaprio as Hughes and Kate Beckinsale as Gardner. Fans still commemorate her at the official Eva Gardner Museum in Smithfield.

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João Gilberto

João Gilberto (born 1931) began his musical career inauspiciously. He was dismissed from one of his early musical groups, Garotos da Lua (Boys from the Moon), after failing to show up for performances and rehearsals, then spent the next several years jobless and living with various friends and relatives. He received a second chance, however, and in 1958 helped define the lilting bossa nova musical style with two hit songs, "Bim-Bom" and "Hô-Ba-La-Lá." He went on to record the most popular bossa nova song of all time, "The Girl from Ipanema," with American jazz artist Stan Getz.

Gilberto was born João Gilberto do Prado Pereira de Oliveira on June 10, 1931, in the town of Juazeiro in the northeastern state of Bahia, Brazil. His father was a wealthy merchant who insisted that all of his seven children receive an education. Gilberto defied his father's wishes however, devoting himself to music after receiving a guitar from his godfather at the age of 14. The following year, Gilberto formed a boys' musical group, which performed at social functions and rehearsed under a tamarind tree in the center of town. Gilberto was influenced by American jazz artists like Tommy Dorsey and Duke Ellington, as well as the light opera of Jeanette MacDonald, and the Brazilian sounds of Orlando Silva, Dorival Caymmi and several popular ensembles, which he heard played over a loudspeaker at one of the local stores.

Joined Musical Group

By the age of 18, Gilberto had moved to Salvador, the capital of Bahia, where he sought to earn a living as a radio performer. While never finding major success as a solo artist on radio, he gained the attention of a member of the vocal group Garotos da Lua (Boys from the Moon), who performed regularly on Radio Tupi in Rio de Janeiro, and he was invited to join the group. Gilberto moved to Rio to replace the group's vocalist, Jonas Silva, whose subdued style displeased the group's artistic director. Ironically, Gilberto would later popularize a whisper-like vocal method highly reminiscent of Silva. Gilberto lasted only one year with Garotos da Lua. After showing up late or altogether missing several performances, the group fired him.

Gilberto spent the next several years jobless and without a permanent home. He relied on the charity of various friends who took him in, and he became known for sleeping all day and playing music all night. He grew depressed, his appearance became unkempt, and he began to use marijuana heavily. His girlfriend at the time, Sylvia Telles (who later also gained fame as a bossa nova singer), left him. Still, Gilberto would consider no other job than playing music.

In 1955, Luis Telles, the leader of the traditional singing group Quitandinha Serenaders, with whom Gilberto had performed for a time, convinced Gilberto to move to Porto Alegre. There, he put the musician up in an expensive hotel and introduced him around town. Soon, Gilberto began playing regular gigs at the Clube da Chave (Key Club) there. The patrons enjoyed him so much, they took up a collection to buy him a new, nylon-stringed guitar, after the musician revealed he did not care for his own steel-stringed instrument. When Gilberto told them he did not like the guitar they bought, they returned it and brought him another.

Developed Signature Style

After Porto Alegre, Gilberto moved to Diamantina, where he lived with his older sister, Dadainha, and her husband. There, Gilberto played music constantly, often practicing in the bathroom where the acoustics were best. It was in this environment that Gilberto developed his signature singing style, a quiet sound absent of vibrato that allowed him to most accurately set the tempo of his vocals to the rhythm of his guitar. In finessing his style, a variation on

the traditional Brazilian samba, Gilberto incorporated the influences of several musical masters, both from Brazil and America. "He incorporated into his music the best features of his various idols," noted Daniella Thompson in a 1998 issue of *Brazzil*, "the natural enunciation of Orlando Silva and Frank Sinatra; the sustained breathing and velvet tones of Dick Farney; the timbres of trombonist Frank Rosolino from Stan Kenton's band; the cool, intimate delivery of the Page Cavanaugh Trio, Joe Mooney, and Jonas Silva; the interplay of the vocal groups - in João's case, using the voice to alter or to complete the guitar's harmony; and the syncopated piano beat of his close friends Job'o Donato and Johnny Alf."

Dadainha and her husband became concerned about Gilberto's mental health, however, and sent him back to Juazeiro to live with his parents. There, he composed his early bossa nova hit, "Bim-Bom," based on the walking rhythms of the women he watched carrying laundry along the Sao Francisco river. Gilberto's parents committed him to a mental institution during his stay with them. He stayed for one week and, upon his release, gave up drug use.

Defined Bossa Nova

Gilberto returned to Rio in 1956, where he renewed his acquaintance with musician and composer Antonio Carlos "Tom" Jobim. In 1958, Gilberto recorded Jobim's composition "Chega de Saudade." Although Gilberto's intense demands in the studio significantly prolonged the recording session, the song was released on the Odeon label as a single along with "Bim-Bom" on July 10 of that year. While the record was not an immediate hit, it eventually gained widespread popularity and established bossa nova, which in English means "new wave," as an exciting new musical form. Gilberto released three albums in the bossa nova style over the next three years in his home country: *Chega de Saudade*; *O Amor, o Sorriso e a Flor* (Love, Smile, and the Flower); and *João Gilberto*, all on Odeon. He exhibited the same exacting standards for his live performances as for his studio recordings, refusing to play in clubs where audiences talked while he was on stage. "When I sing, I think of clear, open space and I'm going to play sound in it," he told the *New York Times*' John S. Wilson in 1968. "It is as if I'm writing on a blank piece of paper. It has to be very quiet for me to produce the sounds I'm thinking of. If there are other sounds around, it won't have the same vibrations."

American jazz guitarist Charlie Byrd discovered the music of Gilberto, Jobim and other bossa nova artists during a goodwill jazz tour of Latin America sponsored by the U.S. State Department. Byrd introduced the musical form to American jazz saxophonist Stan Getz, and the two recorded a top-selling bossa nova album together, *Jazz Samba*. The album spent 70 weeks on the American pop charts and hit number one. Gilberto moved to the United States (U.S.) in 1962, and in 1964, he and Getz recorded *Getz/Gilberto*, which featured the Jobim-penned bossa nova classic, "The Girl from Ipanema," sung by Gilberto's then-wife Astrud Gilberto. Both the album and the song earned Grammy Awards that year, beating out the Beatles' "A Hard Day's Night." Gilberto remained in the U.S. until 1980, with the

exception of a two-year stay in Mexico. During his time in the U.S. and Mexico, he released only a handful of LPs, including the live album *Getz/Gilberto II* (1966), *Joao Gilberto en México* (1970), *João Gilberto* (1973), *The Best of Two Worlds* (1976), and *Amoroso* (1977). *The Best of Two Worlds* featured Getz and Gilberto's second wife Miùcha, the mother of Bebel Gilberto, herself a successful bossa nova singer.

Of his popularity in the U.S., Gilberto told Robert Palmer of the *New York Times* in 1985, "For a long time, the U.S. didn't really need anything from the rest of the world except for raw materials. Now it's different; there have been many, many changes. The growing popularity of Japanese cars here, and a growing tendency for America's Latin and black minorities to have more impact on the mainstream, are part of this same process. This is not as selfish a society as it was even a decade ago. More people are willing to listen to something different."

Returned to Brazil

Gilberto returned to Brazil, where he came to be known as *O Mito* (the legend) and released several more albums, including *João Gilberto Prado Pereira de Oliveira* (1980); *Brasil with Caetano Veloso, Gilberto Gil and Maria Bethânia* (1981); *Live in Montreux* (1987); *Joao* (1991); *Eu Sei Que Vou Te Amar* (I Know I'm Going to Love You, 1995); and *Joao Voz e Violao* (2000). In the mid-1980s, he also experimented with reggae rhythms, expressed most vividly on his 1985 release *Raça Humana*. "Of course, when we try to play it, we can't get rid of the fact that we are Brazilians," he told the *New York Times*' Palmer in 1985. "But for many years, Brazilian musicians have been developing an attitude of wanting to be able to play anything, from any part of the world, especially if it has anything to do with black music. We can identify with jazz, rhythm-and-blues, Cuban and other Caribbean music. We pick up on anything we feel touched by."

Gilberto continues to perform, but only on occasion. He appeared at the JVC Jazz Festival at New York's Carnegie Hall in 1998 to celebrate the 40th anniversary of the first bossa nova single, and embarked on a U.S. tour in 2003, although it is rumored he left the stage at the Hollywood Bowl due to the noise of the crickets. "One didn't need to understand Portuguese to feel the sadness, longing and job of these songs, the sound of Gilberto's gentle voice was enough," the *San Francisco Chronicle*'s Jesse Hamlin observed of Gilberto's stage presence in 1998. In the same article, Hamlin underscored Gilberto's profound musical influence. "Along with the late Antonio Carlos Jobim and others, he distilled the raucous energy and rhythms of traditional samba into a more intimate, introspective style that drew on cool jazz and European harmony. Gilberto became the foremost interpreter of the alluring new music whose freshness and subtlety had a major impact on jazz and pop music worldwide."

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Mauro Giuliani

Mauro Giuliani (1781–1829) was the most important guitarist and composer of guitar music of his time. Perhaps more than any other musician, he is responsible for the acceptance of the guitar as a solo instrument. Before Giuliani came along, the guitar was considered only appropriate for accompanying a vocalist or a soloist on another instrument, such as violin. Over the course of his composing career, Giuliani wrote more than 200 pieces for guitar. He also invented a notation system for guitar that is still used today. So influential was Giuliani in subsequent generations of guitar enthusiasts that one of the earliest journals devoted to guitar music was named after him.

According to most sources, Giuliani was born on July 27, 1781, in the Italian province of Bari, probably in the town of Barletta. His father was Michele Giuliani. Music historians have not yet figured out who his mother was. Giuliani biographer Thomas Heck suggests that Michele Giuliani probably sent two sons, Mauro and Nicholas, to Bologna at early ages to study counterpoint and other musical topics, since Bari offered few opportunities for music education. Nicholas, somewhat fitting given his name, eventually moved to Russia, where he spent most of his life as a composer and vocal instructor. Somewhere along the line, Mauro got married, and his son Michele was born in Barletta in 1801.

Joined Northward Exodus of Guitarists

Mauro Giuliani studied cello for a while early on, but quickly settled on the six-string guitar as his instrument of choice. Italy at that time had little interest in music other than opera, so like many Italian guitarists of his time, Giuliani was eager to depart for other countries to the north. There were several reasons for this northward exodus of Italian guitar slingers interested in using their instrument more ambitiously than was required to do background plinking for singers. For one thing their craft was better appreciated elsewhere. And because there was so little work for guitarists, the competition for the limited supply of gigs was fierce. Moreover, Italy was at that time reeling

socially and economically from the effects of Napoleon's invasion, making the patronage of the wealthy classes harder to come by. There was additional pressure to leave for those interested in seeing their compositions published, since Italy lacked competent publishing houses.

Giuliani settled in Vienna in 1806, and made an instant impression on sophisticated Viennese audiences. In Vienna, Giuliani hung out with an arty crowd, bouncing from one residence to another, and was something of a Casanova. Unfortunately, his mobility and apparent desire to avoid contact with officials and bureaucracies has made it difficult for historians to adequately cover this period of his life. One thing that is known for certain is that in 1807 he fathered an illegitimate daughter, Maria Willmuth. Other facts about Giuliani's stay in Vienna come from reviews of his performances, many of which have survived. By 1808 he had established himself as Vienna's unrivaled master of the guitar, though even in Vienna some critics refused to accept the six-string guitar as a showcase instrument, even while simultaneously lavishing praise on Giuliani's virtuosity. He also published several original compositions during this period and his success as a socialite was reflected in the dedications of these works to such luminaries as Princess Caroline de Kinsky and Countess Josephine Morzkowska. He kept company with, and was regarded on a par with, such giants of the Vienna music scene as Ludwig van Beethoven and Johann Hummel.

In April of 1808 Giuliani gave the premier performance of his first guitar concerto with full orchestral accompaniment, op. 30, and received rave reviews for his skills as both a composer and instrumentalist. A guitar movement, sometimes even referred to as a "cult" was emerging in Vienna, and Giuliani, on the strength of such performances, was clearly its guru. His compositions for guitar used a new and inventive notation system that used the direction of note stems and rests to distinguish between the different parts of the music, such as melody, internal harmonies, and bass.

Appointed to Court of Empress

Culture in Vienna was slowed substantially by the siege and subsequent occupation of the city by Napoleon's forces in 1809, but Giuliani continued to compose and publish prolifically. He moved back to Italy temporarily in about 1811 to be with his wife, whose identity remains unknown to scholars, as does the date of their marriage. The couple both returned to Vienna the following year, and in 1813 their daughter Emilia was born. In December of that year, Giuliani gave a rare performance on cello, playing in the premiere of Beethoven's Seventh Symphony.

In about 1814 Giuliani was appointed to be a court musician by Empress Marie Louise, Napoleon's second wife. In addition to his work as a performer and composer, Giuliani by this time had succeeded in training a generation of guitarists, reinforcing Vienna's reputation as a key center of guitar culture. In 1817 Giuliani became a member of what biographer Heck called a "frivolous secret society," which included not only many of Vienna's prominent musicians and artists, but also scholars and businessmen. Membership in the group, known as Ludlams-Gesellschaft,

seemed to require only a freewheeling, devil-may-care attitude.

In spite of his ongoing success, Giuliani somehow—music historians are still at a loss as to precisely how it happened—found himself deeply in debt. His financial struggles led him to leave Vienna in 1819, never to return. After visiting his aging parents in Trieste, Giuliani turned up in Rome in 1820. Originally he intended to stay in Rome only temporarily, but he ended up remaining there for about three years. There is not much of a record of Giuliani's activities during this period, though it is known that he enrolled his daughter Emilia in the private Roman convent school for girls in 1821. During his stay in Rome, he continued to compose and arrange music for guitar, including arrangements of the works of Giachino Rossini, with whom he probably had contact in Rome during this period.

Spent Final Years in Naples

In the fall of 1823, Giuliani moved to Naples. On reason for the move was probably the presence of more wealthy patrons and nobility to support musicians. Another may have been his health. There is some evidence that Giuliani had taken ill around this time, and his southward move to Naples may have been related to a desire to resettle in a place with a more favorable climate. Whatever the combination of reasons for his move to Naples, Giuliani found upon his arrival no serious competition among local guitarists. There were no others there remotely approaching his caliber. For a good portion of 1824, Giuliani's patroness, Marie-Louise, made a prolonged visit to Naples, and it is likely that the guitarist was kept as part of her entourage during her stay. During his time in Naples, Giuliani was also patronized by the nobility at the court of the Kingdom of the Two Sicilies, which encompassed both the island of Sicily itself and much of southern Italy, including Naples.

In this late stage of his career, Giuliani became renowned for his performances on the lyre guitar—a variation on the ancient lyre, but with six strings and a fingerboard similar to that of a guitar—which was enjoying a revival in parts of Europe at the time. Giuliani passed his talent along to both Michele and Emilia. An 1828 concert Giuliani gave together with the 12-year-old Emilia met with excellent reviews from the Naples press. Heck quotes a review that gushed, "The guitar pieces executed by him and by one of his daughters named Emilia, aged 12, pleased so much, that he and this young lady, for whom we have great hopes, were repeatedly applauded, and ultimately 'chiamati fuori' [called forth, given a curtain call] by the public." Emilia did go on to forge a brilliant career of her own as a guitar virtuoso, and she composed a set of preludes for guitar that remains well known today. Michele became a prominent *professeur de chant*, or singing instructor, at the esteemed Paris Conservatory.

Giuliani's health probably began to deteriorate shortly after this collaborative performance. When Emilia gave a concert in Naples later that year, he did not join her on stage for even a token duet, but was apparently not in attendance at all. He died on May 8, 1829. The *Giornale delle Due Sicilie* (Journal of the Two Sicilies) announcement of his

death included these words: "The guitar was transformed in his hands into an instrument similar to the harp, sweetly soothing men's hearts. He is succeeded by a daughter of tender age, who shows herself to be the inheritor of his uncommon ability—a circumstance which along can assuage the sadness of this loss." Even in the hyperbolic language of obituaries, this would seem to be a modest assessment indeed of Giuliani's importance in the evolution of guitar performance and composition.

Perhaps a better acknowledgement of his contribution is contained in events that took place after his death. Over the next few years, the guitar craze had swept through many of Europe's cultural capitals, including Paris and London. In 1833 a group of Giuliani's former colleagues and students from Vienna launched *The Giulianiad*, a guitarist's magazine that was the precursor to such modern publications as *Guitar Player*. While other magazines for guitarists already existed prior to the appearance of *The Giulianiad*, those publications were strictly music, with no text. *The Giulianiad* also included articles. The text included testimonials about the greatness of Giuliani; in fact, the debut issue of the magazine contained an entire eulogy, which was reprinted in 1955 in the *Guitar Review*, number 18. It read in part:

"In his hands, the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. . . . In a word, he made the instrument sing. It may be easily supposed that with this singular faculty of giving expression to melody, Giuliani gave to the guitar a character which, it was thought before, was totally alien to its nature. . . . About twelve months ago, Giuliani paid the debt of nature. In him the little world of guitar players has lost their idol; but the compositions he has left behind will, we have no doubt, pay every homage of respect and admiration."

The authors of this eulogy may have gotten their timing wrong; Giuliani had actually died nearly four years earlier. But their sentiment was warranted. Giuliani's role in the history of the guitar cannot be exaggerated.

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Karl Adolph Gjellerup

Danish-born author Karl Gjellerup (1857–1919) was a freethinker who explored different truths through his poetry and novels, covering theology,

atheism, and Darwin's doctrine of evolution, as well as Buddhism and reincarnation. His writing was not always the best, but critics laud him as an honest inquirer of the truth. Though Danish, Gjellerup found his true artistic medium through writing in German and adopted the country as his own. Well-read in his day, Gjellerup received the 1917 Nobel Prize in literature.

Born to Family of Ministers

The son of a Lutheran minister, Gjellerup was born in a country parsonage in Roholte, Denmark, on June 2, 1857, to Carl Adolph and Anna Johanne (Fibiger) Gjellerup. When Gjellerup was about three years old, his father died and young Gjellerup went to Copenhagen to live with Johannes Fibiger, a cousin of his mother's. Fibiger was a clergyman, as well as an avid scholar and philosopher. He was well-versed in Greek, Hebrew, Old Norse, and Egyptian. He also studied the holy books of Persia and India in their original format and published several philosophical discourses of his own, including *Johannes den Døber* (John the Baptist), published in the same year as Gjellerup's birth. Fibiger adopted Gjellerup as his own son and instilled in him early on a desire for knowledge and a quest for truth in understanding the world around him. Gjellerup received a well-rounded education in the Fibiger household. Religion, music, and classical German literature were a prominent part of his studies.

In 1874, Gjellerup graduated with honors from Haerslevs grammar school and headed to the University of Copenhagen. Gjellerup chose to follow family tradition and study theology, though he was not particularly drawn to the field. By the time he entered college, Gjellerup was well-read and steeped with a broad background in literature. He began to write at this time. Gjellerup penned *Scipio Africanus*, a tragedy, and *Arminius*, a drama. He showed these creations to a professor-uncle of his, who encouraged him to keep writing.

Became an Atheist, Writer

While at the university, Gjellerup underwent a philosophical transformation. He studied radical Bible criticism and Darwinistic literature. Charles Darwin, a naturalist, had published *On the Origin of Species* in 1859 and naturally, it was a hot topic in Gjellerup's theology classes. While Darwin's theory of evolution did not specifically condemn religion, it clearly conflicted with the Bible's creation story. At this time, Gjellerup became drawn toward the ideas of Danish critic and scholar Georg Brandes, who lectured at the University of Copenhagen intermittently between 1871 and 1883. Brandes was a principal leader of the naturalistic movement in Scandinavian literature. The naturalists believed that all religious truths could be derived from the natural world rather than from some supernatural power like God. Gjellerup earned his theology degree in June

1878, but by then had completely lost faith in the traditional Christian belief system.

After graduating summa cum laude, Gjellerup moved to the countryside and began writing in earnest, exploring his new ideas about the world. He called himself an atheist. His departure from the Christian faith was unmistakable in his writings. Gjellerup published his first novel, *En Idealist* (An Idealist), under the pseudonym Epigonos in 1878. The novel explores the life of a young intellectual who denounces theology and religion, believing that a person's soul belongs to the cosmos. In the next several years, Gjellerup published several stories and poems that all mocked theology in favor of Darwin's theory of evolution. In 1881, Gjellerup published a book with a definite evolutionary bias called *Arvelighed og moral* (Heredity and Morals). He earned the University Gold Medal for this work.

Gjellerup's 1882 novel, *Germanernes Laerling* (The Apprentice of the Teutons), while fictional, seems extremely biographical. This novel centers around the life of a young theologian dealing with a crisis of faith. In the end, the man becomes a freethinker and decides to explore his own ideas about the world, rather than accepting everyone else's. The journey was similar to that of Gjellerup's.

Showed Talent for Lyrical Poetry

In 1883, Gjellerup received a small inheritance that allowed him to travel. He visited Germany, Switzerland, Italy, Greece, and Russia. During an extended stay in Rome, he took up watercolor, painting under Swedish artist Julius Kronberg. Seeing the world through different landscapes had an immediate impact on Gjellerup's work. During his travels, he became enamored with Slavic realism and was particularly influenced by Russian writer Ivan Turgenev, known for describing in detail the everyday lives of 19th-century Russians, particularly the peasantry, which he wrote about with compassion. Two of the short stories Gjellerup wrote during his travels show a heavy influence from Turgenev; they are *Romulus* and *G-Dur* (G Major). After Gjellerup returned from his journey, he experienced a break in thought from Brandes and the literary radicals. He embraced the German-Danish idealism that he had grown up with. The idealists looked to the ancients for inspiration. The transformation is apparent in his book on travel impressions, *Vandreaaret* (Wander Year), published in 1885, though written during his journey.

After his travels, Gjellerup began to explore the concepts of free will and the moral responsibilities of man. He also became interested in what he saw as the intrinsic suffering of the human condition. Keeping these ideas in mind, he finished a lyrical tragedy drama called *Brynhild* in 1884, which he had started during his college years. This drama focused on the plight of two people, separated by destiny, but desiring one another. "This waiting, full of torment, this quiet desire, imbues with sentiment the tragedy which is presented with strength and with great poetic and pictorial richness," Swedish critic Sven Söderman noted on the Nobel Prize website. "The verse, especially in the choruses composed in the ancient fashion, attains great lyric beauty."

Because of its poetic language and imagery, this became Gjellerup's breakout piece, the one that got him noticed in literary circles. He wrote another dramatic-lyric poem in 1887, *Thamyris*. The two works were so esteemed, they earned Gjellerup a state pension for life, which enabled him to keep writing. These plays, as well as others to come, were popular productions at the Dagmar Theatre in Copenhagen. His 1893 play, *Wuthhorn*, showed there 100 times. This play tells the story of two lovers who are willing to die together if they cannot find a way to live together. Also popular were 1893's *Kong Hjarne* (King Hjarne) and 1898's *Gift og modgift* (Toxin and Antitoxin), both of which played at the Dagmar Theatre.

Gjellerup continually refined his belief system and explored various truths about the universe. From 1885 to 1887, while living in Dresden, Germany, Gjellerup became influenced by German writers Johann Wolfgang von Goethe and Friedrich von Schiller. These idealists held that the external world was really a creation of one's own mind. They believed that the physical world did not exist separate from the human mind and they explored these ideas in their works. Gjellerup did so, too.

In October 1887, Gjellerup married Eugenia Anna Caroline Hensinger after she divorced her first husband, Jewish musician Fritz Bendix. Incidentally, she was a cousin to Georg Brandes. They had first met in 1880. This was also Gjellerup's second marriage. Hensinger released in Gjellerup a flurry of inspiration, resulting in some of his best works, including his acclaimed 1889 love story *Minna*. Like many of Gjellerup's novels, this one is fairly autobiographical and basically explores his childhood and the events that led to the breakup of his first marriage. The Nobel Prize website calls *Minna* "a delicate study of feminine psychology which must be classed in the highest rank of Scandinavian novels."

By 1892, Gjellerup had settled permanently in Germany and was living in Dresden. He had converted to writing all of his pieces in German. His 1896 book *Møllen* (The Mill) was another popular novel. It explored universal justice in a world of passion, jealousy, and murder. The book probes the darkest corners of the human mind, focusing on the state of mind of a repentant murderer.

Explored Buddhist Ideologies

Later in life, Gjellerup experienced another philosophical transformation and began exploring Buddhist ideologies, particularly the concepts of rebirth and the search for nirvana. He launched into this ideology first with the 1903 musical play *Offerildene* (The Sacrificial Fires), which followed the musings of a young disciple of Brahma. However, Gjellerup really hit his stride with his 1906 book *Pilgrimen Kamanita* (The Pilgrim Kamanita). Set in India, the lyrical and poetic book explores reincarnation through the lives of two lovers, forced to live apart on earth yet reunited in death. Searching for earthly satisfactions, the main character, Kamanita, who lives during the lifetime of the Buddha, sees the fragility of all things and devotes his life to seeking eternal treasures. The book explores all of Kamanita's transformations in thought.

Interestingly enough, the book was for many years a required part of Thailand's high school curriculum. This is unusual because the Buddhist novel was written by a Dane who wrote in German. In the mid-1990s, the book was translated into English by John Logie, printed and re-released by the Abhayagiri Buddhist monastery press. The editor of the book, Ajahn Amaro, noted on the monastery's website that with Buddhism taking hold in the West, he wanted people to have something else to grab hold of besides meditation practice and he figured a novel would fill that void. He believed that republishing the work would help educate Westerners on the principles of Buddhism. In 1917, Gjellerup came full circle and dealt with the theme of Christianity again in the book *Der Goldene Zweig*.

Won Nobel Prize for Literature

In 1917, Gjellerup was awarded the Nobel Prize in Literature, which he shared with fellow Dane Henrik Pontoppidan, also from a family of ministers. The citation said Gjellerup was awarded the prize "for his varied and rich poetry, which is inspired by lofty ideals." Because World War I was in full force, there was no official awards ceremony that year. The announcement of his award generated little interest in his native Denmark because Gjellerup had long claimed Germany as his permanent home. Gjellerup died two years later, in Klotzsche, Germany, on October 13, 1919.

On the Nobel Prize website, Swedish critic Söderman summed up Gjellerup's contributions to the literary world in this way: "Karl Gjellerup was that strange combination, a scholar as well as a poet. His inventive imagination and his gifts of visionary poetry were often difficult to harmonize with his specific knowledge and his lively intelligence. His earlier works are characterized by very broad but sometimes clumsy descriptions, philosophical rather than spontaneous. They occasionally neglect artistic form, but they are always rich in ideas and full of promises of originality." Söderman went on to say that Gjellerup, "charged with emotion, a great knowledge of the soul, a great desire for beauty, and a poetic art [has] given birth to works of enduring value."

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Percy Grainger

Australian-born pianist and composer Percy Grainger (1882–1961) is best remembered for his use of folk song idioms in his works, but he was also a well-known experimenter with modern musical forms. As early as 1937, he experimented with electronic music and in the 1950s he worked on producing Free Music machines that are, in some ways, precursors of the modern electronic synthesizers.

Percy Grainger was a piano prodigy who began his career as a concert musician when he was only twelve. His father, John Grainger, was a famous Australian architect and civil engineer, chief architect in the Western Australian Department of Public Works, who designed buildings and public works throughout Australia and New Zealand. He was also a music enthusiast and amateur conductor. His mother, Rose Aldridge, was an accomplished pianist in her own right and served as her son's first teacher and coach. In 1895 Rose took Percy to Europe for further study. For four years he studied at the Hoch Conservatory in Frankfurt am Main. In 1901 he made his debut in London, and then toured the Europe and the British empire, playing concerts in Australia, New Zealand, and South Africa.

In the years between 1901 and the outbreak of World War I Grainger lived with his mother in London. He also began collecting English folk music—an interest that would heavily influence his own compositions. Musical acquaintances, including Edvard Grieg, Herman Sandby, Frederick Delius, Cyril Scott, and Balfour Gardiner, helped him pursue this interest. "Grieg, the great Norwegian composer and pianist, charmed by his playing, invited Grainger to stay at his home in Norway," wrote a contributor to the Melbourne periodical *The Age* in 1937. "Grainger accepted the invitation, and the two became firm friends. During 1906 and 1907 Grainger spent a great deal of time with Grieg, and afterwards was acknowledge to be the best interpreter of the Norwegian composer's music." In 1905 Grainger joined the English Folk Song Society and became an ardent collector of folk songs, using phonographs to make field recordings. He used the recordings to produce arrangements of these traditional folk songs, many of which are still performed today.

Relocated to United States

In 1914 Grainger moved to the United States, making his U.S. concert debut to an enthusiastic New York audience on February 11, 1915. He lived in the United States for the rest of his life, even serving as an oboist in the U.S. Army Band for two years during World War I. At the end of the war he was naturalized as an American citizen. It was at this time that he composed his most famous piano work, *Country Gardens*.

These years were also marked by personal tragedy for Grainger. His father, who had been estranged from Rose

and Percy since 1890, died in 1917 following a long illness. In 1922 Rose Grainger died from complication of syphilis, which she had contracted from her husband before their marriage collapsed. She had suffered from neuralgia and severe depression for over twenty years, a condition made worse by the stresses of managing her son's career and the constant threat of poverty. The collapse of both parents' health placed the burden of caring and providing for the family squarely on Percy Grainger's shoulders.

Most of Grainger's later career was spent touring, performing, and composing, but he did hold several part-time academic appointments, including teaching piano at the Chicago Musical College between 1919 and 1928, and serving as chairman of the music department at New York University from 1932 to 1933. On August 9, 1928 Grainger was finally married, to the Swedish poet and artist Ella Viola Strom. In a manner befitting a man of Grainger's expansive personality, the wedding ceremony was a huge production. Part concert and part civil ceremony, it was staged at the Hollywood Bowl before 20,000 paying guests. The composer opened the celebration by conducting the piece he had written in honor of his fiancée, *To a Nordic Princess*.

Opened the Grainger Museum

In 1934-35 Grainger made another tour of his native Australia. Although he had returned to his birth country several times before relocating to the United States, it was during this visit that he began planning and organizing the Grainger Museum at the University of Melbourne to serve as a home for his manuscripts and personal effects. He also hoped that the Grainger Museum would house an ethnomusicological research facility and serve as a center for the collection, organization, and appreciation of musical styles from around the globe. The Grainger Museum was dedicated by the composer in 1938.

Grainger's career as a concert pianist, composer, and lecturer continued through World War II. During the war he made numerous concert appearances for the Allied cause. After the end of the war, however, he retired to a home in White Plains, New York. "Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals," wrote the author of the Percy Grainger biography found on the Grainger Museum website. "The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesizers."

Although respect for his talents as a pianist and teacher remained high, Percy Grainger ended his career in bitterness, believing that his true contribution to music had never been fully appreciated. His most valuable research, he firmly believed, lay not in his early compositions (which he regarded with some disdain), but in his collections of folk music and his avant garde experiments with Free Music. Even his election to the National Institute of Arts and Letters in 1950 did not change his opinion that his life's work was underappreciated. He died in February of 1961, requesting that his skeleton be placed on display at the Grainger Museum. Although the request was denied, his body was re-

moved to his native country and he is buried with other members of his family in Adelaide, South Australia.

Film Recounted Remarkable Life

Percy Grainger has been remembered as much for his personal eccentricities as for his music, both the experimental, futuristic pieces and the popular pieces. In addition to being a highly talented performer, musicologist, and composer, Grainger became obsessively interested in alternative sexual behaviors. In 1998 *Passion*, a film based on Grainger's early life and career directed by Australian director Peter Duncan, was released. Starring Richard Roxburgh as Percy and Barbara Hershey as Rose Grainger, the film was widely reviewed. Critics universally appreciated the effective use of Grainger's music in the soundtrack, but it was *Passion's* concentration on the Graingers' personal life that attracted most of their attention.

Passion is set during Grainger's last years in London before moving to the United States. At the peak of his performing career, he is caught in a turbulent relationship, caught between his feelings for his mother Rose and his then-girlfriend, the Danish musician Karin Holten. "As much as he loves his work and the woman in his life, it becomes increasingly apparent that the real . . . passion of Percy's tortured life is his mother," wrote a reviewer for Channel 4. "Rose had been a hard taskmaster on Percy," stated Margaret Pomeranz, writing about the film for Australian television's Special Broadcasting Service's "The Movie Show," "and her discipline of her precociously talented son in his early years had led to its own obsessions."

Yet the film is not simply out to shock audiences with outrageous practices. Grainger emerges from the story as a complex character whose sexuality is just one part of his genius. Australian actor Richard Roxburgh took lessons in masochistic practices while preparing for his starring role as Grainger. "He kept shocking (and) horrifying me for a long time during research," Roxburgh was quoted as saying in a *Variety* article written by Mark Woods. "[B]ut in his music there's everything, there's all the contradictions and the violence, and now I'm not shocked by him." The film, concluded Dalya Alberge in the London *Times*, depicts Grainger's personal lifestyle as "just one aspect of a colourful genius: he was a charismatic man to whom women were drawn, a brilliant pianist, an innovative composer and an intellectual."

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Henry Benjamin Greenberg

Henry Benjamin "Hank" Greenberg (1911–1986) was Major League baseball's first Jewish superstar. A power-hitting infielder-outfielder, he became known as "Hammerin' Hank" for his ability to slam doubles and drive balls out of the park. He was twice honored as Most Valuable Player and became the first player to be paid \$100,000 a year. After he retired from the field, he became part owner and general manager of the Cleveland Indians and vice-president and general manager of the Chicago White Sox. In 1956, he was the first Jewish ballplayer to be elected to baseball's Hall of Fame.

There is one undisputed fact in the career of Greenberg: He was Major League Baseball's first Jewish superstar. But there is a big "What if?" that hovers over his impressive career. Due to injuries and military service, he lost almost five full seasons of his prime athletic years. Still, he posted impressive career numbers: 1628 hits, 1276 runs batted in (RBIs), .313 batting average, 331 homers, 1051 runs scored, 379 doubles, and a .605 slugging percentage—all good enough to get elected to the Hall of Fame. It makes one wonder what he could have accomplished if his career spanned 15 years.

Greenberg was born on the Lower East Side of New York City on January 1, 1911, to Romanian Jewish immigrants David and Sarah (Schwartz) Greenberg. David Greenberg owned a small textile mill and Sarah Greenberg was a housewife. When Greenberg was six, his family moved to Crotona Park, a Jewish neighborhood in the Bronx. Because the area was predominantly Jewish, he was exposed to little anti-Semitism when he was growing up.

He had two brothers, Benjamin (four years older) and Joseph (five years younger) and a sister, Lillian (two years older). His family kept an Orthodox home and Hank was sent to a Hebrew school.

Greenberg attended P.S. 44 public school. By that time, he was six-foot three-inches tall and excelled at most sports, but baseball was his favorite. At James Monroe High



School, he remained a sports standout and helped lead his basketball team to a title.

Greenberg's brothers and sisters all graduated from college and went on to become professional people. Greenberg's parents had similar aspirations for Hank, so they were disappointed, and somewhat embarrassed, when he expressed a desire to become a professional baseball player. In his neighborhood, he was regarded as a "bum" because of these athletic aspirations. Eventually, his parents accepted his ambitions.

After graduating from high school in 1929, Greenberg played semi-pro baseball for the Red Bank Towners in northern New Jersey and for the Bay Parkways in Brooklyn. His skills attracted the attention of baseball scouts, and he received a tryout with the New York Giants of the National League. Giants Manager John McGraw was keen on signing Greenberg, because he was always on the lookout for a potential Jewish star that would attract ticket-buyers from New York's large Jewish population. However, after watching Greenberg, McGraw felt that he was just too awkward. Greenberg then gained the attention of the New York Yankees, and even was offered a lucrative deal, but as Greenberg wanted to play first base, he knew he had little chance of winning the position from the Yankee's legendary first baseman Lou Gehrig.

Instead, the 19-year-old Greenberg accepted an offer to sign with the Detroit Tigers of the American League for \$9,000. As part of the deal, Greenberg would attend New York University. But he dropped out in 1930, after only one

semester, so that he could focus only on baseball, his true passion.

Led Tigers to League Titles

Greenberg spent the next three years in the Detroit minor league system, honing his batting and fielding skills. From 1930 to 1932, he played for teams in Hartford, Raleigh, and Evansville. In 1932, he began developing his reputation as a slugger, as he pounded out 39 home runs for Beaumont in the Texas League, helped lead the team to the league title, and was named most valuable player. In 1933, he was called up to the major leagues. In his first season with the Tigers, he played 117 games at first base and posted some impressive numbers: 33 doubles, 87 RBIs and a .301 batting average.

In 1934, his first full season in the majors, he showed that his previous numbers were no fluke. Playing in 153 games, he led the American League in doubles (63) while belting 26 home runs, driving 139 runs and boasting a .339 batting average. Even more, he helped Detroit win the American League pennant, although the Tigers lost to the St. Louis Cardinals in the World Series. In the previous season, the Tigers had finished in fifth place. Greenberg batted .321 in the championship series but struck out nine times.

At this early point in his career, Greenberg demonstrated that he was not only one of the biggest players on the field, but he was also one of the strongest. His strength, manifested in his ability to hit hard line drives, earned him the nickname "Hammerin' Hank."

That season, in the midst of the pennant race, Greenberg faced a dilemma, due to his religion. That year, the Jewish holy day Rosh Hashanah fell on September 10, and the Tigers, who were leading the league by four games, were scheduled to meet the Boston Red Sox. The situation was cause for great debate among Detroit fans and Jewish leaders. One on hand, Greenberg's faith dictated that he should not play. On the other hand, fans and rabbis felt that Greenberg's accomplishments were helping to gain acceptance for Jews in America. Greenberg himself came up with what seemed a workable solution: He would play on Rosh Hashanah but, 10 days later, he would spend Yom Kippur in a synagogue. On Rosh Hashanah, Greenberg hit the two game-winning home runs in the 2-1 win over the Red Sox. On Yom Kippur, the Tigers lost. The outcomes seemed to underscore Greenberg's importance to his team.

One of the greatest factors in Greenberg's development as an all-star player was the installation of catcher Mickey Cochrane as player-manager of the Tigers in 1934. Cochrane had been one of the key players of legendary manager Connie Mack's great Philadelphia Athletics championship teams (1929-1932). Greenberg and Cochrane liked each other immediately and Cochrane made the tall slugger his full-time first baseman. (Previously, Greenberg has been switching from first to third base). Now, with the first-base position his own, Greenberg truly flourished both as a hitter and fielder.

Greenberg was part of an infield that was called the "Battalion of Death" because, collectively the players—which included Greenberg at first base, Charley Gehringer

at second, Billy Rogell at shortstop, and Marv Owen at third—would drive in 462 runs and bat .327 with 48 home runs. Eventually, four players from the 1934 Tigers team would be elected the baseball's Hall of Fame, including Greenberg, Cochrane, Gehringer, and Goose Goslin.

The Tigers made it to the World Series once again in 1935 (against the Chicago Cubs), and this time won the championship. Greenberg sparked his team and led the league with 36 home runs and 170s RBIs. He was named baseball's most valuable player, the first time a Jewish player was so honored.

Season Cut Short by Injury

Unfortunately, Greenberg suffered a broken wrist in the second game of the World Series against the Chicago Cubs and was forced to watch the rest of the series from the dugout. The injury occurred when Cub pitcher Fabian Kowalik hit Greenberg's wrist with a pitch. Greenberg stayed in the game and even tried to score from first on a two-out single the same inning.

Still, the Tigers won the series, and in particularly dramatic fashion: In the bottom of the ninth inning, Goslin singled to drive in Cochrane for the winning run.

Greenberg's misfortune carried over into the next year. Twelve games into the 1936 season, Greenberg was off to a hot start with 16 RBI. But during a collision at first base with Washington Senator outfielder Jake Powell, he broke the same wrist, and he was forced to miss the rest of the season. The incident generated much speculation. Some observers suspected that Powell intentionally tried to injure Greenberg. Others predicted the injury meant that Greenberg's career was over. Not surprisingly, the Tigers did not make it to the World Series that year.

Talk of Greenberg's career demise proved way too premature, as he bounced back at full strength in 1937 when batted .337, hit 49 doubles, pounded out 40 home runs, drove in 183 runs, which was only one shy of Gehrig's RBI record.

Chased Ruth's Home Run Record

In 1938, Greenberg finished the season with 58 home runs, which were two short of Babe Ruth's record of 60. The chase to the record came down to an intense final week of the season. With only five games left, Greenberg was stalled at 58, and the eyes of the sports world were focused sharply on each of his dwindling at-bats. During that five-game span, many pitchers walked Greenberg instead of pitching straight at him. Some observers felt that the pitchers were denying a Jewish player the chance to break the beloved Babe's record. Still, Greenberg never voiced any complaints, suspicions, or frustrations. He just went out and did his job.

On the last day of the season, the Tigers were playing the Cleveland Indians in a doubleheader in Cleveland. In the first game, Hall of Fame pitcher Bob Feller struck out a record 18 batters, including Greenberg, who had fanned twice. Amazingly enough, Feller still lost the game. In the second game, Greenberg doubled off the left-centerfield

fence but never managed to drive the ball over the wall. As the second game reached the late innings, the late afternoon twilight began to darken the field, dimming Greenberg's hopes of breaking the record. In *the Baseball Biography Project* website, Ralph Berger recorded the following: Umpire George Moriarity allowed the game to proceed for as long as was reasonably possible, but eventually it just became too dark. He ruefully told Greenberg, "I'm sorry, Hank, this is as far as I can go." Greenberg reportedly replied, "That's all right, George, this is as far as I can go too."

Still, it was another outstanding year for Greenberg. In addition to the 58 home runs, he drove in 144 runs and batted .315. He did manage to tie Jimmie Foxx's record for season home runs for a right-handed hitter, and he set the record for most multi-homer games in one season with eleven.

War Clouds Darkened Europe

Greenberg had another fine season in 1939—42 doubles, 33 home runs, 112 RBIs, .312 batting average—but his accomplishments were at times overshadowed by controversies and events at home and around the world.

That year, some observers raised questions about the legality of Greenberg's first baseman's glove. They said it was too large and had too many laces, which gave him an unfair advantages in catching a ball. The commissioner's office examined the glove and indicated that it was, indeed, illegal.

In addition, the Tiger's fortunes had fallen and, at the end of the 1939 season, the team fell into fifth place. Tiger management asked Greenberg if he would take a cut in pay and move to left field, so that they could bring the strong-hitting, poor-fielding Rudy York into the lineup by positioning him at first base. At first, Greenberg was loathe to make the switch, as he had worked hard at becoming a good first baseman. Now his team wanted him to learn a new position and, on top of that, take a salary cut.

Greenberg made a counter-proposal. He would learn the new position, but keep his current salary. More than that, he would receive a \$10,000 bonus if the position switch worked out. The Tiger's agreed to his terms, and Greenberg would report to the next spring training trying to learn a new position.

But more important than all of those issues were the dark clouds forming over Europe. Hitler's armies were invading neighboring countries, while Germany's allies, Italy and Japan, were equally aggressive. As a Jew, Greenberg keenly understood that implications that the world events would have on him and on people of his faith.

Adapted to Left-field Switch

The move to left field did not hamper Greenberg's productivity. In 1940, he batted .340 (his second highest batting average so far), drove in 150 runs, slammed 50 doubles, and hit 41 home runs. Fifteen of those home runs came in September during the pennant stretch, when Greenberg led his team to yet another American League

title. (In the process, he won the September Player of the Month Award). The title broke the New York Yankee's streak of four straight American League pennants. In addition, he proved quite capable in his new left-field position, even making several spectacular catches that robbed opponents of runs. Greenberg got his \$10,000 bonus, and he was worth every penny.

In the World Series, the Tigers faced the Cincinnati Reds but lost in seven games. Greenberg had a strong series, batting .357 and driving in six runs, but the Reds' pitching—particularly by Bucky Walters and Paul Derringer—proved the deciding factor.

At the end of the season, Greenberg was again named the American League's Most Valuable Player, making him only one of three players to win that award at two different positions.

Enlisted During World War II

In the meantime, things in Europe were looking increasingly grim. Hitler had captured France, and now Britain was pretty much on its own against the powerful Nazi army. Greenberg kept a close eye on how events were shaping up, and he was especially sensitive of the raging anti-Semitism in Europe as well as in his own country, where he endured frequent hateful slurs.

In 1941, the United States instituted a draft, and Greenberg had a very low number in the draft lottery, which meant who would most likely be called for duty soon. He was frequently questioned by reporters about his status, and he reiterated his that he would never seek any kind of deferment. During spring training, he underwent an army physical examination and was declared unfit for military duty because of his flat feet. This gave rise to unsubstantiated rumors of bribes and preferential treatment. Greenberg responded by demanding a second physical. This time he passed his physical and was classified I-A (fit for service).

Greenberg was inducted on May 7, 1941, 19 games into the season. In his last game before reporting for duty, he hit two home runs. He received basic training at Fort Custer, Michigan and served through the summer and fall, rising to the rank of sergeant in the tank corps. On December 5, 1941, he received an early release and an honorable discharge because he was over 28 years old. (In August of that year, the U.S. Congress ruled that men over 28 years old need not serve).

Greenberg intended to return to the Tigers the next season. Only two days later, however, the Japanese attacked Pearl Harbor and the United States declared war on the Axis powers. Greenberg immediately signed up as an officer candidate in the Air Corps, even though he had already been excused from serving. He was the first Major League ballplayer to enlist. Greenberg could have had an easy tour of duty, performing in a non-combative stateside role. However, he requested a transfer into a war zone. As a first Lieutenant, he was sent to serve in the China Burma-India Theater, where he had a distinguished record. He rose to the rank of captain and commanded a B-29 bomber squadron. He earned four battle stars and a Presidential Unit Citation.

Returned to Baseball

He returned to the Detroit Tigers midway through the 1945 season. He was now viewed as not only a great ballplayer, but a hero, too. Moreover, he was no longer thought of as a Jewish ballplayer.

Though he had not played baseball for nearly four-and-a-half years, he made it seem like he had never been gone when he homered in his first game back. His continuing value to his team was underscored by a grand slam he delivered on the final game of the season that beat the St. Louis Browns and won the American League pennant for his team.

In the World Series, the Tigers met Chicago and beat the Cubs in seven games. Greenberg batted .304, hit two home runs and drove in seven runs. But, by this time, Greenberg was 34 years old and was starting to feel his age.

Last Year with the Tigers

Before the 1946 season, Greenberg married Caral Lasker Gimbel, the Gimbel department store heiress. They eloped to avoid a big wedding, fearing that their respective families, who came from different segments of society, would not get along.

In the 1946 season, Greenberg's batting average slipped to .277, but he still posted impressive numbers including 29 doubles, a league-leading 44 home runs, and 127 RBIs. Still, it would be his last year with Detroit.

In 1947, he was put on the waivers list and bought by the Pittsburgh Pirates in the National League. Greenberg heard the news of the deal when he was driving in his car, listening to the radio. Several theories have been offered to try and explain this rather cavalier treatment of one of the greatest ballplayers of all times. However, the only one that comes close to making sense is that Greenberg had his eyes set on the general manager position with the Tigers, and the team did not feel he was qualified.

Greenberg decided to retire from baseball, but Pirates owner John Galbreath offered him an unheard-of, one-year contract for \$100,000. When Greenberg accepted, he became the first player to reach that level of monetary compensation.

His Final Season

His first season with Pittsburgh would be his last in baseball. Physical ailments began to take their toll, and his batting average dropped to a career-low .249. His home run output dropped to 24, while he only drove in 74 runs.

But Greenberg demonstrated his value in less tangible ways. For one, he served as a mentor for future Hall-of-Famer Ralph Kiner. He even convinced the Pirate front office to have faith in the young slugger who, Greenberg believed, could turn into a consistent home-run hitter—which is exactly what happened. Greenberg even became Kiner's roommate on the road and helped the young player develop his confidence.

At the end of the 1947 season, Greenberg finally hung up his spikes. It was an impressive run. Besides his outstand-

ing lifetime numbers, Greenberg played in four World Series with the Tigers (1934, 1935, 1940 and 1945) and on four American League All-Star Teams (1937, 1938, 1939 and 1940). He was voted the American League's Most Valuable Player in 1935 at first base and 1940 in left field, becoming the first player to win the award at two different positions. In 1956, he was elected in the Hall of Fame, the first Jewish player to be so honored.

Post-retirement Years

Even though Greenberg's playing days were over, he was not finished with baseball. Rather, in 1948, he became farm system director to Bill Veeck, then-owner of the Cleveland Indians. In 1950, Greenberg became general manager of the Indians and helped build the 1954 pennant-winning team that won a record 111 games. He was unable to buy stock in the Indians after the 1957 season and went to the Chicago White Sox with Veeck, where he became part owner and vice president and helped build the team that won the 1959 American League pennant, the White Sox's first in 40 years. In 1963, he retired from baseball for good to become an investment banker.

Though he and Caral Greenberg would later divorce, they had three children: sons Glenn and Steve and a daughter, Alva. In 1966, Greenberg remarried, to Mary Jo Tarola, a minor actress who appeared on-screen as Linda Douglas.

In 1983 his uniform number (5) was retired by the Detroit Tigers.

In 1985, Greenberg was diagnosed with cancer of the kidneys. After surgery and treatment, he passed away on September 4, 1986 in Beverly Hills, California. He was survived by his wife, Mary Jo, his children, two brothers, a sister, and eight grandchildren. He was 75 years old. He is buried in Hillside Memorial Park in Los Angeles.

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Gregory XVI

Gregory XVI (1765–1846) was the last monk to be elected pope and the last non-bishop to be elected. Extremely conservative in his views, he was the two hundred and fifty-second member in a line of popes

dating back to Peter the Apostle. Gregory XVI authored 11 papal letters.

Gregory XVI was born Bartolomeo Alberto Cappellari in 1765. His parents—Giovanni Battista, a lawyer, and Giulia Cesa-Pagani—were members of the Italian aristocracy. At age 18 and against the wishes of his family, Cappellari entered a Benedictine community called the Camaldolese, at the monastery of San Michele di Murano near Venice. Living under the religious name of Mauro, he embraced the community's harsh lifestyle of fasting and silence. After a three-year novitiate, in 1786 he professed solemn vows as a lifetime member of the order. In 1787 he was ordained a priest.

Early Service in the Priesthood

Newly ordained, Dom Mauro studied science and philosophy and in 1780 became a professor. Known for his reactionary politics as much as for his great intellect, he was named censor *librorum* (of books) for his order in 1790. In 1795 he was assigned to serve in Rome, and there he published a defense of the Catholic doctrine of papal *infallibility* (supreme authority). The work, called *The Triumph of the Holy See and the Church Against the Attacks of the Innovators*, affirmed also the pope's role as a political leader. First published in 1799, the writing was widely translated and re-issued.

This forceful stance against modernism boded well for Mauro's future within the church. His nomination as Abbot of San Gregorio in Celio, Rome, in 1800, was confirmed by Pope Pius VII in 1805. Mauro then went to Venice, returning to Rome in 1807 as procurator general of the Camaldolese Order. With the abduction of Pius VII by the French in 1808, Mauro fled to San Michele. After the closure of the monastery by the Emperor in 1809, Mauro remained with the other monks in Venice and continued with his duties, dressed in lay clothing.

Mauro taught philosophy at the college at Murano until 1813, then transferred to the Camaldolese convent of Ognissanti at Padua when the school was relocated there. After Napoleon fell from power in 1814 Mauro returned to Rome and soon after received several appointments, including as consultor to various congregations, and examiner of bishops. Twice he refused to accept an appointment as bishop but resumed his position as the Abbot of San Gregorio.

Cardinal and Pope

Following the death of Pius VII, Mauro rose to vicar general in 1823. He was secretly named a cardinal by Pope Leo XII on March 21, 1825. The appointment was published in 1826 when Mauro was named Cardinal of San Callisto and prefect of the Congregation for the Propagation of the Faith.

Cardinal Mauro was credited with orchestrating an agreement between the Belgian Catholics and the Dutch King in 1827 and another between the Armenian Catholics and the Ottomans in 1829. When Pope Leo XII died in

1829, the conclave of cardinal electors considered Mauro as a possible successor to the papacy but passed him over at that time. With the death of Pius VIII two years later—and through the political clout of Klemens von Metternich of Austria—a group of zealot cardinals, called Zelanti, accomplished the election of Mauro. The final vote was taken on February 2, 1831, after 55 days of deliberation.

Mauro, who was elected by 32 out of 45 votes, voiced personal objections. His superior, Cardinal Zurza, ordered him to accept the honor under the law of obedience to the general of the Camaldolese order. Mauro was consecrated a bishop on the day of his election. On February 6 he was crowned Pope Gregory XVI in honor of Popes Gregory I (the Great), Gregory VII—also a Benedictine monk—and Gregory XV who founded the Society for the Propagation of the Faith.

Difficult Days for the Papacy

A popular movement for political autonomy was underway throughout the Papal States at that time; thus Gregory XVI's papacy was marred with political uprising even before the papal coronation. On February 3 rioting citizens drove the Duke of Modena from Mantua, and one February 4 the citizens of Bologna rose up against the government. As pope, Gregory subscribed to totalitarianism, establishing roadblocks to these progressive movements and opposing virtually all popular rights.

With the exception of slavery, he opposed the most basic of human freedoms: democracy, freedom of conscience, and separation of church and state. Gregory's lack of leniency created an ongoing tension, which led historians to judge him harshly, as one of the least effective popes. In the first year of his papacy he issued a papal bull, *Sollicitudo ecclesiarum*, encouraging church officials to establish political relationships with *de facto* (unofficial) governments whenever convenient. In international relations, he remained at odds with Spain, Portugal, Sweden, and Poland, and he allowed the exile of the Society of Jesus (Jesuits) from France.

Gregory XVI died on June 1, 1846; some sources date his death on June 9. In 1853 his remains were moved from the crypt of St. Peter's Church into the basilica proper. A monument marking his burial spot was designed by Luigi Amici.

Despite his shortcomings, the corruption of earlier papacies never plagued Gregory XVI's reign. He introduced the Etruscan and Egyptian museums at the Vatican, although such extravagance—along with military expenditures—drained the Vatican coffers. He is remembered for his dedication to the proliferation of Catholic missions. He appointed an estimated 200 new missionaries and contributed to the establishment of 70 new dioceses and vicarships.

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Virgil Ivan Grissom

Virgil "Gus" Ivan Grissom (1926–1967) became the second American to travel into space when the National Atmospheric and Space Administration (NASA) launched the *Liberty Bell 7* on July 21, 1961.

Air Force officer Virgil "Gus" Grissom was one of the National Atmospheric and Space Administration's (NASA) original crew of seven astronaut trainees for the nation's fledgling space project, Project Mercury, in 1959. He was aboard the *Liberty Bell 7* when it launched on July 21, 1961, making him the second American after Alan B. Shepard to travel into space. NASA chose Grissom to lead the first two-man space flight with John W. Young on *Gemini III* on March 23, 1965, and he demonstrated such superb piloting and leadership skills that NASA chose him as commander of the *Apollo I* mission in 1967. It was while preparing for that mission that Grissom, age 40, and two fellow astronauts died in a fire inside the *Apollo* capsule.

Early Life Less Than Auspicious

Born on April 3, 1926, in the rural southern Indiana town of Mitchell (population 3,000), Grissom was the oldest of four children. His mother was a housewife and his father worked at the faltering Baltimore & Ohio Railroad, making a salary that let his family live fairly comfortably in their modest home even during the worst part of the Great Depression. Although his short stature inhibited him from playing any sports at Mitchell High School, he participated in the local Boy Scouts and served as leader of the group's Honor Guard. Like many of his peers, he worked to make spending money, delivering newspapers twice a day all year and picking fruit in the town orchards. It was during high school that Grissom met and courted Betty Moore, whom he would marry in 1945.

Meanwhile, Grissom was not impressing his teachers with his academic prowess. Unlike most of the people with whom he would later work at NASA, Grissom seemed to lack the drive and determination associated with those who reach the upper echelons of achievement required to become an astronaut. He did well in math, but his teachers later recalled that Grissom seemed to drift here and there without any sense of purpose or direction.

When World War II began, Grissom (then a senior in high school) decided he was interested in aviation. He enlisted in the Air Force and reported for duty in 1944 shortly after he graduated. He took a brief leave to marry Betty in 1945 and returned immediately to his base, hoping fervently that he would begin receiving flight instruction and then go on to flying combat missions. However, his dreams



were thwarted when Japan surrendered later in 1945 and the war ended. Condemned thereafter to a seemingly endless rotation of tedious desk jobs, Grissom requested a discharge from the Air Force, which was granted in late 1945.

Back in the civilian world, Grissom quickly realized that his high school degree and short stint in the military were not enough to get him very far in business. His first job out of the military was as a door installer for a school bus manufacturer in his home town of Mitchell—an experience that convinced him that he needed a college degree. He enrolled at nearby Purdue University and decided to pursue studies in mechanical engineering. He attended classes during the day and then worked 30 hours a week as a short-order cook at a local diner after school. Meanwhile, his wife worked as a long distance telephone operator. A small grant from the GI Bill helped them to afford a tiny apartment, and Grissom graduated with his degree in 1950.

Aviation Interest Sparked Drive to Succeed

After receiving his degree, Grissom began looking for professional job as a mechanical engineer, but his heart was not in the search. What he truly wanted to do, he now realized, was become a test pilot. With this new goal set in his mind, Grissom suddenly became determined and ambitious. He reenlisted in the Air Force, completed his cadet training, and won his “wings,” meaning he was now certified to fly airplanes. By 1951, he was being deployed to Korea with the 334th Fighter-Interceptor Squadron to com-

plete 100 flying missions. He named his F-86 Sabre jet “Scotty” after his first son, born in 1950, and finished his required missions within six months. The Air Force denied his request for twenty-five more and recalled him to the United States, awarding Grissom both the Air Medal with cluster and the Distinguished Flying Cross for his efforts.

From 1951 to 1957, Grissom worked at a number of different assignments, including teaching new cadets to fly—a job he discovered could be even more dangerous than his earlier combat missions. Meanwhile, his second son was born in 1953. Grissom spent as much time as he could accumulating flying hours and fine-tuning the skills that had gotten him through combat unscathed. By this point, his colleagues and superiors acknowledged Grissom as the best jet pilot they knew.

Dream of Becoming Test Pilot Came True

After further special instruction at the Institute of Technology at Wright-Patterson Air Force Base in Ohio, Grissom was sent out to California for test pilot school at Edwards Air Force Base. He earned his test pilot credentials in 1957. Back at Wright-Patterson, the Air Force assigned him to testing out new jet fighters.

Some months later, Grissom received an official “Top Secret” message ordering him to report to a location in Washington, D.C. wearing civilian clothes and telling him not to discuss the matter with anyone. Mystified and anxious but intrigued as well, the pilot followed the strange instructions and discovered that he was one of 110 military test pilots whom NASA had invited to learn about the country’s new space exploration program, Project Mercury. Each of the men was required to undergo an exhaustive battery of psychological and physical tests. Grissom performed well enough that he was one of the finalists until a doctor suggested that he might have hay fever. When the pilot pointed out that there was no pollen in space for him to be allergic to, the doctors could not argue. In April 1959 the test board admitted Grissom to Project Mercury along with six others, making them the first American astronauts.

Project Mercury Space Exploration Program Launched

After moving his family to Langley Air Force base in Virginia, Grissom was sent on an exhausting round of training sessions all across the country, learning survival techniques, doing planning and preparation, overseeing spacecraft design and productions, receiving additional flight instruction, and (his least favorite) speaking to the public and press to advertise the new program. The goal of Project Mercury was to make Americans the first people to travel into space, but on April 12, 1961 the Soviet Union took the honor when Russia’s Yuri Gagarin took the *Vostok 1* into orbit around the Earth for one hour and 45 minutes. On May 5, 1961 one of Grissom’s Mercury colleagues, Alan B. Shepard, became the first American in space when he took the *Freedom 7* into a fifteen-minute suborbital flight, but this feat was nothing compared to Gagarin’s.

NASA chose Grissom to carry Shepard’s success further, sending him up in the improved *Liberty Bell 7*

spacecraft on July 21, 1961. The flight went well and the capsule returned to Earth fifteen minutes later, splashing down with its parachute into the Atlantic Ocean. However, Grissom almost drowned when the hatch of the *Liberty Bell 7* blew off unexpectedly, flooding the vessel almost instantly. Grissom managed to escape the capsule, but his spacesuit started taking on water as well. Multiple helicopter recovery crews fought to keep the *Liberty Bell* from sinking, not realizing that the astronaut was about to drown for the second time. Finally, one of them dropped a lifeline that he managed to grab. Much to his regret, the *Liberty Bell* sank to the bottom of the ocean. It would not be recovered until a salvage expert brought up the space capsule in 1999.

Some days after the incident, reporters peppered Grissom with questions about the hatch malfunction, mostly ignoring the success of the actual space flight. Always taciturn and uncomfortable in front of the press (eventually earning the nickname "Gloomy Gus"), the astronaut tried to be patient and honest, admitting that he had been scared during the episode but that he had in no way accidentally caused the hatch to pop off prematurely. The press ran with the admission, submitting headlines such as "Astronaut Admits He Was Scared!" and continuing to call his actions into question. Nevertheless, NASA was convinced of the astronaut's skill and innocence and presented Grissom with its Distinguished Service Medal. He had corroborated Shepard's findings and paved the way for the first American orbital space flight. However, the loss of the *Liberty Bell* and the continued uncertainty as to what caused the hatch malfunction would always haunt Grissom.

Took Control of Gemini

NASA's next project was for an intermediate phase space program called Gemini. Grissom never imagined that he would be involved in another space flight, but when he realized this might be his last chance he eagerly took part in the preparations. In fact, having moved his family to be near NASA's new Manned Space Center near Houston, Texas, it was Grissom who designed the cockpit of the spacecraft so that everything was situated in an intuitive way. Mounted on a mammoth Titan II rocket that would carry it into space, the craft, which Grissom named *Molly Brown* after the popular Broadway musical *The Unsinkable Molly Brown* in ironic reference to his earlier misadventure, was meant to be piloted (unlike the *Liberty Bell 7*).

NASA chose Shepard as the pilot for the first Gemini flight, and Grissom as his backup. However, soon before the first launch, Shepard became incapacitated by an inner-ear disorder and Grissom had to take over command of the flight. He continued with the rigorous training schedule leading up to the flight, and on March 23, 1965 he and copilot John W. Young lifted off. Their mission was to test all of *Molly Brown's* main operating systems and to see if they could effectively maneuver the craft with their controls. There were also science experiments to carry out during the five-hour flight and testing of the NASA-designed dehydrated astronaut food. Grissom skipped the latter and gratefully indulged in a corned beef sandwich that Young had smuggled aboard. The *Molly Brown* splashed down hours

later after three smooth orbits around the planet and flying eighty thousand miles. He was a national hero, and the recipient of tickertape parades in cities around the country.

Disaster Struck

Grissom remained closely involved with the Gemini Project over the next two years. Meanwhile, engineers were working on the spacecraft that NASA hoped would soon take Americans to the moon. On March 21, 1966, NASA named Grissom to be commander of the first Apollo Earth-orbit mission. With his crew, Ed White and Roger Chaffee, Grissom started to inspect the spacecraft that had been designed for them. They were immediately displeased by what they saw. Some of the craft's key systems were erratic or even inoperational at this late point, but the program was in full swing and NASA pushed for preflight testing to take place as planned in January 1967 despite Grissom's repeated warnings that the vehicle was not up to par.

On January 27, 1967, the Apollo crew was conducting a simulated mission aboard the new spacecraft when a fire started. The atmosphere of pure oxygen caused the flames to rage wildly inside the small capsule, quickly suffocating and killing Grissom, Young, and Chaffee before the technicians could even open the hatch. An investigation into the incident found that the fire was probably caused by a spark from a short-circuiting component. Grissom was buried at Arlington National Cemetery. After his death, many people remembered the astronaut's 1959 comment to the press about his work with the space program: "If we die, we want people to accept it. We're in a risky business, and we hope that if anything happens to us it will not delay the program. The conquest of space is worth the risk of life." Betty Grissom published a book called *Starfall* about her husband in 1974.

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Halldór Gudjónsson

The novels of Halldór Gudjónsson (1902–1998) opened a window into Icelandic society and history, and won him the Nobel Prize for literature in 1955. Gudjónsson set his stories in his native land, where his characters' battle for survival in a harsh climate were built around lyrical passages that paid homage to the bleak but majestic landscape. He used the pen name Halldór Laxness for much of his career, a name that was taken from his own family's ties to the land.

Just a two dozen or so of Gudjónsson's fifty-plus books have been published in English translation, and he is relatively unknown outside of Scandinavian literary circles. There is, however, a small but devoted following in Britain and North America who have championed his work. Iceland's venerable sagas, already old when they were written down for posterity in the ninth through tenth centuries, played a vital part in shaping his literary voice. Haraldur Bessason, commenting on Gudjónsson's career in *European Writers*, reflected that "during his long and extraordinary career as a writer he has, more than anyone else, elevated the literature of modern Iceland to a level comparable in quality with the great works that first informed his creative talent."

Burned Youthful Literary Efforts

Gudjónsson was born in 1902, in Reykjavík, Iceland's capital, at a time when its population was barely 6,000 residents. His father was a foreman for a road construction unit, but purchased a farm when Gudjónsson was three, and moved the family there. The future novelist was an admittedly indifferent student, and disliked the outdoor chores that living on a farm required as well. He was close to his grandmother, who lived with the family, and learned from her many of the Icelandic folk tales that later influenced his fiction. In his teens, he wrote prolifically, but just before he was sent to a Reykjavík technical school in 1915, he burned everything in a bonfire.

Gudjónsson's first novel was published when he was just 17. *Barn náttúrunnar* (A Child of Nature) appeared under the pseudonym Halldór Laxness, with the new surname taken from the name of his father's farm and translated as "salmon peninsula." The novel deals with the homecoming of an Icelander who has spent the last three decades in Canada, and his adjustment from a career as a Winnipeg real-estate agent to working farmer. At the time of the novel's publication, in 1919, large numbers of Icelanders had immigrated to Canada over the past few generations, and the theme resonated with many Icelanders. *A Child of Nature* earned terrible reviews, however, and it would be another five years before its author tried writing a novel again.

Converted to Roman Catholicism

Instead of writing, Gudjónsson sailed for Denmark, where he worked as a Copenhagen journalist and fell in with a slightly older generation of Icelandic writers who were living there at the time and enjoying minor fame. He went back to Iceland several times over the next few years, but traveled extensively. In Denmark, he was surprised by news that he was about to become a father, though he never married the woman. Instead he joined a Benedictine monastery in Luxembourg and converted to Roman Catholicism. While there he wrote *Undir Helgahnúk* (Under the Holy Mountain), his second novel, which appeared in 1924. The novel's two young men become friends while living in Copenhagen, but embark upon radically different career paths until old age reunites them.

Gudjónsson went to England and Sicily, where he wrote part of *Vefarinn mikli frá Kasmír* (The Great Weaver from Kashmir), a 1927 novel and considered the first true harbinger of his literary genius. He was already a somewhat controversial figure in Iceland and Scandinavia for his radical ideas, but the second novel made him famous. An essay by Helga Kress in the *Dictionary of Literary Biography* called it "an extravagant mix of the Icelandic and the foreign, the old and the new, often conveyed in carnivalistic scenes, grotesque metaphors, and paradoxical expressions." Its hero, Steinn Elliði, dislikes his family's bourgeois values, and is determined to support himself as a poet and become a thoroughly modern twentieth-century man. His philosophical conceits, however, are constantly challenged and deflated by the woman in his life, and Elliði winds up secluding himself in a monastery forever.

Targeted By U.S. Immigration Officials

The novel was a great critical success, and Gudjónsson spent the next two years traveling in North America, part of it on a lecture tour. He came to know the writer Upton Sinclair, and even stayed in Los Angeles for a time hoping to land screenwriting work with one of the Hollywood studios. The American experience, however, also opened his eyes to the iniquities of capitalism, and he was shocked to find that people regularly slept in Los Angeles's parks. On the occasion of Sinclair's 50th birthday, he wrote an essay critical of American capitalism that was published in an Icelandic newspaper, *Alþýðubladid*. Immigration authorities in California caught wind of it, and brought treason charges against him that were eventually dropped.

In the early 1930s, Gudjónsson wrote a trilogy of stories that were collected and published first in Danish translation and later in English in a single volume. *Salka Valka: A Novel of Iceland* was issued by Houghton in 1936 and has been deemed one of the author's classics. Its title character is an illegitimate child who endures a bleak, abusive childhood in a poor fishing village on a remote spit of land, Óseyri. One kindly boy, Arnaldur Björnsson, teaches her to read, and later he and Salka fall in love when he returns as a young man determined to organize the local fishermen into a union. Gudjónsson's socialist views found voice in Björnsson's impassioned speeches to the near-destitute fishermen and fish-processing factory workers of Óseyri. A

raft of characters come and go, but in the end little changes over the course of Salka's life. Toward the conclusion, Gudjónsson writes of one of the seagulls winter over in Óseyri. Bessason, commenting on the book in *European Writers*, called the bird "a powerful unifying symbol. Like man, it is a living creature. On the other hand, it is an integral part of nature and is governed by the same inexplicable laws that determine the rotating seasons, the softness and tranquility of spring, and the devastating onslaughts of winter. The polarization that Laxness leaves us with sharpens our awareness at the same time that it implies that social change must always be seen in relation to its obstacles."

Gudjónsson's next novel was the two-part *Sjálfstætt fólk*, which would not appear in English translation until 1945 as *Independent People: An Epic*. Critics view it as one of Gudjónsson's best, as well as a literary work that pays homage to the Icelandic national character. Its protagonist is the put-upon Bjartur, whose determination to farm his own plot of land is continually thwarted by misfortune and personal tragedy. The novel, noted Bruce Allen in a *World and I* essay, "paints a vivid picture of a nearly primitive culture saturated with folk beliefs and the felt presences of unearthly forces (a scene in which Bjartur subdues and rides a maddened reindeer feels very like an excerpt from one of the sagas)."

Remained of Thorny Political Opinion

In the late 1930s, Gudjónsson worked on another trilogy, *Heim sljos*, about a poet named Ólafur Kárasón and the romances that shape his adult life. The collected novels appeared in English translation as *World Light* many years later. But the Iceland that Gudjónsson had so vividly chronicled for years was about to undergo a dramatic change, thanks indirectly to World War II. Icelanders had struggled with their national identity under its shifting roster of occupiers over the centuries. For many years it was occupied by Denmark, and the colonial masters and their treatment of Icelanders is usually depicted in an unflattering light in Gudjónsson's fiction. The country remained an autonomous Danish dependency until World War II began in Europe, when Nazi Germany occupied Denmark and British troops swiftly moved to occupy Iceland in response. In 1944, the independent Icelandic Republic was formed, but Gudjónsson continued to remain a critic of some decisions. His 1948 novel, *Atómstöðin* (The Atom Station) dealt with a decision by Iceland's new government to allow United States military facilities in the country. A member of parliament who has struck a back-room deal is its central figure, and the novel is more satirical than Gudjónsson's previous works.

In his later years, Gudjónsson grew interested in Eastern philosophies and religions. His 1952 novel, *Gerpla*, which appeared in English translation six years later as *The Happy Warriors*, skewers dictatorships of any stripe, be they left- or right-wing. "Though much of its content," noted Allen in the *World and I*, "treats conventional heroic material with broad comedy—a celebrated skald, or singer, is actually a notorious liar; an overeager knight blithely

beheads an innocent bystander—there is real power in Laxness' portrayals of his protagonists. . . . The *Happy Warriors* undoubtedly contains an implicit criticism of allegiance to the goals of earthly power and glory, both in its central actions and in a long sequence set in Greenland, where home-centered, peace-loving Eskimos are pointedly contrasted to eternally restless 'warriors.' "

Delayed, But Deserved Nobel Honors

Gerpla was said to have won the Nobel Prize for literature in 1955 for Gudjónsson, though some thought he should have been honored with it far earlier in his career. But he had received the Stalin Prize several years earlier from the Soviet Union, and it was believed that Cold-War political allegiances kept him from consideration for the Stockholm committee's honor for a time. Throughout the 1960s and '70s, he produced several more novels, including an unusual story of an Icelander who converts to Mormonism during a sojourn in America. The work appeared in English as *Paradise Reclaimed* in 1962.

A series that Gudjónsson penned during World War II, beginning with *Íslandsklukkan* (Iceland's Bell), was published under that title in English translation five years after Gudjónsson's death. *Iceland's Bell* was set long ago in the country, and begins when the Danish authorities issue an order for an ancient bell on a courthouse in Þingvellir to be removed. The story segues between a man, Jón Hreggvidsson, accused of slaying the local executioner for the Danish crown, and Arnas Arnæus, a history professor determined to save medieval Icelandic literature. *New York Times* book reviewer Brad Leithauser called it a "darkly magnificent novel."

Gudjónsson continued to write at a steady clip well into his later years, but Alzheimer's disease eventually slowed his output. He died on February 8, 1998, near Reykjavík, and is survived by a son from his first marriage in 1930 to Ingibjörg Einarsdóttir, and two daughters he had with Andur Svendsdóttir, whom he married in 1945. He remains one of his country's best-known writers, and it is said that every household in Iceland contains at least one of his works. His stories resonate with readers everywhere, noted James Fadiman in a 1990 essay that appeared in the *Nation*. Fadiman asserted that Gudjónsson's fictional "characters are eventually reduced to the basics—salted dried fish, potatoes, sheep and holding together to sustain the few bits of human decency necessary for survival. God should be more helpful but isn't. Laxness's heroes never triumph, yet failure never completely destroys them. He writes not about hope but about the striving that continues after hope has been abandoned."

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Charles Edouard Guillaume

Swiss scientist Charles-Edouard Guillaume (1861–1936) worked at the International Bureau of Weights and Measures for almost 50 years. His discovery of a steel–nickel alloy called invar that was impervious to temperature changes advanced science and technology. After discovering invar, he discovered a variation in the alloy called elinvar. When Guillaume received the Nobel Prize in Physics in 1920, the honor was not just in recognition of his discovery of iron–nickel steel alloys, however. He was also honored for his contributions to the field of metrology and his long career with the Bureau of Weights and Measures, where he helped establish international standards. His work in both alloys and metrology would have a profound impact on the world.



Early Life

Guillaume was born in Fleurier, Switzerland, on February 15, 1861. Guillaume's family had originally been from France, but his grandfather, Charles Frederic Alexandre Guillaume, had left France for political reasons during the French Revolution that erupted in the last part of eighteenth century in France. He settled in England and established a successful watch-making business in London. The business was passed down to his three sons, including Edouard, Charles-Edouard Guillaume's father. Edouard Guillaume eventually relocated the business to Switzerland, when he settled in Fleurier. He later married and had Guillaume in Switzerland.

Growing up in Switzerland, Charles-Edouard Guillaume received his early education at the Neuchâtel gymnasium. When he was 17 years old, he enrolled in the Zurich Polytechnic (which was later renamed the Federal Institute of Technology). At the Polytechnic, he quickly developed an interest in physics. He later indicated that François Arago's text book, *Éloges académiques*, was the major influencing factor that guided his decision about pursuing a career in science. He was awarded a Ph.D. in 1882 for his thesis on electrolytic capacitors. After graduation, he performed compulsory service for a year as an officer in the Swiss artillery. During this very short military career, Guillaume studied mechanics and ballistics.

International Bureau of Weights and Measures

In 1883, he accepted a position as an assistant at the International Bureau of Weights and Measures, which had just been established in Sevres, France, located just outside Paris. Guillaume joined the Bureau at an important time. Six years later, in 1889, the Bureau embarked on the approval and distribution, among all of the governments of the world, of metric standards.

Guillaume would remain with the Bureau for his entire career. In 1902, he became its associate director. From 1915 until his retirement in 1936, he was director of the Bureau. From 1936 until his death in that same year, Guillaume was honorary director.

Guillaume's earliest research at the Bureau involved thermometry. He conducted important investigations on corrections to mercury-in-glass thermometers. Also, he was responsible for the detailed calibration of thermometers used at the Bureau in the establishment of the thermal expansions of the standards of metrical length. He was engaged in establishing, duplicating, and distributing the international metric standards, and he worked on determining the volume of one kilogram of water by the contact method.

Accidentally Discovered Invar

It was the work involving calibration that led Guillaume to the accidental discovery that would make him

famous and lead to his Nobel Prize. A chance observation by Guillaume on the coefficient of expansion of nickel–iron alloys led to investigations of alloys and culminated in the discovery of “invar,” an alloy with a very low coefficient of expansion, and later would lead to the discovery of elinvar, which has an extremely low thermoelastic coefficient over a large temperature range.

Among his duties at the Bureau, Guillaume was charged with making precise copies of the standard meter for distribution to countries around the world. The standard meter bar kept at the Bureau had been made of a platinum–iridium alloy, developed by Henri Sainte–Claire–Deville, to prevent corrosion and changes due to temperature. The hardness, permanence, and resistance to chemical agents would be perfect for standards that would have to last for years and years.

However, duplicating the standard meter bar would simply cost too much money, as the metals used to make it were too expensive. Seeking a solution, Guillaume began investigating other potential materials that could be used to make duplicates of the meter bar.

In 1896, Guillaume was studying the properties of iron–nickel alloys (or ferronickel alloys). He melted various ferronickel alloys, experimenting with different nickel contents (from thirty percent to sixty percent nickel). He found that the coefficient of expansion at room temperature was lowest at a nickel level of 36–percent (to the 64–percent iron level). In fact, an alloy with that percentage of nickel exhibited the least amount of thermal expansion of any alloy known. Guillaume considered the expansion of this new alloy “invariable,” so he eventually named it invar.

Practical Applications of Invar

The value of invar to metrology was immediately apparent. It was economically feasible to duplicate the standard meter bar. Moreover, measuring devices such as the bar that were made of the alloy containing a 36–percent nickel content would not change in size due to changes in temperature. However, it did not take long for people to perceive its value to other fields. Soon the alloy was being applied to clock–making. It was necessary that pendulum rods maintain the same length regardless of temperature, and invar would ensure that the lengths were maintained. Previously, clockmakers needed to equip the very best clocks—the ones with the highest levels of precision—with some form of expansion–compensation device. The warming of the steel rods used in pendulums resulted in a loss of 0.5 second–per–degree Celsius a day, or 0.28 second–per–degree Fahrenheit a day.

Ferronickel alloys quickly became widely used in other instruments of precision, as well as in surveying tapes and wires. Later, it would be used in light bulbs and in the electronic vacuum tubes that once were used in radios. In addition, the alloy became a substitute for platinum for glass sealing wire, which resulted in huge cost savings for manufacturers.

With each new decade, it seemed that more uses for the alloy were being found. In the 1930s, ferronickel alloys proved useful in thermostats for temperature control, and

they were used to make measuring devices for testing gauges and machine parts. During World War II, there was a great demand for the alloys in the United States Armed Forces.

Awarded the Nobel Prize

However, invar’s potential impact on the world was recognized almost as soon as Guillaume announced its discovery. By 1920, its importance to the advancement of science and technology was so obvious that it earned Guillaume that year’s Nobel Prize in Physics. Moreover, Guillaume became the first and only scientist in history to be recognized by the Swedish Academy of Sciences for a metallurgical achievement.

In presenting the award to Guillaume, the Academy lauded both his efforts in helping establish an international metric standard and in developing the ferronickel alloy. “Charles–Edouard Guillaume is undeniably the foremost metrologist of today,” the Academy said. “By devoting his entire life to the service of science, [he] has made a powerful contribution to the progress of the metric system; during his long and painstaking studies he discovered a metal with the most excellent metrological properties. . . . the discovery is of great significance for the precision of scientific measurements and thereby even for the development of science in general.”

However, Guillaume was not finished making discoveries in alloys. In the early 1920s, working in collaboration with Chenevard and the Imphy steel laboratory, he developed a variation of invar called elinvar (a contraction of *élasticité invariable*). Elinvar was an improvement over invar in that its thermoelastic coefficient is essentially zero. Also, it is less susceptible to the effects of magnetism and oxidation.

Later Applications

The use of invar has continued for more than a century, and its importance has grown as the years have gone by, as it led to new or improved technologies. Ferronickel alloys are valuable in a wide range of applications. With its low coefficient of expansion, as well as its wide and easy availability, the 36–percent nickel alloy has become one of the most commonly used materials for applications that require low expansivity. It became the most commonly used ferronickel alloy in applications such as electronic devices, where size changes due to temperature must be minimized, and it makes up some parts in precision optical measuring devices.

As the United States experienced a period of historically unprecedented prosperity in the 1950s and the 1960s, the use of 36–percent alloy and other ferronickel alloys became even more widespread in new technological devices such as circuit breakers, motor controls, TV temperature compensating springs, appliance and heater thermostats, automotive controls, heating, and air conditioning.

Later, invar resulted in a whole new breed of low expansion, nickel–iron alloys, as the use of the 36–percent did not prove useful in all applications. Invar has the lowest

thermal expansivity, but it also has the lowest Curie Temperature (the temperature at which a material loses its magnetic properties), which limits its usefulness in certain potential applications. However, other alloys in the so-called "invar family" alleviate that problem. Other ferronickel alloys became used in a variety of commercial and technological applications such as semiconductors, high-definition television, information technology devices, aeronautical devices, and cryogenic transport. The most recent applications of ferronickel alloys include use as structural components in precision laser and optical measuring systems and wave guide tubes, in microscopes, and in support systems for giant mirrors in telescopes. The aerospace industry has used 36-percent alloys to make composite molds in new generations of aircraft. The alloys are also used in orbiting satellites and laser gyroscopes. It is expected that ferronickel alloys will have a growing impact on science and technology throughout the twenty-first century.

Distinguished Career

Records of Guillaume's research can be found in the many papers published by the International Bureau of Weights and Measures. In addition, Guillaume himself wrote *Études thermométriques* (Studies on Thermometry, 1886), *Traité de thermométrie* (Treatise on Thermometry, 1889), *Unités et Étalons* (Units and Standards, 1894), *Les rayons X* (X-Rays, 1896), *Recherches sur le nickel et ses alliages* (Investigations on Nickel and its Alloys, 1898), *La vie de la matière* (The Life of Matter, 1899), *La Convention du Mètre et le Bureau international des Poids et Mesures* (Metrical Convention and the International Bureau of Weights and Measures, 1902), *Les applications des aciers au nickel* (Applications of Nickel-Steels, 1904), *Des états de la matière* (States of Matter, 1907), *Les récents progrès du système métrique* (Recent progress in the Metric System, 1907, 1913), and many more essays. His book, *Initiation à la Mécanique* (Introduction to Mechanics), was translated into several languages.

Beside the Nobel Prize, Guillaume received distinctions and honors throughout his career. He was appointed Grand Officer of the Legion of Honour and received honorary Doctor of Science degrees from the Universities of Geneva, Neuchâtel, and Paris. He was a President of the Société Française de Physique. In addition, he was a member, honorary member or corresponding member of more than a dozen of the leading scientific academies of Europe. In 1888, Guillaume married A. M. Taufflieb. They had three children. He died on May 13, 1938, in Sevres, France.

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Carol Guzy

Pulitzer Prize-winning photographer Carol Guzy (born 1956) is one of the most renowned American photojournalists of all time. Guzy gets results because she focuses on shooting feelings rather than pictures. Through her lens, she has delved into the darkest corners of human existence, hoping to bring understanding between people in all parts of the world. Over the years, she has brought viewers face to face with Kosovo refugees, famine in Ethiopia, civil unrest in Haiti, the fall of the Berlin Wall, and the tragedy of south Florida's Hurricane Andrew.

"A photograph can be a powerful witness and an eloquent voice for those who have none," Guzy wrote in a personal essay posted on the *Poynter Institute Website*. "Pictures inform, educate, enlighten, captivate, spur governments into action. They are historical documents and poignant reminders of our human frailties. Sometimes they touch our very souls."

Initially Studied Nursing

Guzy was born March 7, 1956, in Bethlehem, Pennsylvania. Her father died when she was young, leaving her upbringing solely on the shoulders of her mother, who worked factory jobs to make ends meet. Speaking to *News Photographer* contributor Pete Souza, Guzy credited her mother with instilling in her the values that shine through in her photos. "I think I inherited her inner strength that keeps me going in life. She tried her best to teach me between right and wrong and moral values. She taught me to look into people's eyes and see their souls, not their surface. Wealth does not make a person more valuable and poverty can not erase grace and dignity."

As a young girl, Guzy spent a lot of time drawing. As she grew older, she considered becoming a commercial artist, but her mother tried to steer her into a more practical profession. Guzy's mother, who had struggled financially to raise her, wanted her daughter in a career that was less competitive and that provided a steady income. Heeding her mother's advice, Guzy chose nursing over art and began studying at Pennsylvania's Northampton County Area Community College.



Felt Calling in Photography

Guzy fell in love with the lens after a boyfriend gave her a 35mm camera. She enrolled in a photography course—and failed—because her nursing studies prevented her from dedicating enough time to the hobby. Guzy earned her associate's degree in registered nursing in 1978, but soon realized her mistake. Her artistic side kept calling, so she headed south and enrolled at the Art Institute of Fort Lauderdale, Florida. Speaking to Debra Gersh of *Editor & Publisher*, Guzy recalled her leap of faith in leaving nursing before she even got started. "I just wanted to take a chance. I always felt a little bit adventuresome. I wanted to see the world, and I thought, well, this was an opportunity. It had at least the potential for traveling."

Guzy never regretted the time she spent in nursing school and she believes it probably aided her photography career because it helped awaken her deep compassion and empathy for others. Also, having the nursing career to fall back on gave Guzy a sense of freedom to risk a career in photography, which she knew she might fail at. In 1980, she earned an associate's degree in applied science in photography. She then worked an internship at the *Miami Herald* and ultimately found employment there as a staff photographer.

In November of 1985 Colombia's Nevado del Ruiz volcano erupted, killing 23,000 people. The *Miami Herald* sent Guzy to the scene. In frame after frame, Guzy recorded the plight of the survivors and the stunning devastation, particularly following a mudslide that destroyed much of the city of Amaro. The striking photos earned Guzy the 1986

Pulitzer Prize for spot news photography, a prize she shared with fellow staff photographer Michel duCille. The award made Guzy the first woman to win a Pulitzer in the spot news category.

One day, while printing her pictures in the *Miami Herald* darkroom, Guzy met United Press International photographer Jonathan Utz. They eventually married and in 1988, when Utz accepted a post in Washington, D.C., Guzy followed, finding work at the *Washington Post*. Although the marriage did not work out—the couple was divorced by 1998—Guzy's job at the *Post* did. She had only been in Washington one year when she won the 1989 Photographer of the Year award from the National Press Photographers Association. A year later, in 1990, Guzy became the first woman to be named Photographer of the Year at the prestigious annual Pictures of the Year contest.

Poignant Pictures

During the early 1990s, Guzy covered some of the top news stories from around the world, among them the breakup of the Soviet Union. During a two-month stint abroad, she documented life in the fractured republics after the fall of communism. She also traveled to Somalia to document relief efforts following a tumultuous civil war. Guzy covered domestic stories as well, including the aftermath of Hurricane Andrew, which hit south Florida in August of 1992, leaving 160,000 people homeless.

Guzy's portfolio of stories won her the top prize at the annual Pictures of the Year contest in 1993, which drew from entries submitted by more than 1,500 editors and photojournalists. Judges spent ten days reviewing the 25,000 photos and tear sheets submitted, and Guzy came out on top. "Carol's portfolio was outstanding because of its stories," contest judge Michele McDonald told a contributor to *Petersen's Photographic*. "Her stuff on Hurricane Andrew was really straightforward, and truly the best work we saw on the hurricane. And her stories from Russia were absolutely beautiful. Her portfolio made you care about the people in her pictures. You cared about the subject."

Former Pictures of the Year director Bill Kuykendall echoed McDonald's sentiments. Guzy "packs a lot in a picture and she composes it in a very elegant, thoughtful and very appropriate way. Whether she was photographing horror or devastation, the images were well crafted, and they had a point to them that was not just a record of the scene."

Won Pulitzers

In 1995 Guzy won her second Pulitzer prize, this one for coverage of United States military intervention in Haiti as forces tried to restore President Jean-Bertrand Aristide to power. In 2000, her coverage of Kosovo refugees earned her a third Pulitzer, which she shared with two fellow staff photographers. Despite such accolades, Guzy continued to keep her nose to the grindstone, believing that in her competitive field she must continually prove herself over and over. As she explained to Sherry Ricciardi in the *American Journalism Review*, "To me, nothing I've ever shot is good enough. I have gained a little bit of self-confidence in some

areas. That comes with age and experience, but I'm still basically shy and introverted. I'm always afraid I'm going to screw up the next story. You're only as good as your last picture."

Guzy has also admitted that she is not technically the best photographer around. "I know technically the negatives aren't usually the best because I'm not as careful as I should be," she told Gersh in *Editor & Publisher*. "But I think if you get the moment, it means more than anything. . . . I think photographers tend to many times overlight and overcontrol situations, and they miss the fact that what matters most is the moment. It's just a split second of time, and if you miss it, you don't have it. It's gone forever!"

Guzy has a knack for capturing that moment, most often in her long-term picture stories. These are her favorite assignments. She does not like pack photography, where she is one in a mob of photographers at the same scene all trying to get the same picture. Guzy finds her subjects off the beaten path. After Hurricane Andrew hit in 1992, she stumbled upon the remains of a trailer court and found a man crawling out of the rubble of the home he shared with his girlfriend and newborn child. Wary of looters, the man aimed his gun at Guzy. After Guzy befriended his girlfriend, he let her stay and shoot. Guzy followed them around for awhile, documenting their struggles as they worked to rebuild their lives.

One of the photographer's favorite assignments was the time she followed around a Washington, D.C., homeless couple who had been invited to former president George Bush's inauguration. She produced a 29-picture portfolio, which received a Special Recognition Award in the essay category of the 1990 Pictures of the Year contest. During the shooting, Guzy became friends with the couple.

Other assignments have not been as fulfilling. Guzy has stumbled upon mutilated bodies and seen people beaten to death by mobs. She has shot photos of refugees desperate for food and has taken pictures of refugee children clutching their dying parents along the road. She has sometimes returned from assignments depressed, but believes it is worth it. "As long as abuse and conflict and inequality remain, it is our responsibility to have a social conscience and bring these issues to light, for others to judge and make educated choices," she wrote in her essay on the *Poynter Institute Website*.

Just five-foot-four inches tall and admittedly shy, Guzy somehow manages to push herself into taxing situations.

She believes these characteristics help, rather than hinder, her career. "I'm less intimidating in the beginning than maybe a 6-foot, 4-inch man with a lot of cameras," she told a contributor to the *American Journalism Review*. "I'm quiet, I'm small, I'm female, and I think that intimidates people a lot less."

Arrested While on Assignment

In April 2000, Guzy made headlines when she was arrested in Washington, D.C., while covering those protesting meetings of the World Bank and the International Monetary Fund. The charge: marching without a permit. "It's quite ironic to be arrested in your own backyard after covering the stories I've witnessed," Guzy wrote in the *Media Studies Journal*, recounting her experience. She was thrown on a bus with other detainees and was infuriated at her arrest. With her press credentials and cameras, it was obvious she was not a marcher. At the police station, officers confiscated her cameras, film, shoelaces, gas mask and makeup. In her essay, Guzy attacks what had been a slew of journalist arrests nationwide during the same period. "Arresting journalists without just cause is not a mere inconvenience. We are silenced. Our images can't be given back with our shoelaces when the charges are dropped. They will never be made. They are the most tangible documents of our time. They are history."

Looking toward the future and what she would like to accomplish, Guzy has said she desires to make books because they are more permanent than newspaper photos. "I think everyone wants to leave a little bit of immortality behind," she told *Editor & Publisher* contributor Gersh, noting that "pictures are my immortality. I hate to think that [if] I die and all of a sudden the negatives are thrown away and that's it, nobody ever sees them again."

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H

Claudie Andre-Deshays Haigneré

Claudie Haigneré (born 1957) is the first French woman to work as an astronaut as well as the first European woman to visit the International Space Station. In 2002, France named Haigneré minister of research and new technologies. As such, she set out to revive her country's sagging research efforts and also help chart a space-exploration strategy among European countries.

Haigneré was born Claudie Andre-Deshays in Le Creusot, in the Burgundy region of France. While vacationing with her family on the coast of the Mediterranean Sea in 1969, the 12-year-old witnessed United States astronaut Neil Armstrong's unprecedented step onto the lunar surface. "I looked at the image on the TV screen and then at the moon in the sky," Haigneré recalled, as quoted by Michael Balter in *Science* magazine. "Something inaccessible, that had been just a dream, suddenly became a reality." In an interview on the *European Space Agency Website*, Haigneré added: "A door was open. I didn't immediately imagine that it was open for me, but the lunar landing gave me a taste for space. I read a lot about the conquest of space, watched every documentary. But I chose to become a doctor—and I was working as a medical professional when my dream became possible."

Obtained Medical Degree

Haigneré attended medical school and graduated from the Faculté de Médecine and Faculté des Sciences. She also earned specialty-study certificates in biology and sports medicine, aviation and space medicine, and rheumatology. In 1986 Haigneré obtained a diploma in biomechanics and physiology of movement, and made her doctoral thesis in neuroscience in 1992.

In 1985, France's space center, the Centre National d'Etudes Spatiales (CNES) sought to boost its astronaut ranks. Haigneré was the only woman among seven candidates chosen from more than 1,000 applicants. "I realized that my dream could be a reality, too," she said in her *European Space Agency Website* interview. "This was the door, and it was open. After that there was a long selection process; but I had a feeling I would make it all the way."

West Germany and other European countries also expanded their astronaut base and began to include women. According to Haigneré's husband, astronaut Jean-Pierre Haigneré, whom Claudie married in 2001, while "There is a significant amount of data and information available from the U.S. on its NASA shuttle pilot/training operations, . . . the European situation was significantly different." As Jean-Pierre Haigneré added in *Aviation Week & Space Technology*, "The U.S. began its shuttle program with all of the experience gained from previous manned spaceflights, while in Europe our experience has been limited primarily to participation in a few shuttle missions or with the Soviets."

During her 11 years on the ground as a scientist, Haigneré worked at Cochin Hospital as a rheumatologist and sports trauma specialist, as well as at the neurosensory physiology lab at the Centre National de la Recherche Scientifique. She performed research in human physiology

related to flights to the space station Mir, which the former Soviet Union launched in 1986. In the 1990s, Haigneré was responsible for French and international space physiology and medicine programs in the CNES life-sciences division, and coordinated such experiments for Russia's Antares mission in 1992. While acknowledging that astronauts get antsy about their first spaceflight, as well as subsequent ones, Haigneré, noted in her *European Space Agency* interview, "As astronauts, our professional career is certainly marked by space flights, but in between flights we have a rich professional life, whether as engineers, scientists, experts in the development of ESA technical projects, or just as teachers. So we don't just hang around idly between flights."

Laying the groundwork for her first flight, Haigneré participated in parabolic flight campaigns aboard the Zero-G Caravelle. She was named backup cosmonaut to her future husband for the Altair mission in 1993. During this Franco-Russian mission, she oversaw the monitoring of biomedical experiments from her base in Kaliningrad, Russia, near Moscow. She also coordinated the scientific program of the Franco-Russian Cassiopée mission as well as for French experiments aboard the European Space Agency's 1994 Euromir mission.

Trained for First Flight

In December of 1994, Haigneré was assigned to the Cassiopée mission as a research cosmonaut. She commenced her training outside Moscow about 18 months in advance for a flight to the Mir space station with two Russian cosmonauts aboard the Soyuz spacecraft. Her "picture was splashed all over the front pages of Paris newspapers, and French television broadcast the launch live, showing a smiling [Haigneré] . . . strapped in the cockpit with a small teddy bear dangling in front of the control panel," the *Orlando Sentinel* reported, quoting wire-service reports. "I can't wait to see if you really do feel like a bird," Haigneré told *Le Figaro*, as quoted in the *Orlando Sentinel*.

On August 17, 1996, aboard the Soyuz at the Baikonur space station in Kazakhstan with Cosmonauts Aleksandr Y. Kaleri and Valeri G. Korzun, Haigneré said she was too busy preparing for her flight to feel afraid. "Then came the count-down," she told Balter in *Science*. "5, 4, 3, 2, 1, lift-off! At that moment, I had a feeling of total exaltation and liberation." According to Balter, "Haigneré was instantly rocketed into stardom as one of France's most exalted celebrities."

The twice-delayed Cassiopée mission lasted from August 17 to September 2, 1996, during which time Haigneré performed experiments in physiology and developmental biology, technology, and fluid physics that had been prepared by about 40 French companies. All the while, she took steps to spare herself and colleagues the drudgery of spacecraft food. Haigneré, wrote the London *Times*, "turned her trip to the Mir space station into an orbiting commercial for French cuisine, by taking with her space-packed portions of calamars à l'américaine, espadon basquaise and a plastic bottle of Gewurztraminer 1994 grand cru." She climbed out of her capsule with two other cosmonauts, Yuri Onufrienko and Yuriy Usachyov, upon

landing at Tselinograd, Kazakhstan, and said of her experience, as quoted by the Agence France-Presse: "It was beautiful, wonderful, everything went well. I think we worked hard." Haigneré became the fourth French person in space after Jean-Loup Chretien, Michel Tognini, and her future husband.

In July of 1999, Haigneré became the first woman to qualify as a Soyuz return commander, enabling her to command a three-person capsule upon its return. That year she also joined the European Astronaut Corps, and has since taken part in its development medical projects. "As for the physiology, short-duration flights have shown no major differences between the sexes," she said in her *European Space Agency Website* interview, discussing similarities and differences between men and women in space. "On the psychological level, though, there have been a number of studies on human behavior in circumstances of isolation and confined living space. The evidence clearly shows that mixed crews perform best—in organizing their work, in decision-making, in conflict management and in their contacts with 'ground control.'"

Follow-up to Soyuz Mission

Months later Haigneré became the first female European astronaut in a "taxi flight" to the International Space Station. Research conducted during the eight-day Andromède mission included such biological experiments as the development in embryos in animals under zero-gravity conditions. Haigneré flew with cosmonauts Viktor Afanasyev and Konstantin Kozeyev to the station, where they left a new Soyuz spacecraft and flew back in the old one, a change necessary every six months. "I would have liked to have more time to live among the crew and to be able to look at the Earth through the porthole," she said upon returning, as quoted on the *BBC News Website*.

Regarding the 100 million young European women who watched her flight with awe, Haigneré told the *European Space Agency* interviewer: "I am confident that the new generation will be in better shape to choose its own future without any constraints of inequality. It's certainly satisfying to do exactly what you want—but the price for it must not come too high." She added: "My own daughter Carla—she is three and a half years old—finds nothing strange in her mother's occupation. But then she spends a lot of time in a Russian kindergarten with other cosmonaut kids. In any case, if you ask her right now what she wants to be in the future, she'll tell you: 'I want to stay a little girl.'"

Traded Space for Politics

In June of 2002, Haigneré's career took a different path, when the conservative government of French President Jacques Chirac and Prime Minister Jean-Pierre Raffarin named Haigneré minister of research and new technologies. Her biggest challenge was to boost the space program and the importance of France's presence in space while the government was tackling serious budgetary constraints. "As science chief, she has already had to make her first emergency maneuver: steering Raffarin away from slashing France's research and development budget to help deliver

on a promised tax cut," Balter explained in *Science*. Still, Haigneré's colleagues in the space industry rejoiced at her appointment. "We're delighted. It's a good way to lose an astronaut," European Space Agency representative Franco Bonacina said, as quoted on the *BBC News Online*.

Surprised at the appointment, Haigneré views her new position as apolitical. "For me, science is not something left-wing or right-wing," she told Balter. "We are talking about a shared national goal and about the construction of European research." Haigneré, however, has been outspoken about the so-called "brain drain" in France, and urged her country to make research careers more attractive. She has also pushed for pan-European pooling of financial resources, noting that neighboring countries have had budgets as tight as France's. In November of 2004, 15 European Union countries formed the Council of Ministers dedicated to Space with the goal of preparing a joint program by the end of 2005. "This is a political momentum," Haigneré said, as quoted in *European Voice*. "Despite lower budgets, Europe has an independent access to space, has its own scientific missions and telecom and weather forecast satellites."

The former astronaut has also helped France maintain its science and technology activity in the United States, amid otherwise strained relations between the countries over U.S. military involvement in Iraq and strong French opposition to it. "It is very symbolic for me to be present here as a representative of the French government in this difficult period," she said during a 2003 visit to Boston, Massachusetts, where she met with Massachusetts Institute of Technology president Charles Vest, toured local laboratories, and addressed French students and scientists based in the United States.

An Impressive Legacy

In realizing her childhood dream of space flight, Haigneré overcame long odds and, in the process, became a female pioneer. As a government official, she was able to further inspire women to pursue space careers and governments to earmark sufficient funds for space exploration and research. "Men and women are different but complementary," she noted in her *European Space Agency* interview. "We must let them live and work together in their own ways, without trying to make them behave identically. When we explore the planets, it will be a huge step forward for the entire human race. And the human race has two sexes."

Haigneré has received several special honors throughout her career, including being named a chevalier in both the French Légion d'Honneur and the Ordre National du Mérite. In addition, Russia awarded her a medal for personal valor. Among her personal interests are painting, sculpture, reading, golf, and gymnastics.

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Tarja Kaarina Halonen

Finnish Social Democrat Tarja Halonen (born 1943) became Finland's first female president in February of 2000. The former foreign minister and career politician had long been noted for her straightforward manner and independent style. And although her presidential race had been close, Halonen soon established herself as one of Finland's most popular leaders.

Political Leftist

Halonen was born to Vieno Olavi Halonen and Lyyli Elina Loimola on December 24, 1943, in Helsinki, Finland. Growing up in the working class district of Kallio, both her name and her birth date gave her an early incentive to effect change. "When I was a little girl, the name 'Tarja' was not yet in the almanac," she told George Kerevan of the *Scotsman*. "And what more do you need to begin changing the society than being born on Christmas Eve and having a name that isn't in the calendar." (Tarja is a Russian form of the name "Darius.") Such whimsies, however, could not have overridden the fact that Halonen was also born during World War II, in a city that was under attack by Russia's Red Army. Although Finland did emerge as a democracy in the aftermath of the war, its people did not soon forget the 1939 invasion through which the country stood largely alone.

Like many young people of the 1960s, Halonen became involved in leftist causes and once counted activist Che Guevara among her heroes. She attended the University of Helsinki and graduated with a master of laws degree in 1968. The following year, Halonen worked as the social affairs and general secretary of the National Union of Finnish Students. In 1970, she became an attorney with the Central Organization of Finnish Trade Unions.



Halonen became a member of the Social Democratic party in 1971, and she continued to work for social change. Among the many organizations she joined in that pursuit were the International Solidarity Foundation, the Iberian–American Foundation, the Finland–Nicaragua Association, and the Finland–Chile Association. Issues of international solidarity and social justice would remain integral to her entire political career.

Political Career

Halonen began her political career in earnest in 1974, when Prime Minister Kalevi Sorsa appointed her parliamentary secretary. She held that position for a year. In 1977, she was elected to the first of five terms on the Helsinki City Council (serving until 1996), and 1979 saw her elected a member of parliament (MP) for the first of five consecutive terms (until 2000). After five years in parliament, Halonen began to attain more visible roles. From 1984 to 1987, she was chair of the Social Affairs Committee. From 1991 to 1995, she was deputy chair of the Legal Affairs Committee, and she served as chair of the Grand Committee in 1995.

Parallel to Halonen's service in parliament were her increasingly high-profile positions in three cabinets. First, she was minister at the Ministry of Social Affairs and Health from 1987 to 1990. That was followed by her appointment as minister of Nordic cooperation from 1989 to 1991. In 1990, she became minister of justice for one year. Then in 1995, she was chosen as minister for foreign affairs, a post she held until her election to the presidency in 2000. As

foreign minister, Halonen got high marks from her countrymen. Among her more applauded efforts in the role were a successful term as president of the European Union (EU) during the second half of 1999 and a steadfast opposition to Finnish membership in NATO. She made her views about the latter quite clear in a 1997 interview with the *Europeans*. "Finland has decided to remain outside military alliances and to maintain a credible national defence. I cannot see how another alternative could create more stability. This is something that the political leadership and the people agree on." Three years later, she had only softened her views on the subject by a very small margin when she told Christopher Brown–Humes of the *Financial Times*, "I have not said, never, but I have said, not now."

Despite a political career that continued to grow in prominence and popularity, Halonen retained a strong independent streak and was not one to bow to convention. She had married and divorced along the way, rearing her daughter as a single mother. In a strongly Lutheran country, she was firmly estranged from the church. Her politics, including her outspokenness for gay rights, remained radical to many Finns, especially those in rural areas. Even her personal relationship raised eyebrows, as she lived with her longtime boyfriend, Pentti Arajärvi, without benefit of clergy. (They did marry after her election to the presidency). But none of these idiosyncrasies blocked Halonen's political ascent.

First Female President Elected

In 1906, Finland became the first European country to grant women the right to vote. Some 94 years later, it elected its first female president. But Halonen's historic moment was not reached without a struggle.

At the start of the 2000 elections, Halonen placed only fourth in the polls. Her arch rival, conservative former Prime Minister Esko Aho, made much of her unconventionality and leftwing positions, especially to his rural constituents. Still, by the January 16 election, Halonen had 39.9 percent of the vote, compared to Aho's 34.6 percent. That was not sufficient to win, however, as over 50 percent of the vote was required for victory. Thus, there was a tense runoff election between the two on February 6. This time, Halonen captured 51.6 percent of the vote, as opposed to her opponent's 48.4, and she became Finland's first female head of state. She assumed office as her country's 11th president on March 1, 2000.

While Halonen's landmark win was hardly a mandate, it was mainly attributed to her ability to attract the conservative women's vote and her straightforward demeanor. The *Cincinnati Post* quoted Finnish former Prime Minister Paavo Lipponen, head of the Social Democrats, as saying, "Halonen is a person who with her own individuality, her openness, and her genuine character appealed across party lines." Whatever the reasons behind her victory, she was soon to become immensely popular across the board.

Unconventional and Wildly Popular

Shortly before Halonen took office, Finland adopted a new constitution that shifted more power to parliament,

while limiting the president's authority as to domestic affairs. Although the president's role was still very operative in the foreign arena, Halonen soon made clear that she intended to be a figurehead in neither venue. Nor did she deny that the needs of her people might turn out to be at odds with the power she retained at home. "While parliament has reduced [the president's] direct power, the expectations and demands by the people for the president to have a role in domestic policy have increased," she told Brown-Humes. In any event, the president's wings had merely been trimmed, not clipped, and Halonen maintained control of such vital domestic institutions as the military.

Just after Halonen's election, Arajärvi was asked about the couple's marriage plans. He admitted that the subject had been discussed, but told Rupert Cornwell of London's *Independent*, "I will not propose in public, nor will I say in public whether I will do so." Nonetheless, whether to appease convention abroad or for completely unrelated reasons, the pair was very privately wed in August of 2000.

Halonen's wedding proved to be one of the few concessions to her new job that she was willing to make. On the whole, she conducted herself as she always had. Her stance on campaign issues such as the Nordic welfare society, human rights, and the environment remained unchanged. Indeed, she had been largely consistent about her causes for most of her career. Nor did her personal style alter. Salty language, impatience with ostentation, and a singular fashion sense were still hallmarks. She maintained a keen interest in the arts, swimming, and her pet cats and turtle. All of this contributed to a perception of great accessibility and directness that endeared Halonen to the public. The Swedish press nicknamed her "Moominmamma" after a maternal cartoon character created by the late Finnish artist and writer, Tove Jansson, and Finns took the moniker to heart. Halonen's approval ratings often ranged between 94 and 97 percent, sometimes slipping to a "mere" 85 percent. In 2004, she became the only living person to ever be included on a popular television special nominating the top ten greatest Finns. In short, Halonen was one of the most popular presidents Finland has ever had.

Beyond her huge popular appeal, Halonen earned the respect of colleagues and peers both at home and abroad. By 2004, she had accumulated no fewer than nine honorary degrees from universities ranging from the Chinese Academy of Forestry in Beijing (2002) to Ewha Women's University in the Republic of Korea (2002) to the University of Bluefields in Nicaragua (2004). She had also garnered such accolades as the Ceres Medal from the United Nations organization for agriculture and food, FAO, (2002) and the 2004 Grameen Foundation USA-Deutsche Bank Humanitarian Award for her "global vision and humanitarian perspective." Kerevan rightly described Halonen as a woman not to be underestimated: "Don't be fooled—the president of Finland is no conformist figurehead. In a nation of blondes, she is a fiery redhead." Halonen was also sensitive to her presidency being an inspiration to Finnish women. "It's not just women, but small girls," she told Brown-Hume. "I have had hundreds of letters from them already. And I hope I can encourage them."

With a typical irreverence and sense of fun, Halonen summed herself up aptly when appearing onstage with James Brown, the "Godfather of Soul," in Helsinki in 2003. Declining to sing with him, CBS News quoted the president as saying, "Thank you for coming here Mr. James Brown, but I am not a showgirl." Perhaps not, but she did favor him with a dance.

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Dorothy Hamill

With her magnificent leaps, tornado-swift spins and a trend-setting wedge haircut, 19-year-old American figure skater Dorothy Hamill (born 1956) captured the 1976 Olympic gold as well as the hearts and minds of the American public. As a figure-skating champion with an innocent, squeaky-clean image, Hamill became an instant celebrity after her win before millions of television viewers. Girls and women flocked to hair salons and ordered her haircut by name. *Life* magazine dubbed it one of the most important fashion statements of the past 50 years.



Began Skating on Neighborhood Pond

Hamill was born July 26, 1956, in Chicago, Illinois, to Carol (Clough) and Chalmers Hamill. She grew up in Riverside, Connecticut, with her older brother, Sandy, and sister, Marcia. Her father worked as an executive at Pitney Bowes. As a child, Hamill spent a lot of time with her grandparents, Jonsie and Bill Clough. It was on the pond behind their home in Wellesley, Massachusetts, that eight-year-old Hamill strapped on her first pair of skates—a too-big pair of ragged hand-me-downs both of her siblings had worn. They were so big her grandmother had to tuck foam rubber into the toes to make them fit. In her autobiography, *Dorothy Hamill: On and Off the Ice*, Hamill recounted that first magical moment on the ice: “I sat on the bank of the pond trying to lace the boots with impatient, frozen fingers. At last I struggled upright, wobbling precariously. I took a cautious step forward and, as I felt the ice under my blades, something inside me surged.”

Hamill spent endless hours skating on the pond until she was nearly frozen. Then, she would run inside and get a cup of steaming sugar-and-cream-rich coffee from her grandmother. Hamill was hooked; she begged her mother for a new pair of properly fitting skates. One day, she returned home from school to find them sitting on the table. Hamill took them to the neighborhood pond for a trial but was dismayed because the other kids could already skate backward. She begged her parents for lessons and they gave in.

Hamill learned to skate backward, but she was still not satisfied. Now she wanted to spin. In the summer of 1968, Hamill’s mother enrolled her in classes at the Stamford Shopping Mall’s ice studio. By the end of the lessons, Hamill had learned to do her first jump—a bunny hop, which is a hop into the air while skating forward. The teacher told Hamill’s parents that she showed real talent, so they enrolled her in private weekly lessons in Rye, New York.

Entered First Competition at Age Nine

In the fall of 1965, nine-year-old Hamill participated in her first competition—the Wollman Open—held at New York City’s Central Park. She took second. By now, Hamill’s parents sensed her determination and allowed her to spend the next summer training at Lake Placid, New York, a former Olympic venue and training center for many ice-skaters. Hamill trained with Czechoslovakian coach Otto Gold, who had been the European skating champion in his younger years. Gold was a strict disciplinarian, who demanded much of his students. This change in coaching style was good for Hamill, and she made a lot of progress. However, at the end-of-summer Lake Placid competition, she finished eighth. Hamill was disappointed; Gold was undaunted. He told her parents that she was a proficient technical skater but needed more training in free skating in order to connect her moves more gracefully.

Overhearing this conversation stirred up a bunch of emotions in Hamill. It gave her a complex, but it also sparked a new level of determination. Writing in her autobiography, Hamill explained her turning point this way: “As I listened to this conversation I got the idea that I had an inborn lack of grace. It was a notion that was to stay with me for many years.” Her style changed. “I began to attack my skating ferociously: if I could not be artistic, then I would be athletic. I would jump higher and spin faster than any girl alive.”

Trained with World-Class Coaches

Hamill spent the summer of 1967 at Lake Placid again, this time training with Swiss coach Gustave Lussi, coach to 1948 Olympic gold medalist Dick Button. Lussi was the first coach Hamill developed a complete trust in and this was reflected in her progress. She mastered complicated footwork that had troubled her before. Under his direction, Hamill attempted her first double axel. It is one of the most demanding double jumps because the skater must complete two-and-a-half revolutions in the air. After watching her fail again and again, Lussi offered Hamill one of the most valuable lessons of her career. Hamill reiterated the conversation in her autobiography: “You have to believe you can do it,” Lussi told her. “You have to have guts to be a great skater. You have to attack it with absolute confidence. If you hesitate you are lost. Go out there and give every move you do everything you’ve got.”

By the fall of 1969, 13-year-old Hamill was training daily with Sonya and Peter Dunfield in Manhattan. The trip took 90 minutes. Back in Connecticut, school became a struggle. Hamill was overtired and always late. She also lost connections with her school friends because she could

never socialize with them at night. When they invited her to a movie, she had to turn them down so she could go to bed early. In time, Hamill and her mother moved to New York City and Hamill dropped out of the formal education system, enrolling at a private tutoring school that fit her skating schedule.

By 1971, Hamill was competing in international competitions. During a trip to Japan, Hamill met Carlo Fassi, the man who had trained U.S. figure-skater Peggy Fleming when she won the 1968 Olympic gold. After the trip, Hamill began working with Fassi. He was an expert at improving the overall look of a skater—no detail was more important than any other. Hamill and her mother moved to Denver to train with Fassi.

To get through the tedious training sessions, Hamill learned to daydream as she traced the same figures in the ice over and over again. Fassi could tell she was just going through the motions; this infuriated him. Fassi told Hamill that when she skated, the only thing she could think about was the blade on the ice. According to her autobiography, Hamill told Fassi that she had to daydream to get through the boring sessions, to which he replied, "Then give it up, Dorothy. Just give it up. Either you do it right, or you don't do it at all—okay?" This exchange marked another turning point in her career. From then on, Hamill knew that she had to be completely present whenever she took to the ice.

Under Fassi, Hamill made marked improvements and continued entering international competitions. In 1974, she won her first National championship in the Senior Division at Providence, Rhode Island, repeating in 1975 and 1976. As the 1976 Olympic trials approached, Hamill skated seven to eight hours a day and worked out with a physical trainer six days a week.

Won Olympic Gold

The 1976 Olympics were held in Innsbruck, Austria. Hamill nailed her compulsory figures and earned high marks for her short program. Just 19, she was in the running for the gold. It all rested on her performance in the long program. The day before the final competition, Hamill's mother tried to get her mind off the event by taking her to see the places where her favorite movie, the *Sound of Music*, was filmed. While they were sightseeing, piles of telegrams arrived in Hamill's room. Reading them overwhelmed her. Speaking to the *Dallas Morning News*' Cathy Harasta, Hamill summed up the moment this way: "I started to read them and realized I didn't know any of the people who sent them. They were all well-wishers. I felt this great sense of loneliness and responsibility. I started to cry and get all upset."

Hamill pulled herself together and found herself in the center of the rink with her knees shaking, waiting for the music to begin. She recalled coach Lussi's words: Give it everything you have. She remembered Fassi's advice: Focus. "And then I was skating and I had never felt as good as I did at that moment," she recalled in her autobiography, entitled *Dorothy Hammill: On and Off the Ice*. "I felt I possessed endless strength and I knew instinctively that I

was not going to fall. I was skating better than I had ever skated in my life."

Hamill's flawlessly executed performance wowed the crowd. Her routine included her trademark "Hamill Camel," a camel spin lowered into a back sit spin. In a regular camel, the skater jumps with one leg extending backwards in the air while bent at the waist. The skater then lands on the other leg and spins. Hamill took it one step farther, bending her legs and dropping into a sit spin. She won the gold and went on to win the World Figure Skating Championship in Göteborg, Sweden, a few weeks later.

Prior to the Olympics, legendary Japanese stylist Yusuke Suga had cut Hamill's hair into a distinctive layered wedge. Every time Hamill did a spin, her thick brown hair fanned out like a halo, then fell back into place. Her hair became as popular as she was. After the Olympics, women and girls everywhere cut their hair in a short and sassy Hamill wedge. Hamill's shy innocence and stunning Olympic performance had turned her into America's sweetheart. She appeared on the cover of *Time*. Speaking to the *Dallas Morning News*' Harasta, 1972 Olympian and Hamill friend Gordie McKellen described her popularity this way: "Dorothy had that apple-pie-and-Chevrolet aura. She was a gift to the figure skating world."

Launched Professional Ice Career

Hamill was the 1976 National, World and Olympic champion. There was no more left for her to conquer in the amateur world of skating, so she moved on. Hamill signed a \$1 million-a-year contract with the Ice Capades, becoming the first female athlete to earn that much in a contract. She had other offers as well; the Ideal Toy Company produced a doll in her likeness. Hamill was one of the first female athletes to earn money through endorsement deals.

Along the way, Hamill met Dean Martin Jr., son of entertainer Dean Martin. They married on January 8, 1982, but the marriage ended later in divorce. He later died in a plane crash. In the mid-1980s, Hamill appeared in a CBS ice special version of *Romeo and Juliet*, for which she earned a 1984 Daytime Emmy award. She also continued to compete, winning four straight World Professional Figure Skating championships, 1984–87.

In 1986, Hamill met sports physician Kenneth Forsythe. They married a year later and had a daughter, Alexandra. When the Ice Capades approached bankruptcy in the early 1990s, Hamill and Forsythe purchased the company and revamped the show. With her connections, Hamill brought in amazingly talented skaters. Though she was working as producer, Hamill also found time to skate. She played the title role in the company's popular production of "Cinderella . . . Frozen in Time." Facing tough competition from Walt Disney's *World on Ice*, she sold the Ice Capades in 1995. By 1996, Hamill had filed for bankruptcy and was going through another divorce.

Through all the changes in her life, skating remained a constant. As of 2004, Hamill was still skating with the Champions on Ice tour in a production titled *Broadway on Ice*. She had, however pared down her schedule to spend more time with her teenage daughter. Hamill was rotating

her role with skating stars Tara Lipinski and Nancy Kerrigan. Hamill told *Grand Rapids Press* writer Sue Merrell that she enjoyed the change of pace the show offered. "There's an exciting burst of energy trying to skate to a live singer. . . . It's more like a dance in a piano nightclub. Skating to recorded music is fine, but there's a wonderful unpredictability when it is happening live."

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Ruth Handler

American businessperson Ruth Handler (1916–2002) changed the face of the toy industry with her introduction of the Barbie doll in 1959. Co-founder of the Mattel toy company, Handler was also noted for her marketing innovations. She later went on to a successful second career in the prosthetic breast business. At the time of Handler's death, there had been over a billion Barbies sold in 150 countries.

Child of Immigrants

Handler was born on November 4, 1916, in Denver, Colorado. She was the youngest of ten children born to Jacob and Ida Mosko, Polish immigrants who had traveled to the United States on a steamship. Her father was a blacksmith who had fled Poland to avoid serving in the Russian army and her mother was in frail health, leaving much of her youngest's rearing to the child's older siblings. Interestingly, the young Handler did not like playing with dolls. She did, however, learn the benefits of a job well done as her parents' fortunes improved and she earned tips working in their drugstore.

At 16, Handler met her future husband, Isadore Elliot Handler, at a B'nai B'rith dance in Denver. Three years later, she moved to Los Angeles, and he soon joined her there to attend the Art Center School of Design. The couple briefly returned to Denver to be married at the former Park Lane Hotel in 1938, but Southern California was home to them for the rest of their lives together.



Business Began

Handler first took a job as a secretary at Paramount Studios, while her husband studied and began designing household products such as bookends and candle holders. Before long, the couple's first company, Elzac (named for Elliot and a financial partner named Zachary), came into being. Elzac's line was expanded to include giftware and costume jewelry, and the company gradually became a \$2 million business, but the Handlers were not satisfied.

In 1942, the Handlers joined forces with another designer, Harold "Matt" Matson, to manufacture picture frames. That business, started in the couple's garage, branched out to include doll house furniture made out of scraps from the picture frame enterprise. Using yet another merger of the name Elliot and a partner's name, the company was called Mattel. It turned a profit in 1945 and the Handlers found themselves in the toy business.

One of Mattel's first successful products was a toy ukulele called the Uke-A-Doodle. Its release in 1947 was also a learning experience for the Handlers, as they discovered ways to attain patent protection and thwart imitators. They played to their individual strengths as well, with Handler in charge of marketing and her husband heading up product design. (Matson was bought out very early in the game). Together, the talented couple managed a series of innovations that helped put Mattel on the map. For example, Mattel was the first company to make toys out of a mixture of materials. Additionally, the Handlers were quick to realize the advantages of recycling components in a

variety of toys, such as placing a music box in a jack-in-the-box. Paul Lukas of *Fortune Small Business* quoted Handler from her 1994 autobiography, *Dream Doll*, "We'd developed a basic mechanism around which new products could be designed year after year." But it may be that Mattel's most revolutionary advancement was the use of television in its advertising.

In the 1950s, television was still in its infancy. The advertising of toys was still primarily through catalogs and trade shows, and generally focused on the Christmas season. The Handlers changed all that in 1955 when Mattel offered to buy a year's exclusive sponsorship of ABC's new program, *The Mickey Mouse Club*. The show was a hit, and sales of Mattel's Mouseguitar and Burp Gun went through the roof. A brand new toy advertising style was born, and Handler's later wry characterization of herself, cited by the *Economist*, was hardly an exaggeration. "I was a marketing genius," she said.

Barbie

Baby dolls had come into vogue in the late 19th century and remained in fashion in the 1950s. Handler, however, had noticed that her daughter had little interest in playing with them, preferring instead to dress up adult paper dolls and pretend to be grown up. Thus inspired, she pitched the idea of a manufacturing an adult doll to her company, but met repeated resistance from Mattel's predominately male sales force and executives. "Every little girl needed a doll through which to project herself into her dream of her future," Handler said in a 1977 *New York Times* interview quoted by Sarah Kershaw in the same paper in 2002. "If she was going to do role playing of what she would be like when she was 16 or 17, it was a little stupid to play with a doll that had a flat chest." Then in 1956, she found a voluptuous German doll in Switzerland. Unbeknownst to Handler, the doll was intended for an adult male audience, but its original purpose was to be far overshadowed by its evolution at Mattel.

Using the German doll as a model, Mattel designers spent three years creating the doll of Handler's dreams. The finished product, an 11 and 1/2 inch blonde with an improbable figure and permanently high heels, made her debut at the American Toy Fair in New York City in 1959. Officially called "Barbie Teenage Fashion Model" (Barbie was the Handlers' daughter's name), the doll did not thrill the show's buyers. But Handler was vindicated by the delighted reception of little girls. 351,000 Barbie dolls were sold that first year, a sales record for Mattel, and it took the company a full three years to begin to keep up with demand. The fortunes of Barbie and Mattel had become inextricably entwined.

The success of Barbie soon led to the creation of her boyfriend, Ken (named after the Handlers' son). With time, other friends and family were produced, along with hundreds of outfits and accessories. The latter were no small part of the business, as Handler's husband pointed out in the *Barbie Chronicles* (cited by Lukas). "You get hooked on one, and you have to buy the other. Buy the doll, and then you buy the clothes. I know a lot of parents hate us for this,

but it's going to be around a long time." And right he was. Barbie's popularity continued to grow so that by the year 2002, over a billion dolls had been sold in 150 countries. She had been showcased in the Smithsonian Institution and included in the official U.S. bicentennial time capsule. Fan clubs, magazines, and collectors obsessed about her. Yet, Barbie did have her detractors.

Handler's hit doll drew fire from feminists and others, who were concerned that Barbie's unlikely proportions sent the wrong message to young girls. Her measurements, if translated to a woman of 5-foot-6, would have been 39-21-33, an extremely rare occurrence in the natural world. But Handler maintained that Barbie, whose numerous "careers" had ranged from ballerina to surgeon to rock star, was all about giving girls options. The *Times* of London quoted her thoughts on the matter from her autobiography: "My whole philosophy of Barbie was that(,) through the doll(,) the little girl could be anything she wanted to be. Barbie always represented the fact that a woman has choices." Whatever her faults, Barbie became an American icon.

Triumphed, Failed, and Challenged

Mattel continued to be a market leader throughout the 1960s. The company scored wins with such toys as 1960's Chatty Cathy, who talked, the educational toy series, See 'N Say, and the Hot Wheels miniature car line, introduced in 1968. Investors were pleased as the \$10 share price of 1960 zoomed to \$522.50 at the stock's pinnacle in 1971. Such heady times did not last, however.

Business woes began with the failure of a battery-powered miniature car line called Sizzlers. This was compounded by Mattel's expensive acquisitions of such diverse enterprises as a pet supply company and the Ringling Brothers-Barnum & Bailey Circus. Combined, the troubles caused the company to post its very first loss in 1971, and yet another the following year. The losses led to shareholder lawsuits and an SEC (Security and Exchange Commission) inquiry that revealed accounting irregularities. In 1975, the Handlers were forced out of the company they had founded, although they denied any knowledge of wrongdoing. Difficulties came to another peak in 1978, when Handler was indicted for fraud and false reporting to the SEC. Still maintaining her innocence, she pled no contest, and was fined and sentenced to community service. Disappointing as all the business upheaval undoubtedly was though, it paled against the parallel challenges facing Handler.

In 1970, just as Mattel was heading for problems, Handler was diagnosed with breast cancer and underwent a modified radical mastectomy. She later blamed the worry and distractions of the disease on her trials at work. Luckily, Handler was able to turn even such a devastating experience as serious illness into a positive.

Second Career

After her mastectomy, Handler was frustrated in her efforts to find a suitable prosthetic breast. The unappealing and limited options ranged from rolled up gloves or stock-

ings to shapeless blobs that bore little resemblance to the real thing. According to Veronica Horwell of the *Guardian*, Handler concluded that “the people in this business are men who don’t have to wear these.” So, she set about to change things.

With the help of expert craftsman Peyton Massey, Handler designed a line of realistic artificial breasts fashioned from foam and silicon. She called the product “Nearly Me” and formed the Ruthton Corporation to sell it. Intent on demystifying what was a taboo subject in the 1970s, Handler became an outspoken advocate for early detection of breast cancer and offered her prosthetics as a way for women to feel good about themselves again. One rather unorthodox method she used to get her point across was to open her blouse during interviews, demanding that the interviewer physically determine which of her breasts was real. She also arranged showings of Nearly Me at upscale department stores and made certain that sales staffs were properly trained in fitting the product. As Elaine Woo of the *Newark Star-Ledger* quoted, Handler’s unabashed goal was to enable breast cancer survivors to “. . . wear a regular brassiere and blouse, stick her chest out(,) and be proud.”

Handler made the business a successful one, counting former First Lady Betty Ford among her many customers, before selling it to a division of Kimberly-Clark in 1991. But profit was not really her motive in this second career. Horwell quoted her saying, “I didn’t make a lot of money in it. It sure rebuilt my self-esteem, and I think I rebuilt the self-esteem of others.” And she was not unaware of the ironic connection between Barbie and Nearly Me. As Lukas noted, Handler was fond of saying, “I’ve gone from breast to breast.”

Handler spoke of her life’s challenges at a luncheon for the Allied Jewish Federation Women’s Department in her hometown in 1996. One of the things she said, according to Joanne Davidson of the *Denver Post*, was, “I like to think of my life as an impossible dream. We’ve had a lot of nightmares, but we’ve always been able to pick up and move on.” Perhaps even more to the point was her husband’s comment to *People Weekly* upon Handler’s death on April 26, 2002. “She was brilliant and brave,” he said.

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Joy Harjo

Native American Joy Harjo (born 1951) is a multi-faceted writer, artist, and musician, who often performs her poetry live with her band, Poetic Justice. Trained first as a painter, Harjo shifted her attention to poetry during her undergraduate studies at the University of New Mexico. Of Muscogee Creek heritage, Harjo often draws on Native American spirituality and culture in her work, as well as spotlighting feminist concerns and musical themes. Harjo has taught at the University of Colorado, the University of Arizona, and the University of New Mexico, and has written several television scripts and screenplays. She has been honored with numerous awards and fellowships for her writing.

Harjo was born on May 9, 1951, in Tulsa, Oklahoma, the oldest of four children born to Allen and Wynema Foster. Her mother, who was only 19 when Harjo was born, was of Cherokee and French descent, and her father traced his heritage to the Muscogee Creek tribe. Harjo’s parents divorced when she was eight years old. She credited her great aunt, Lois Harjo Ball, with fostering her interest in her Creek roots. The Creek leader Menawe, one of Harjo’s ancestors, led the battle against the United States Army’s forced relocation of American Indian tribes, which came to be known as the Red Stick War. Harjo’s great-great grandparents moved to Oklahoma, which was then Indian Territory, in the 1830s when the United States government forced Creek tribes from their lands in what is now Alabama and Georgia.

Discovered Poetry

As a young girl, Harjo expressed an interest in the ministry, but was dissuaded from this profession after a pastor at her church insulted two Mexican girls. Harjo next turned to painting, following in the footsteps of her great aunt. She studied art as a boarding student at the Institute of American Indian Arts in Santa Fe, New Mexico, where she also attended readings by Native American poets such as Leslie Marmon Silko and Simon Ortiz. She had a son, Phil, while a student there. Harjo continued to pursue painting as an undergraduate student at the University of New Mexico (UNM), where she also studied the Navajo language. In her senior year, inspired in part by a reading by poet Galway Kinnell, she shifted her focus to creative writing.

In a 1993 interview with the *Kenyon Review*, Harjo also attributed her interest in language to family influences. “I have a grandfather, my father’s grandfather, who is a full-blooded Creek Baptist minister,” she recalled. “I often feel him and I know much of what I am comes from him (including my stubbornness!) I know that he has a love for words and he spoke both Muscogee and English. My mother used to compose songs on an old typewriter. I think she loved the



music more than the words, she wasn't particularly a wordsmith, but could translate heartache."

Despite the shift from art to language, Harjo told the *Kenyon Review* that she approaches writing with an artist's eye. "I always said that when I grow up I am going to be a painter, I am going to be an artist," she said. "Then I made the decision to work with words and the power of words, to work with language, yet I approach the art as a visual artist. From childhood my perceptions were through the eye of a painter." Harjo's daughter, Rainy Dawn, was also born while she was at UNM.

Harjo graduated from UNM in 1976 and, two years later, completed a master's degree in creative writing at the University of Iowa. She published her first poetry collection in 1975, a chapbook titled *The Last Song*, which focused on Harjo's early life in the Southwest and first established her as a writer centering on Native American themes. All the poems from *The Last Song*, as well as 48 others, were collected in her first full-length work, *What Moon Drove Me to This?*, published in 1980. In later years, Harjo sought to distance herself from this early work. "It was a very young book. There are probably only two good poems in it—poems that showed promise," she told *Poets & Writers* in 1993. "It was a painful book, written during a difficult period in my life. You could see the beginnings of something, but it wasn't quite cooked."

Launched Career

Harjo also began to teach poetry, first as a writer-in-residence at Navajo Community College and through the New Mexico Poets in the Schools program and the State Arts Council of Oklahoma, and later as a professor at the University of Colorado, University of Arizona, and her alma mater, the University of New Mexico. In 1983 she published one of her most highly regarded volumes, *She Had Some Horses*. The title poem, which concludes with the lines "She had some horses she loved. / She had some horses she hated. / These were the same horses," expresses the duality of human nature with which Harjo grapples in much of her work. The poem's chant-like quality is also emblematic. Harjo has rarely spoken in detail about the poem, but in *The Language of Life* she told interviewer Bill Moyers, "That ending probably comes out of dealing with the contradictory elements in myself, as I feel them." The image of horses surfaces often in Harjo's work and, in revealing the reasons for this to Moyers, Harjo also offered insight into the mystic aspect of her writing process. "I was driving my little red truck from Albuquerque to Las Cruces . . . and somewhere halfway between those cities a horse appeared to me," she recalled. "I could smell the horse and I could see it at the edge of my vision, and this horse was a very old friend, someone I hadn't seen in a long time. . . . I notice that for me certain forces seem to take two or three years before they come into being, and it took about that long before the horses began to emerge. Now I attribute this book to that horse."

Harjo published her next collection, *Secrets from the Center of the World*, in 1989. The volume featured prose poems focusing on the nature of the Southwest accompanied by photographs by Stephen Storm. Another critically acclaimed collection, *In Mad Love and War*, followed in 1990. The book represented a departure for Harjo. While still evoking themes related to Native American culture and female strength, she also explored the personal, social, and political dynamics of love and human relationships, and included tributes to several of her musical influences, including Nat King Cole and Charlie Parker. Harjo earned the Josephine Miles Award from PEN Oakland, the William Carlos Williams award from the Poetry Society of America, and the American Book Award from the Before Columbus Foundation for this book.

Harjo published *The Woman Who Fell from the Sky* in 1994. The book revisited many of Harjo's earlier themes, including storytelling, connection to the land, spirituality, and female individuality, and received many favorable reviews. "If it is possible to be dreaming while one is awake and reading a book that is the experience of reading the textured, sensuous word-world of Joy Harjo's fourth book of poetry," wrote Pamela May in *Whole Earth Review*. "Influenced by her Native-American roots and coming of age in the turbulent sixties, her voice radiates spirituality, relativity, and feminine strength." Writing in *Booklist*, Pat Monaghan noted that through *The Woman Who Fell from the Sky* "Harjo fulfills her earlier promise in a stunning, mature, wholehearted, musical series of poems."

Worked as Scriptwriter, Started Band

At the same time as she was publishing these critically lauded volumes, Harjo worked as a scriptwriter, contributing to numerous television documentaries on Native American history and culture. From 1979 to 1984, she served as co-writer on *The Gaan Story* for Silvercloud Video Productions, and from 1983 to 1984 she served as assistant screenwriter on *The Beginning*, a production of the Native American Public Broadcasting Consortium. She also produced several scripts for the Nebraska Educational Television program *We Are One, Umonho*, in 1984 and the following year wrote a dramatic screenplay, *Maiden of Deception Pass* for the consortium. She wrote another screenplay for Nebraska Educational Television in 1986 called *The Runaway*, and that same year rewrote several scripts for the consortium's program *I Am Different from My Brother*. She also contributed poetry to the Public Broadcasting System (PBS) program *American Indian Artist Series II*, on which she worked as a production assistant. Harjo found herself on the other side of the camera in 1989, when she performed and was interviewed on the Bill Moyers' PBS series *The Power of the Word*. Harjo enrolled in the film-making program at the Anthropology Film Center in Santa Fe, from which she graduated in 1992.

In the 1990s, Harjo formed a band, Poetic Justice, with whom she performs her poetry and plays tenor and soprano saxophone. Harjo recalled in her 1993 *Kenyon Review* interview that she began playing saxophone to gain balance when she began teaching in universities. "[I] was afraid that in that atmosphere of that place, I was going to lose my poetry. That was around the time I started playing tenor sax. I play tenor and soprano now, but I realize that in a way it was a way to keep that poetry and keep that place," she said. Poetic Justice released its first CD, *Letter from the End of the Twenty-First Century*, in 1996.

In a 1987 autobiographical essay published in the collection *I Tell You Now*, Harjo explained that traversing many genres and experiences came naturally to her. "I walk in and out of many worlds," she wrote. "I used to see being born of this mixed-blood/mixed-vision a curse, and hated myself for it. It was too confusing and destructive when I saw the world through that focus. The only message I got was not belonging anywhere, not to any side. I have since decided that being familiar with more than one world, more than one vision, is a blessing, and I know that I make my own choices. I also know that it is only an illusion that any of the worlds are separate."

Continued to Publish

In 1998, Harjo co-edited the anthology *Reinventing the Enemy's Language: Contemporary Native Women's Writings of North America*. She released both a new collection of poems and a children's book in 2000. *A Map to the Next World: Poems and Tales* was regarded as an emotionally direct, fearless work. "This is in many ways the best collection yet from one of our strongest poets," observed William Pitt Root in *Whole Earth Review*. *The Good Luck Cat* tells the tale of a disappearing cat who brings good fortune and is narrated by a young Native American girl.

Norton published Harjo's selected works in 2002, under the title *How We Became Human: New and Selected Poems, 1975–2001*. The volume contained a detailed introduction and extensive notes on the poems by Harjo. A review in *Publishers Weekly* observed that the poems "show the remarkable progression of a writer determined to reconnect with her past and make sense of her present."

In her interview with Moyers published in *The Language of Life*, Harjo explained how her experience of past and present is filtered through the lens of culture. "There is no question that we have had an incredible history, but I think to understand Indian people and the native mind you have to understand that we experience the world very differently," she explained. "For us, there is not just *this* world, there's also a layering of others. Time is not divided by minutes and hours, and everything has presence and meaning within this landscape of timelessness."

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George Harrison

British rock guitarist George Harrison (1943–2001) is best known for being a member of the Beatles. Harrison's contributions helped shape the group's sound and influenced many other rock musicians. After the Beatles broke up, Harrison embarked on a successful solo career.

Former Beatle lead guitarist George Harrison was born in the Wavertree area of Liverpool, England. He was born to Harold and Louise Harrison. His father was a bus driver while his mother was a housewife. He grew up in a public housing project. He had two brothers, Harold and Peter, and a sister, Louise. Harrison attended Dovedale Primary School and was accepted into the Liverpool Institute, which was considered the city's best high school for boys. However, he soon lost interest in his lessons and failed his exams. At the time, he displayed a rebellious streak, too, wearing his hair as long as allowable and donning the tightest trousers.

As a child, Harrison developed an early appreciation for music by listening to his father's record collection, which included works by American country music artists. When Harrison was 13 years old, his mother bought him his first guitar, an acoustic model. Harrison was drawn to the instrument after hearing a recording by British skiffle artist Lonnie Donegan called "Rock Island Line." His early efforts, however, gave no indication whatsoever of the versatility he would later demonstrate, as he could not grasp something as simple as chording patterns. When the guitar broke apart, he tossed it into a closet and tried to learn the trumpet, without success. When one of his brothers fixed the guitar, Harrison took up the instrument again and managed to learn a few chords. Now inspired by his success, he practiced everyday and listened to records by famous guitarists Chet Atkins and Duane Eddy and early rock and roll stars such as Carl Perkins, Buddy Holly, and Eddie Cochran. These early recordings would later influence his own guitar-playing style.

Eventually, he formed a short-lived band called The Rebels. Around this time, Harrison became friends with future Beatle band-mate Paul McCartney, who also attended the Liverpool Institute. They rode the same bus to school and, in conversation, found that they shared a passion for music and guitars. When Harrison was 14, McCartney asked Harrison to sit in with his band, the Quarrymen, which had been started by John Lennon. At first, Harrison was considered too young to join the band. However, by the time Harrison was 16, Lennon asked him to become a member, since he was always "hanging around" so much anyway. By the mid- to late-1950s, Harrison had begun playing electric guitar.

Succeeded in Hamburg

In 1960, after going through several name changes, the Quarrymen finally became The Beatles. The band lineup included Lennon, McCartney, Harrison, Stuart Sutcliffe and drummer Pete Best. They obtained regular performing engagements in Hamburg, West Germany, first at the Indra Club and then at the Kaiserkeller. Both clubs were located in the "red-light" district. The Beatles enjoyed a large and loyal following who were excited by the band's raw and intense performances. When the Beatles appeared at a rival club, the owner of the Indra Club became angry and revealed to authorities that George was only 17 years old, which made him too young to have a work permit. George was deported home to England. Soon after, the rest of the band followed. Back in Liverpool, in early 1961 they began playing at a jazz club, the Cavern, where they soon generated the same kind of following they enjoyed in Hamburg.

"Beatlemania" Began

In the spring of that year, The Beatles returned to Hamburg to record as the backup band for singer Tony Sheridan. Sheridan's version of "My Bonnie," driven by the Beatle's raucous instrumental support, became a hit in England and garnered the attention of British record store owner Brian Epstein. Epstein was compelled to visit the Cavern, to see the Beatles perform live. He was mesmerized by what he

saw. He offered to become their manager and secured a recording contract for them with Parlophone Records.

As their manager, Epstein initiated some substantial changes. He encouraged "the lads" to tone down the rawness of their appearance and performances, and he fired drummer Pete Best, replacing him with Richard Starkey, better known as Ringo Starr. Sutcliffe died of a brain hemorrhage in 1962, leaving the band with the now famous foursome of Lennon on rhythm guitar, Harrison on lead guitar, McCartney on bass, and Starr on drums. "Beatlemania" was poised to strike the masses, first in England and then, more importantly, in America.

Early Singles Made the Charts

In the fall of 1962, the Beatles released their first single, the two-sided hit "Love Me Do" backed with "P.S. I Love You." The group's second single, "Please Please Me," released in 1963, was an even bigger hit. But success was restricted to England. United States chart success was delayed until 1964, with the release of "I Want to Hold Your Hand." That record, released in January, was a smash. It was soon followed by their legendary February 1964 appearance on the Ed Sullivan Show. By the end of their first set on their first appearance, the Beatles had completely conquered America, and—with their high quality musical output, their infectious humor, and revolutionary fashion sense—they would become the major driving social force in the world for the next four years.

In 1964, single followed single and album followed album in rapid succession, and each one seemed better than the last. Ironically, while Beatlemania provided fans with a sense of liberation, the four individuals felt imprisoned by their newfound fame. They were so famous that even a simple activity such as going to the corner grocery store to buy a carton of milk became an impossible, unthinkable proposition.

The Beatles were also feeling trapped within the context of the band, particularly Harrison, who was feeling greatly overshadowed by Lennon and McCartney. As the principle singers and songwriters, Lennon and McCartney were the undeniable focus of the band. But as a fellow songwriter, Harrison felt frustrated. On the early Beatles albums, he was allowed to contribute one or maybe two songs. That was understandable, as Lennon and McCartney were arguably the greatest songwriting team in the history of popular music. Still, Harrison demonstrated enormous growth as a songwriter during the peak Beatlemania years from 1963 to 1966. It is remarkable to consider that only three years separated Harrison's "Don't Bother Me" from the Beatle's second album *With the Beatles* (1962) to the much more ambitious and complex "Love to You" from *Revolver* (1966). Also, as the group later moved into a more progressive direction, Harrison's lead guitar work became more complex and played a major part in shaping the band's overall sound.

Movies and Marriage

The Beatles' popularity dictated that, like other pop stars before them, they make a movie. Their debut cine-

matic venture, *A Hard Day's Night*, released in 1964, was both a popular and critical success. Directed by creative filmmaker Richard Lester, the film was much more ambitious than any previous pop-star movie vehicle. The movie was especially significant to Harrison, in a personal way. During the filming, he met model Pattie Boyd (she appears in one of the train scenes, when the Beatles serenade a couple of young girls with the song "If I Fell"). They started dating and, on January 21, 1966, they were married.

The Beatles' second film, *Help*, released the following summer, was another enormous success, even though critics complained that it was too gimmicky and cartoonish, and lacked the overall charm of *A Hard Day's Night*. Harrison's contribution to the soundtrack was "I Need You," a pleasant pop song that received a good deal of radio play even though it had not been released as a single. (In the age before FM rock radio, the Beatles were the only band whose album cuts were receiving airplay).

Harrison's contributions to the next Beatles' album, *Rubber Soul* (1965), demonstrated a quantum leap in development over "I Need You." On this progressive, groundbreaking record, he was given three songs: the hard-driving "Wait" and "Think for Yourself" and the influential "If I Needed Someone." The album also included a Lennon-McCartney song, "Norwegian Wood," that featured a sitar. It was the first time that the Indian instrument appeared in a pop song, and its use was due to Harrison's developing interest in Indian music and culture.

Continued Development as an Artist

The year 1966 would be pivotal in the history of the Beatles. The group decided to stop touring and concentrate on making music in the recording studio. The "four lads from Liverpool" would soon be regarded as serious artists. The decision to stop touring was prompted by a summer tour that included an itinerary in United States. The band was not keen on doing the tour in the first place; they just had a bad feeling about it. Their fears proved to be justified. First, there was the incident in the Philippines involving a perceived slight to first lady Imelda Marcos. Through a misunderstanding, the Beatles missed a scheduled meeting with Marcos. This resulted in full-scale riots that had the Beatles and their entourage truly believing they would never leave the country alive. Second, when the Beatles arrived in the United States, they found the country had greatly changed. Beatlemania fandom had approached a level of unhealthy obsession. In addition, there was controversy generated by some quotes taken out of context from an interview that Lennon had given to a British magazine. The Beatle record burnings that took place across the country, coupled with the fanatical religious fervency, was disquieting.

Meanwhile, throughout the year, the group had been producing its most ambitious work yet. The result was the legendary *Revolver* album, which many regard today as the Beatles greatest record, even above the more ambitious *Sgt. Pepper's Lonely Hearts Club Band* (1967). Harrison again contributed three songs, and again his efforts demonstrated a maturing artistry. The songs included "I Want to Tell

You," the hard-edged "Taxman," and the Indian-influenced "Love to You." At the end of 1966 he spent a month in India with his wife, Patti. He studied the sitar with Indian master musician Ravi Shankar, and he immersed himself in Yoga and Indian philosophy with mystics and students.

Deeper into Indian Culture

Harrison's Indian-influenced music continued with "Within You, Without You" on the Beatles' next album, *Sgt. Pepper's Lonely Hearts Club Band*, which is still viewed by many as the greatest rock album ever made. After the album's completion, Harrison delved deeper into the music, religion, and philosophy of India. On August 25, 1967, Harrison convinced the other Beatles to attend a course on transcendental meditation. The group found meditation stimulating and, for three months in early 1968, they traveled to India to study under Maharishi Mahesh Yogi. The trip turned out badly, and the other Beatles never addressed meditation again. However, George's interest in everything Indian only increased and, until the day he died, he held Eastern spiritual beliefs. The diverging interests underscored how the Beatles were starting to grow apart. Also, during the visit to India, Harrison wrote, recorded and produced the soundtrack for the film *Wonderwall* with Indian musicians.

The "White Album"

When the Beatles returned from India, the group began working on the so-called "White Album" (*The Beatles*), released in late 1968. The album was a two-record set, so Harrison was allowed more contributions than ever before. *The Beatles* (The White Album), included what many people consider to be Harrison's greatest song, "While my Guitar Gently Weeps." The Beatles next project was a filmed recording session that was eventually released, on film and record, as *Let it Be* after the group had broken up. In all, it was a grim enterprise that revealed all the strains and frustrations in the group.

The last time the group worked together was on the *Abbey Road* album sessions. Harrison contributed two of his most popular songs: "Here Comes the Sun" and "Something." The latter was a huge hit as a single, and it became the second most-recorded Beatles song (after "Yesterday"). Frank Sinatra, who did one of the many cover versions, said it was the greatest love song ever written.

In the meantime, tensions were increasing within the Beatles, and each member was becoming increasingly involved in his own pursuits. Harrison toured with the American band Delaney and Bonnie and Friends (as an anonymous member of the backup band), and he produced records on the Beatle's Apple label for Billy Preston, Jackie Lomax, and the Radha Krishna Temple. Then, the inevitable occurred in the spring of 1970: The Beatles broke up. For the world, the news was devastating. For the Beatles, it was a huge sigh of relief.

Life After the Beatles

After The Beatles broke up, Harrison began his solo career. The breakup gave him a chance to record all of the

songs he had recently written but never had a chance to record with the Beatles. This backlog filled the two-record set, *All Things Must Pass*. Released in late 1970, the album was a work of majestic beauty. Fans and critics hailed it as his personal masterpiece. Many still consider it the best Beatles "solo" album. The album included the hit single "My Sweet Lord."

Harrison's next major post-breakup project was the charity event, "The Concert for Bangla Desh," held in Madison Square Garden in 1971. Harrison organized the event at the request of his friend and mentor Ravi Shankar, who sought financial aid for his famine-ravaged nation. The concert featured an all-star lineup that included Harrison, Shankar, Starr, Eric Clapton, Bob Dylan, Leon Russell, Badfinger, and others. The event was released as a movie and a live album, both of which were enormous hits. At this point in time, Harrison appeared to be the ex-Beatle with the brightest future.

Mixed Success in the Seventies

However the remainder of the decade was not as kind to Harrison. His eagerly awaited second solo album, *Living in the Material World*, failed to live up to expectations, despite yielding a number-one hit single, "Give Me Love (Give Me Peace On Earth)." His next album, *Dark Horse*, released in 1974, got even worse reviews. The accompanying tour was disastrous. Harrison was criticized for presenting experimental and Indian music to audiences who wanted to hear Beatle songs and Harrison hits.

The tour and its reaction drained him and he fell into depression. Even worse, his marriage to wife Pattie fell apart. Reportedly, she had been having an affair with Clapton, Harrison's best friend. The couple eventually divorced in 1977; they had no children. However, Harrison was not the innocent cuckold in a classic love triangle. Harrison had cheated on his wife on several occasions, and he later said the marriage broke apart for a number of reasons. In fact, Harrison never felt that Clapton stole his wife. The two musicians remained close friends until Harrison's death. (Clapton organized the "Concert for George," an all-star Harrison tribute in 2002).

In 1976, Harrison was hit with a plagiarism suit. The publishers of the early rock and roll hit, "He's So Fine," claimed that Harrison stole the song's melody for his own hit, "My Sweet Lord." Harrison was forced to pay \$587,000. Harrison albums released during the rest of the decade, even though they produced an occasional hit single, were largely unremarkable and had very little critical or commercial impact.

The same year that Harrison divorced Pattie, he met Olivia Arrias, who worked as a secretary in Harrison's Dark Horse record company. They fell in love and lived together. They had a son, Dhani, who was born on August 1, 1978, and Harrison and Arrias married in September.

Towards the end of the decade, Harrison embarked on a second career as a movie producer. He founded Handmade Films, and when he met with a measure of success, his music took a backseat to movies for a while. One of his films included the popular Monty Python comedy *The Life*

of Brian (1979). Later successes included *The Long Good Friday* (1980) and the Python-esque *Time Bandits* (1981). In 1980, he published a memoir, *I, Me, Mine*, which he dedicated to "gardeners everywhere," which indicated Harrison's new passion, gardening, a hobby that occupied him until he died. Harrison also became an avid race car driver later in life.

Music Rejuvenated in the Eighties

Harrison met with musical chart success once again in 1981 with the album *Somewhere in England*, which included the hit single, "All Those Years Ago," a touching tribute to Lennon, who was murdered in New York City on December 10, 1980. In 1987, he released *Cloud Nine*, a critically and commercially successful album that included the hit single "Got My Mind Set on You." Critics called it his best work in years.

Close on the heels of that acclaim, he became involved in one of his most successful post-Beatle projects when, in 1988, he became a member of "The Traveling Wilburys," a fictional band that included Dylan, Jeff Lynne, Tom Petty, and Roy Orbison. The Wilburys produced two albums. The first, *The Traveling Wilburys Volume 1* was a smash. After Orbison passed away in 1989, the group would produce no more albums.

Returned to the Stage

In 1992, Harrison returned to live performing for the first time since his disastrous 1974 tour. Backed up by Clapton, Harrison toured Japan. Later he appeared in England at a benefit concert and performed at an all-star Dylan tribute in New York City.

In the mid-1990s Harrison reunited with McCartney and Starr for the large-scale "Beatles Anthology" project, which included a series of recordings, video documentaries, television broadcasts, and publications devoted to the Beatles. The project also yielded two "new" Beatles songs, "Free as a Bird" and "Real Love." Also in the 1990s Harrison worked as editor of *Raga Mala: The Autobiography of Ravi Shankar*, which was published in 1999.

That same year, a frightening incident occurred. On December 30, in his own home, Harrison was savagely attacked by a knife-wielding, deranged male fan. Harrison survived the attack, and the man was charged with attempted murder, but he was found not guilty by reason of insanity. The incident deeply affected Harrison who, by this time, was in poor health.

Diagnosed with Cancer

In 1997 Harrison was diagnosed with throat cancer and had surgery. At first, radiation and chemotherapy seemed to have caught the disease. However, the cancer was malignant and eventually spread. In 2000, while working on a reissue of *All Things Must Pass*, Harrison underwent treatment for lung cancer. Later, he was found to have an inoperable brain tumor. At the time, Harrison also was working on a new album and had already released a single, "Horse to Water," that he co-wrote with his son Dhani, who had also become a musician by this time.

Harrison underwent a new type of cancer treatment therapy in a Swiss clinic, but he finally succumbed to his disease on November 29, 2001. He was staying at a friend's home in Los Angeles, California, when he died. He was 58 years old. He was survived by his wife Olivia and son Dhani. News of Harrison's death sparked global reaction, and newspapers and radio and television stations put together extensive tributes for the beloved Harrison. Harrison's final album, *Brainwashed*, was posthumously released in 2002 to strong reviews. On March 15, 2004, he was posthumously inducted into the Rock and Roll Hall of Fame as a solo artist. He had already been inducted as a member of the Beatles. His work continues to inspire and influence musicians around the globe.

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Herophilus

Herophilus (335 B.C.–280 B.C.), considered the first anatomist in history, has been called the father of anatomy, given his role in the growth of anatomical science. He was the first doctor to base his conclusions on dissection of the human body, predating Leonardo da Vinci and Vesalius, both known for their explorations into dissecting bodies, by 1,800 years. He was extremely influential during his own time and his works were used for centuries.

Although all of his works were lost because the Library of Alexandria, which kept them, was destroyed in 272 A.D., later scholars quoted him extensively. Herophilus was advanced in his scientific methods. Adrian Willis in *The Lancet* quoted Herophilus as having said, "Let the phenomena be described first even if they are not primary."

Herophilus was born in 335 B.C. in Chalcedon, Asia Minor (now Turkey). Little is known about his personal life or even about the date and place of his death, which along with all his writings, have been lost. From secondary sources, such as the celebrated physician Galen, the Platonist and polemical writer Celsus, and the well-known theologian Tertullian in the 2nd century A.D., it is known that Herophilus wrote about a myriad of topics, including therapeutics, aphorisms, pulse lore, anatomy, gynecology, and ophthalmology.

Started Practice of Dissection

Herophilus first studied medicine under Praxagoras of Cos., before continuing his education in Alexandria. At the time, Alexandria was the center of learning and scholarship, and learned men from throughout the known world visited its famous library. Herophilus found his niche in Alexandria and stayed there the rest of his life. He started out there as a student before teaching and practicing medicine. In Alexandria, he was allowed to practice dissection, which was banned elsewhere and seen as an unnatural desecration of the body. In Alexandria, though, dissections became a fascination, so much that Herophilus performed them publicly when he became comfortable enough to explain what he was doing. His work drew widespread praise.

He took on an apprentice, Erasistratus. With Erasistratus, Herophilus is believed to have founded an advanced medical school in Alexandria which drew people from throughout the ancient world. Herophilus' fame made the school a success. Some of his methods, however, were considered controversial because he is thought to have sometimes done vivisections on live criminals, to see how the organs worked in a live body. There were no anesthetics at the time. Adrian Willis in *Lancet* magazine wrote about this: "Celsus and Tertullian (in *On the soul*) accused him of human vivisection ('Herophilus that doctor, or rather, butcher . . . death in his hands was not simply death, but led to error from the very process of cutting up'), but such accusations remain speculative."

When Herophilus was alive, conventional medicine revolved around the four humors: yellowbile, black bile, blood, and phlegm. To Herophilus, an imbalance of these four fluids triggered all diseases and ailments. An excess of yellow bile led to violence, vengeance, short-temperedness, and ambition. An excess of black bile led to introspection, sentimentality, and gluttony. An excess of phlegm made people sluggish, pallid, and cowardly. And an excess of blood made people more amorous, happy, generous, optimistic, and irresponsible. There were good and bad about each of the four humors, and it was only when they were in balance that a person could be happy and healthy. The veins visible through the skin were considered to be filled with air or water as well as blood. The brain was even thought as a sort of cooling chamber for emotions. Herophilus first suggested that the brain might be the seat of the intellect, and he imparted special importance on all of its ventricles. He also deduced that the veins carried only blood. He did however, have an idea about something called pneuma, which he thought was necessary to the health of the brain and the body and which flowed through the body via the arteries along with blood. According to Herophilus, diseases occurred when one of the four humors blocked the pneuma from reaching the brain.

Studied the Brain and Nerve System

Herophilus' dissections provided unprecedented knowledge of how the body and its organs worked. He was the first to suggest that intelligence resided in the brain, not the heart. He was also the first man known to differentiate between the cerebrum (larger portion) and the cerebellum

(smaller portion) of the brain. He also catalogued and described many of the nerves located in the cranium, including the optic nerve for sight and the oculomotor nerve for eye movement, as well as facial, auditory, and hypoglossal (tongue) nerves. His extensive research into the nervous system differentiated between blood vessels and nerves. He also discovered the differences between the motor nerves, (those used for motion) and the sensory nerves (those used for sensation). This was especially remarkable because there were no microscopes at the time. After his discovery of the optic and oculomotor nerves he studied the eye in great detail, following the optic nerve and describing the retina.

He has also been credited with describing the calamus scriptorius, the part of the brain in which Herophilus thought the soul resided. He discovered and named the torcular herophili, which he found by investigating the brain's cavities and following the sinuses of the dura mater (the tough, stringy membranes covering the brain and the spinal cord that lines the inner surface of the skull) to their meeting point at the sinuses. He thought the sinuses seemed like a winepress, so he named the junction torcular Herophili, as torcular is the Latin word for winepress. These terms are still in use today.

Wrote Treatise on Gynecology

Herophilus thoroughly described the liver and the pancreas. He named the duo denum, the beginning of the small intestine that connects the stomach with the large intestine. He also looked at the alimentary canal, the digestive system tube that extends from the mouth all the way through the body, and which includes the pharynx, the esophagus, the stomach, and the intestines. He drew up schematics of the salivary organs. And during his research of the genital organs he drew up pictures of the ovaries, the uterus, and the Fallopian tubes—although they were not called that at the time—and was able to make a remarkably accurate treatise about the female body for midwives and other doctors.

The anatomist also researched extensively the differences between the arteries and veins, noting their functions and movements. He noticed that the arteries pulsed and he worked out standards for measuring this pulse and using it in diagnosis. He thought this arterial pulsation was reflex, due to the dilation and contraction of the arteries that occurred from the impulses sent from the heart. Herophilus corrected many of the more primitive notions prevalent at the time.

Proponent of Exercise and Healthy Eating

Herophilus was also one of the first doctors who advocated eating a good diet and exercising frequently to maintain health, two things that are still considered the most important proponents of healthy living. The World of Quotes recorded Herophilus as having said, "When health is absent, wisdom cannot reveal itself, art cannot manifest, strength cannot fight, wealth becomes useless, and intelligence cannot be applied." He was also a promoter of bleeding (the letting of blood to release excess pressures in the body) as well as drug therapy. He also invented the clepsydra, a portable water clock that measured time by

marking the controlled flow of water through a small opening.

Herophilus died around 280 B.C., and his medical school dissolved soon after. And some time after that, the Library at Alexandria where all of Herophilus' works resided, was burned to the ground and all the books the Alexandrians had collected were destroyed with it. But the results of Herophilus' research passed through to the anatomists of the thirteenth century. Soon after Herophilus' death, the practice of dissection also ended, not considered a valid study again until many centuries later. In fact, when Leonardo da Vinci used the practice during the Renaissance to improve his ability to sculpt and paint realistic representations of the human body, it was still considered wrong. Gone were the days of Herophilus' dissection shows, but his scientific method and his learning have survived.

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Gustav Hertz

Known for his collaborations with fellow colleague James Franck at the University of Berlin, German scientist Gustav Hertz (1887-1975) achieved fame and success early in life when he and Franck documented the changes in energy that occur when an electron strikes an atom. The information the two men discovered confirmed the quantum theory put forth by physicist Neils Bohr regarding the amount of energy that can be absorbed by an atom. For their work Hertz and Franck received the Nobel Prize in Physics in 1925. Hertz was also involved in some of the Soviet Union's early research into atomic energy.



Hertz was born on July 27, 1887, in Hamburg, Germany to Auguste Arning and Gustav Hertz, an attorney. His uncle, Heinrich Rudolf Hertz, had studied electromagnetic waves in the 1880s and he is the man for whom the unit of frequency is now named. Hertz first attended the Johanneum Realgymnasium in Hamburg, and after graduating in 1906 he began his college education at the University of Göttingen, majoring in mathematics and physics. He later transferred to the University of Munich and eventually ended up at the University of Berlin where he completed his education. During his studies Hertz developed an interest in the field of experimental physics and ultimately finished his studies in this field. In 1911, he graduated from the University of Berlin with a Ph.D., his doctorate studies focusing on the infrared absorption spectrum of carbon dioxide with relation to pressure and partial pressure.

Bombarded Metal with Electrons

In 1913 Hertz was offered the position of research assistant at the University of Berlin's Physical Institute. It was at this post that he first met Franck. Interested in the same questions of experimental physics, the two men decided to pursue their research collaboratively. The first assignment they resolved to concentrate on involved bombarding a metal surface with a stream of electrons and then studying the emission of electrons from the metal, thereby determining the effect the impact of electrons had on atoms. They were especially interested in the changes this bombardment would have on the atomic energy level.

This kind of research was similar to past studies of the photoelectric effect, which occurs when a metal surface is exposed to light energy and is measured through the emission of electrons from the metal surface. A study of the photoelectric effect was undertaken in 1902 by German physicist Philipp E. A. von Lenard, and a short time later Albert Einstein figured out a theory to explain von Lenard's data and the photoelectric effect in general. Taking this kind of experiment one step further, Hertz and Franck attempted to glean the make-up of electrons given off by a metal surface when it was bombarded by electrons instead of light.

Hertz and Franck sped up electrons by heating up a wire by means of a positively charged metal gauze placed a short distance from the wire. They forced the electrons to pass through a vapor of mercury and then placed a second wire gauze to catch the electrons that had not bumped into the mercury atoms and had therefore not lost their energy; the electrons that had lost their energy would not hit the second gauze, but would be motionless. They discovered that the loss of energy was negligible at the temperature they started from and so they increased the charge on the metal gauze and continued to track the loss of energy for electrons reaching the screen. They still measured little loss of energy as they slowly increased the voltage. The measurements remained relatively constant until they reached 4.9 volts. At that point, the electron current reaching the detector plunged almost to zero.

For a while, Hertz and Franck were at a loss as to how to interpret their results. They soon found, however, that Bohr's recently announced theory on the quantum model of the atom fit their research perfectly. Hertz and Franck came to the realization that the 4.9 volt result they observed matched up with the change between the first two electron energy levels in the mercury atom. In fact, the number 4.9 matched exactly the energy difference Bohr had predicted in his theory. The results of Hertz and Franck's experiments offered up one of the first pieces of experimental confirmation for Bohr's revolutionary new theory. This research "demonstrated the quantitative relations between the series of spectra lines and the energy losses of electrons in collision with atoms corresponding to the stationary energy states of the atoms," according to Hertz's biography posted on the *Nobel Prize Website*. Bohr's theory, for which the physicist had won the Nobel Prize in 1922, was an early model of the structure of the atom that has since become common knowledge. In this model the electrons traveled around a nucleus in numerous orbits which could be determined by the theory of quantum conditions. A quantum is the smallest amount by which certain physical quantities can change, especially concerned with electromagnetic radiation. It is the way in which scientists can examine and understand movement at the atomic level.

Awarded the Nobel Prize for Physics

Shortly after his groundbreaking experiment was completed, Hertz was drafted into the German army; the year was now 1914 and World War I had begun. He was gravely wounded in battle in 1915, and his wound was so severe

that his recuperation took over a year. At the end of World War I Hertz moved back to Berlin where, in 1917, he was offered a position as a lecturer, or *privatdozent*. While this proved a good position from which to gain experience, the position was, unfortunately, unpaid.

In 1919 Hertz married Ellen Dihlmann. The couple eventually had two sons, Hellmuth and Johannes, and both boys eventually became involved in physics. Hellmuth Hertz became a professor at the Technical College in Lund, and Johannes Hertz went on to work at the Institute for Optics and Spectroscopy at the German Academy of Sciences in Berlin. Fortunately for Hertz and his growing family, in 1920 he was offered a position at the Philips Incandescent Lamp Works in Eindhoven, Netherlands, and he and his family moved to the Netherlands where they stayed for five years. The Philips Incandescent Lamp Works was one of the first major corporations to establish and run a full-time research laboratory. His new employment allowed Hertz freedom to continue with his research work.

In 1925 Hertz and his family again returned to Germany, where Hertz had been offered the position of professor of physics at the University of Halle. He also took over as the director of the Physical Institute at that university. In that same year, in recognition of his earlier work with Franck, the two men were jointly awarded the 1925 Nobel Prize for Physics for their work with atomic energy.

Hertz stayed at the University of Halle for three years before he once again moved back to Berlin. In 1928 he became a professor of physics at the Charlottenburg Technical University. He was also entrusted with the task of rebuilding the school's Physics Institute, a job that required much of his time. Still, Hertz also continued his work in physics, and discovered a method of separating neon isotopes using a diffusion cascade.

Moved to Soviet Union

In the 1930s National Socialism gained strength in Germany through the growth of the Nazi Party. Hertz did not approve of the fascism that was the backbone of the Nazi party and he was unwilling to pledge his allegiance to this new government. Because of this, Nazi officials forced him to resign from his position at the Charlottenburg Technical University. Despite his refusal to back the Nazi party, however, and much to his surprise, Hertz was offered a position at the Siemens and Halske Company in Berlin in 1935. He remained at that position, continuing his research, throughout World War II. Tragically, his wife Ellen died in 1941, and two years later he remarried, to Charlotte Jollasse. At the close of World War II, with the German economy now in ruins, things became increasingly turbulent in Germany, and in 1945 Hertz and his family moved to the Soviet Union.

Although Hertz had hoped to contribute to Soviet physics, he and other German colleagues who had fled Germany with him were not allowed to participate to any great extent in government-sponsored science programs. Swept up in the fervor of communism, the Soviets moved these German scientists to a remote area in Sukhumi near the Black Sea that was separated from the rest of the country. More signifi-

cantly, for Hertz, was the fact that Sukhumi was far removed from the Soviet scientists he had hoped to work with. However, because he had made a commitment to work in the Soviet Union for ten years, he stayed in the Soviet Union, working on supersonics, radar, and continuing his research into atomic energy. Although he was seemingly hidden away, Hertz's work did not go unnoticed. In 1951 he won the Stalin Prize for his work on atomic energy. Hertz stayed in the Soviet Union until he finished his term of employment in 1954. After living briefly in East Germany, he was offered and accepted the position of director at the Karl Marx University's Physics Institute, located in Leipzig, Germany.

Hertz retired from Karl Marx University in 1961, at which time he was made professor emeritus. He returned for the last time to his former home in what still then East Berlin, and died there on October 30, 1975.

Throughout his life Hertz published papers detailing the research he had done, and his work furthered the work of others in the study of atomic energy. He also published frequently with other scientists, including Franck and other colleagues he worked with along the way. His papers run the gamut from the quantitative exchange of energy between electrons and atoms to the measurement of ionization potentials. He also authored some papers concerning the separation of isotopes. Hertz was a member of several prestigious scientific organizations, including the German Academy of Sciences in Berlin, and the Göttingen Academy of Sciences. In addition to receiving the Max Planck Medal from the German Physical Society, he was also named an honorary member of the Hungarian Academy of Sciences, a member of the Czechoslovakian Academy of Sciences, and was a foreign member of the Academy of Sciences of the USSR.

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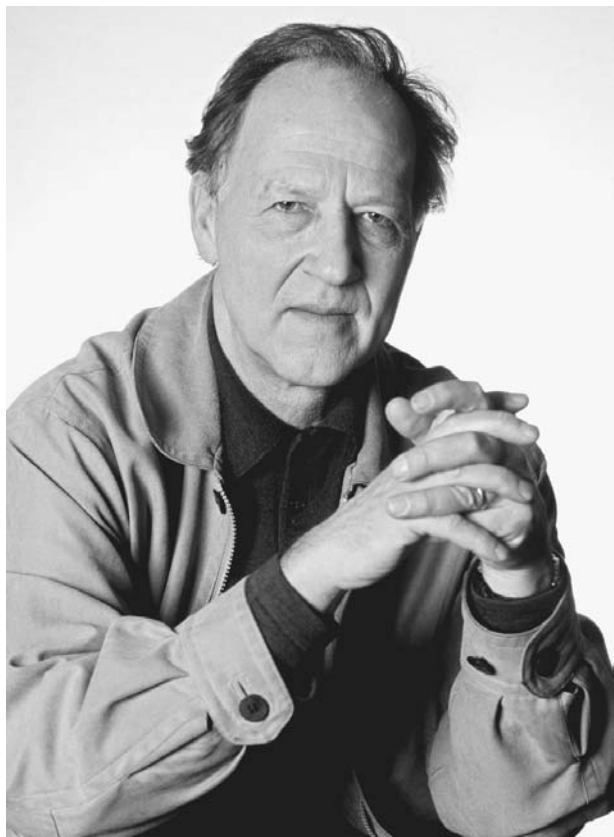
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Werner Herzog

In the motion picture world, West German filmmaker Werner Herzog (born 1942) is a clear anomaly. At the age of 19, and with no formal training, Herzog made his first film, which he financed through nightshift work as a welder. Over the next 40-something years, Herzog produced nearly 50



films and was still going strong in his 60s. Most of Herzog's films feature society's castoffs—dwarfs and aborigines, the deaf, blind, and mentally impaired, the lonely and desperate. He loves to document the lives of ordinary people who possess extraordinary madness in pursuit of their dreams. Raw and intimate, Herzog's films are intended to awaken viewers' perceptions to new possibilities.

Besides filming extraordinary people, Herzog films in extraordinary places. He avoids filming in studios because he believes it interferes with spontaneity. Instead, Herzog takes his viewers, literally, to the far corners of the earth. He has shot films in the South American jungle, the Alaskan forests, and the African deserts. He once journeyed to the evacuated island of Guadeloupe to film a volcano, though it did not erupt as planned. "He's a guy who not only eschews the norms of the industry but will go make a movie with no crew and no set and no director's chair and no trailers and no anything," screenwriter Zak Penn told the *San Francisco Chronicle*. "I think that that adventurous spirit appeals to people."

Grew up in Bomb-Raided Germany

Herzog was born September 5, 1942, in Munich, Germany. Shortly after his birth, his parents separated. Growing up, Herzog was known as Werner Stipetić which was his

mother, Elizabeth's, maiden name. He later adopted the last name Herzog, which means "duke" in German, because he felt it had dramatic flair. When Herzog was born, World War II was in full force. Within days of his birth, a bomb destroyed the neighbor's house. Elizabeth Stipetić figured her children would be safer out of the city, so she took Herzog and his older brother, Tilbert, to Sachrang, a remote mountain village on the German–Austrian border. Sachrang proved to be a safe haven from the war zone, but the isolation meant Werner grew up in a place very different from his peers. "My childhood was totally separate from the outside world," Herzog told Paul Cronin, editor of *Herzog on Herzog*. "As a child I knew nothing of cinema, and even telephones did not exist for me. A car was an absolute sensation . . . I did not know what a banana was until I was twelve and I did not make my first telephone call until I was seventeen." The house had no running water. In lieu of a mattress, his mother stuffed dried ferns into a linen bag for a makeshift bed.

Herzog later said that growing up in a world without conveniences bolstered his imagination and ingenuity. He noted to Cronin that while growing up in the ruins of a city was hard on adults, it was satisfying for a child. "Kids in the cities took over whole bombed-out blocks and would declare the remnants of buildings their own to play in where great adventures were acted out. . . . Everyone I know who spent their early childhood in the ruins of post-war Germany raves about that time. It was anarchy in the best sense of the word. There were no ruling fathers around and no rules to follow. We had to invent everything from scratch." By 1954, the family was back in Munich and living together in a boarding-house room. Herzog's family now numbered four—his half-brother, Lucki, had been born. A self-described loner, Herzog spent much of his childhood reading.

Early on, Elizabeth Stipetić realized her son experienced the world differently than others. Speaking to Cronin, she expressed her thoughts this way: "When he was in school, Werner never learned anything. He never read the books he was supposed to read, he never studied, he never knew what he was supposed to know, it seemed. But in reality, Werner always knew everything. His senses were remarkable. If he heard the slightest sound, ten years later he would remember it precisely . . . and maybe use it some way. But he is absolutely unable to explain anything. He knows, he sees, he understands, but he cannot explain. That is not his nature. Everything goes into him. If it comes out, it comes out transformed."

Discovered the Silver Screen

Herzog was 11 when he saw his first films at school. These films featured Eskimos and pygmies and Herzog was unimpressed. He also saw other B-grade American films, like *Tarzan*, but remained indifferent to the medium. Then one day, while watching a *Fu Manchu* movie, Herzog had a revelation. The film contained a scene where a stuntman fell 60 feet, doing a somersault and peculiar kick on his way down. The sequence, recognizable by the funny kick, appeared in the film a second time. At first, Herzog did not

understand how that was possible. "Before this moment I thought it was some kind of reality I had been watching on screen, that the film was something like a documentary," Herzog explained in the book *Herzog on Herzog*. "All of a sudden I could see how the film was being narrated and edited, how tension and suspense were created, and from that day on cinema was something different for me."

During his teens, Herzog disappeared from home periodically. He liked to walk and hitchhike around Germany. At 16, he ran away to the English port city of Manchester to work on the docks. By 17, he was raising money to make films, attending school during the day and working at a steel mill at night. Previously, he had had a script accepted by a producer who canceled the project when he found out Herzog was just a teen. After that, Herzog knew he would have to finance his films himself. At 19, and with no training, Herzog produced his first film, *Herakles*, (Hercules) released in 1962. The short film mostly involved editing. Herzog took images of a tragic Le Mans raceway accident and commingled it with footage of body builders. Later in life, he called the film stupid, but nonetheless, said it provided a good apprenticeship for him.

Traveled to United States and Mexico

At 22, Herzog accepted a Fulbright scholarship to study in the United States. He chose a school in Pittsburgh. The city appealed to him because of its working-class people. He did not like it, however, and left after three days. He did not have enough money to return home. In time, Herzog landed a job making films for NASA. Just as he was starting, however, a security check revealed Herzog had violated his student visa by dropping out of school. Realizing he was about to be shipped out of the country, Herzog took his rusty Volkswagen to New York City and lived in it over the course of a brutal winter, hanging out with the homeless. Next, Herzog traveled to Mexico and earned a living smuggling items across the border, mostly delivering televisions to the Mexican natives.

Herzog contends that his wanderings were time well spent and helped formulate a base of human experience from which to draw on in his moviemaking. In *Herzog on Herzog*, he gave this advice to aspiring filmmakers: "Go out to where the real world is, go work as a bouncer in a sex-club, a warden in a lunatic asylum or in a slaughterhouse. Walk on foot, learn languages, learn a craft or trade that has nothing to do with cinema. Filmmaking must have experience of life at its foundation. I know that so much of what is in my films is not just invention, it is very much life itself, my own life. You can tell when you read [Joseph] Conrad or [Ernest] Hemingway how much real life is in those books." Herzog thinks of filmmaking the same way.

Churned out Films

In 1966, Herzog established Werner Herzog Filmproduktion and began filming again. His 1967 short film, *Letzte Worte* (Last Words), won the major prize at Germany's Oberhausen Film Festival. In 1968, he produced his first feature-length film, *Lebenszeichen* (Signs of Life), a treatise on self-expression. *Signs of Life* told the story of a

German soldier sent to an isolated Mediterranean island to wait out the end of the war. The man ends up going insane. The film won the 1968 Bundesfilmpreis (German National Film Award) for best feature.

Herzog's second feature film, 1970's *Auch Zwerge Haben Klein Angefangen* (Even Dwarfs Started Small), was banned in Germany because critics said it promoted fascism, a system of government characterized by a central, one-party dictatorship. Though perhaps symbolic of world politics, the film itself was about dwarfs who inhabited an asylum and the rebellion and mayhem that ensued.

Herzog's first international breakthrough came in 1972 with *Aguirre, der Zorn Gottes* (Aguirre, the Wrath of God). The movie marked his first collaboration with German actor Klaus Kinski. The two had met years before in Munich when they lived in the same boardinghouse, though Herzog was just a child. Filmed on location in the Peruvian jungle, *Aguirre* explores the human penchant for power and madness as it follows the story of Spanish conquistadors searching for El Dorado, the legendary Incan city of gold. The film also touches on the themes of disease and brutality.

Scored at Cannes

Herzog won further acclaim with his film *Jeder für Sich und Gott Gegen Alle* (Every Man for Himself and God Against All/The Enigma of Kaspar Hauser). Though the film is not a documentary, it aims to tell the true story of Kaspar Hauser, a boy found standing in the town square at Nuremberg, Germany, in 1828. The boy could not walk or even talk because he had been left alone in a dark cellar since birth. Herzog took a chance and cast a former mental patient known as Bruno S. in the title role. The results were amazing. The film won the Special Jury Prize at the 1975 Cannes Film Festival. Herzog scored again at Cannes in 1982 with *Fitzcarraldo*, which won the award for best director. The film chronicled the journey of a real-life Irish expatriate, who toiled to bring opera to the depths of the jungle in the 1890s. In the end, the man is defeated by nature. In re-creating the tale, Herzog's crew had to drag a 320-ton steamboat over a mountain in the Amazon jungle.

Herzog has also received awards for his documentaries. In 1998, he won the International Documentary Association Award for Distinguished Documentary Achievement for *Little Dieter Needs to Fly*. The film told the story of Vietnam Prisoner of War survivor Dieter Dengler. Herzog explored other aspects of war in *Lektionen in Finsternis* (Lessons of Darkness), released in 1992. The documentary, which aired on the Discovery Channel, discussed the environmental impact of the 1991 gulf war in Kuwait.

Many of Herzog's films never made any money, but when they did, he took the money and invested it into another film. Many times, Herzog knew he did not have money for a film, but he started shooting anyway, sleeping in his car when he could not afford a hotel. "Financing of films only comes when the fire ignites other fires," he said in *Herzog on Herzog*. Early on, while watching other aspiring filmmakers fail, he realized that it was not money, but organization and commitment, that finished films.

Continued Filmmaking into His 60s

In 2004, Herzog was still going strong and released *The White Diamond*, a film that followed Graham Dorrington through the Guyana rainforest canopy in a zeppelin-type aircraft he had invented to reach the remote areas. A previous craft had crashed, killing a friend. In the spring of 2005, Herzog had another film set for release. Titled *Wake for Galileo*, the movie features scientists and their creations intermingled with footage from space taken during the launch of the Galileo probe.

Along the way, Herzog also found time for love, marrying actress Martje Grohmann. He also has a son, Rudolph Amos Ahmed Herzog. Despite his prolific oeuvre and awards, Herzog has continued to be a marginal character in the history of filmmaking. He was never appreciated in his own country and was somewhat ignored in others. Writing in *Film Comment*, Michael Atkinson said Herzog deserves another look because "few filmmakers have such a powerful and clearly impassioned point of view, spilling off every frame and possessed of every found location, natural wonder, accident and butterfly. . . . The crucial idea about Herzog's films is that they shouldn't be defined as narratives but as manifestations of his gaze, his zealous imperative to see and experience, which has a quality and weight unique in movies. It's not style; it's essence."

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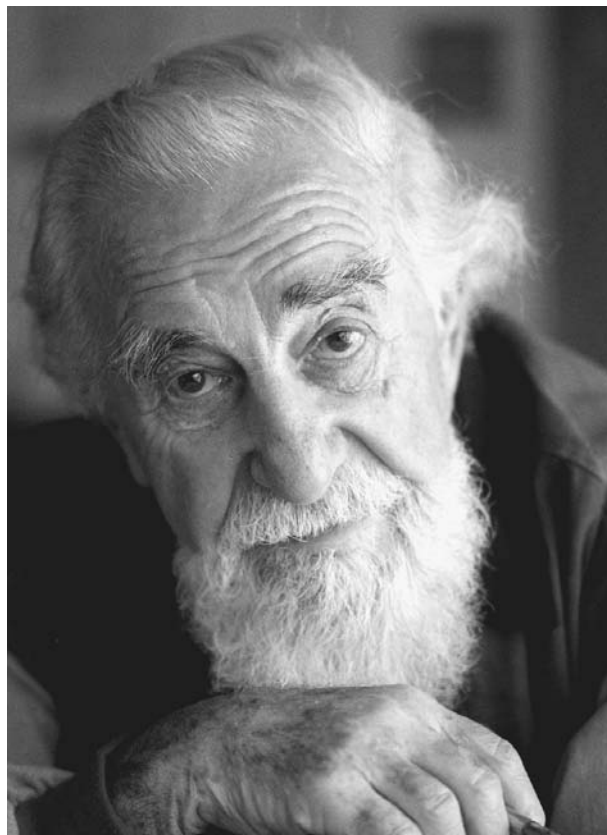
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Al Hirschfeld

"I try to capture the character of the play or the individual, rather than making a caricature for caricature's sake," artist Al Hirschfeld (1903–2003) was quoted as saying in *USA Today*. Perhaps that was the secret of the man widely regarded as the greatest caricature artist of modern times.

Most caricatures poke fun at their subjects, exaggerating their physical features for comic effect. Hirschfeld's drawings of stage actors and other entertainers, by contrast, often seemed to find the essence of a performer's creativity. Over a 75-year association with the



New York Times, Hirschfeld drew performers ranging from dancer Bill "Bojangles" Robinson in the 1920s to hit television comedian Jerry Seinfeld. His style never became old-fashioned, and for decades his caricatures seemed like permanent fixtures of the *Times* arts pages.

Young Artist

Albert Hirschfeld grew up in St. Louis, Missouri in a house without electricity, gas, or running water. His father was a third-generation German-American, and his mother was born in Ukraine. Hirschfeld took to drawing from the start, telling *Time*'s Andrea Sachs that "I don't remember doing anything else. I can't do anything else." His parents moved to New York after a teacher told them there was nothing more he could learn in St. Louis. But they maintained their simple lifestyle, moving into a farmhouse near what was then the rural northern end of Manhattan Island.

Hirschfeld took art classes at the Vocational School for Boys during the day, continuing his training in the evening at the influential Art Students' League. He focused on painting and sculpture, and from the start he apparently showed the ability to work quickly and come up with convincing images: at the age of 18, he was hired as art director at Selznick Studios across the river from New York City in Fort Lee, New Jersey. He worked there with future movie-industry giant David O. Selznick, creating the publicity post for the silent film classic *The Cabinet of Dr. Caligari*. After the studio hit hard times, however, Hirschfeld suffered financially and resolved to work for himself from then on.

In 1924, Hirschfeld joined a large migration of young American artists and went to Paris. Lacking the kind of financial cushion many of his friends enjoyed, Hirschfeld supported himself as a tap dancer. Still primarily a painter, he flirted with modern styles. Back in New York in 1926, however, he attended a play with agent Dick Maney. During the performance, he doodled a sketch of French actor Sacha Guitry. The agent, impressed, asked Hirschfeld for a fresh copy and sent it to several New York newspapers. The following Sunday morning, Hirschfeld awoke to find his drawing on the front page of the *New York Herald Tribune's* theater section. He traveled to the Soviet Union as a theater correspondent for that paper in 1927.

Career with the *New York Times*

Assignments began to flow in from other papers, including the *Times*, where Hirschfeld was forced to drop his work off at the front desk for nearly two years—the doorman would not admit him to the rather stuffy newspaper's august halls. But editors began to notice his work, and finally they made it known that they wanted to have his work appear in the *Times* exclusively. "Just cross my palm with silver and I'm your fella," Hirschfeld answered (as he recounted to Neil A. Grauer of *American Heritage*). Thus began one of history's most durable freelance associations; Hirschfeld's drawings would appear in the newspaper for the next three-quarters of a century, but he did not sign his first contract until 1990.

Hirschfeld still had not settled definitively upon the style that made him famous; he did satirical political drawings for several leftist-oriented magazines, creating a cartoon showing the emerging German dictator Adolf Hitler in front of a chorus line of goose-stepping female dancers. His real artistic breakthrough came in 1931 when he traveled to the island of Bali, in what is now Indonesia, at the suggestion of his friend, the Mexican-born *Vanity Fair* illustrator Miguel Covarrubias. "The sun bleaches out color, leaving shadow and black and white, leaving these wonderful walking lines and great hieroglyphics," Hirschfeld was quoted as saying in the *Washington Post*. Asian artists, such as Japan's Hiroshige and Utamaro, influenced Hirschfeld's work.

After absorbing these experiences, Hirschfeld developed the ability to convey a performer's personality in a few deft strokes. Working in darkened theaters, he would make rudimentary sketches and verbal notes of his ideas, such as the word "Brillo" to describe his image of a subject's hair. Asked one time whether he did more complex drawings when he had extra time, he answered (as quoted on the alhirschfeld.com website), "No, when I'm rushed I do a complicated drawing. When I have the time I do a simple one." Critic Tom Rubin, quoted in England's *Independent* newspaper, wrote of "the Rorschach-like experience of discovering, say, that Carol Channing's nose and mouth can be perfectly represented by an umlaut hovering over a parking-meter dial."

Started the Nina's

Hirschfeld married dancer Florence Hobby in 1927, but the marriage broke up in 1939. A second marriage to

Dolly Haas in 1943 produced a daughter, Nina, born in November of 1945. That event gave rise to an ongoing reminder of Hirschfeld's skills: to mark his daughter's birth, he included a tiny poster reading "Nina the Wonder Child" in a drawing for a musical (called *Are You With It?*) that had a circus setting. At first, Hirschfeld was quoted as saying in the *Times*, he thought that only "close friends and immediate family enjoyed a mild snicker over this infantile prank." After a few weeks, however, readers were hooked on trying to find the "Ninas" that subtly interrupted the lines with which Hirschfeld represented hair, eyebrows, shoelaces, or articles of clothing. When he attempted to retire the Nina device, letters of protest poured in.

Searching for the Nina name became a favorite American Sunday-morning pastime. Even the United States Defense Department found the search worthwhile, testing pilots for their ability to pick targets out of camouflage by measuring their speed in finding the Ninas in Hirschfeld's caricatures. In 1960 *Times* publisher Arthur Hays Sulzberger passed on a reader suggestion that the number of Ninas be specified as an aid to the searchers. Hirschfeld responded by adding to his distinctively tall, narrow signature a number that indicated how many Ninas were in the drawing. If there was no number, that meant there was only one Nina.

Hirschfeld did over 7,000 drawings during his long career, and the signed originals began to command premium prices after he began a relationship with the Margo Feiden Galleries in 1969. Among his most frequent subjects were Carol Channing and Julie Andrews, but there was hardly a major theatrical or film performer from the 1930s on whom he did not draw at one time or another. Some of Hirschfeld's instinct for the telling detail grew out of his sheer love of theater; he was said to have attended more plays than anyone else alive, and, asked by *Time* whether he ever tired of theater, he answered, "No, there's always something that works, no matter how bad the play is. It will be the set, or one acting performance is outstanding. Or the ushers."

His favorite performers to draw, he told the *New York Times*, were the ones who "don't close the doors, they slam them"—not only physical comedians like Charlie Chaplin, but also larger-than-life figures like Liza Minnelli and *Fiddler on the Roof* star Zero Mostel. Many of his subjects felt (and a few complained) that he saw aspects of their personalities of which they themselves were unaware, and dancer Ray Bolger, who played the Cowardly Lion in the 1939 film *The Wizard of Oz*, paid Hirschfeld a high compliment for a caricaturist, saying (according to the *Independent*) that "I now imitate the drawing" Hirschfeld had made of him. Hirschfeld's drawings of that film's star, Judy Garland, were among his most familiar.

Not all of Hirschfeld's drawings were of figures in the world of entertainment and the arts. He drew world leaders such as President Franklin D. Roosevelt, and of his more than 15 books several contained not portraits of famous people but drawings of ordinary people in specific cultural scenes. His 1941 book *Harlem*, exploring the music and dance of that artistically fertile New York neighborhood,

was reissued after his death in 2003. Hirschfeld also collaborated with his best friend, humorist S.J. Perelman, on *Westward Ha! or Around the World in 80 Cliches* and other books. Though the *New York Times* held exclusive newspaper rights to his drawings, magazines were his constant customers; “naming them all is like counting stars in the sky,” wrote Margo Feiden on her gallery’s alhirschfeld.com website.

Hirschfeld’s description of himself (quoted in the *New York Times*) revealed a caricaturist’s eye: “A couple of huge eyes and huge mattress of hair. Large eyes with superimposed eyebrows. No forehead. The forehead that you see is just the hair disappearing.” He did not mention the large beard that was his trademark, and his caricatures of others likewise sometimes ignored prominent features; he de-emphasized the noses of comic Jimmy Durante and singer Barbra Streisand, for example. When *Variety* magazine wrote that he had “sprouted a hanging garden on his chin” (according to England’s *Daily Telegraph*), he sued for \$300,000 and won—but was awarded only six cents in damages.

Revered as an Artist

Old age seemed only to intensify Hirschfeld’s work schedule, and although he lamented the passing of Broadway’s golden era he believed that his late works were among his best. “After 70 years of drawing you improve; otherwise you are a dolt,” he was quoted as saying in the *Telegraph*. In 1991, the U.S. Postal Service released series of stamp booklets featuring Hirschfeld’s drawings of famous comedians: Laurel and Hardy, Jack Benny, Edgar Bergen and Charlie McCarthy, Abbott and Costello, and Fanny Brice. Although a regulation prohibited hidden messages in U.S. postage stamp designs, it was relaxed to permit the inclusion of Hirschfeld’s Ninas. The series was so successful that it was followed up with a second set of Hirschfeld designs in 1994, this one featuring silent film stars. Hirschfeld’s wife Dolly died that year; he married Louise Kerz in 1996.

New generations took to the art of the nonagenarian Hirschfeld as if he were one of their own. The Academy Award-nominated 1996 Public Broadcasting System documentary *The Line King* brought him new admirers, and in 1998 his drawing of pop star Madonna graced the cover of *Rolling Stone* magazine. Hirschfeld drove his own car into his 90s, and he and his wife kept up a steady theatergoing schedule. Museums around the world, including Washington’s Smithsonian Institution and New York’s Metropolitan Museum and Museum of Modern Art, began to acquire his works.

In January of 2003, Hirschfeld received word of several major honors for which he was slated: the National Medal of the Arts, membership in the American Academy of Arts and Letters, and—a theatrical honor of special significance—the renaming of Manhattan’s Martin Beck Theater as the Al Hirschfeld Theater. On Friday, January 17, he went to the Margo Feiden Gallery to sign a set of lithographs of silent comedian Charlie Chaplin, shown walking away from the camera; the print was entitled “The End.” Over the

weekend he worked on a sketch of the Marx Brothers, and on January 20 he died in his sleep. In a eulogy published in *American Theatre*, cartoonist Jules Feiffer said, “He is to caricature what Fred Astaire is to dance.”

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Robert Hofstadter

American nuclear physicist Robert Hofstadter (1915–1990) won the Nobel Prize in Physics in 1961 for his pioneering work that unveiled the structure and composition of atomic neutrons and protons. Based primarily at Stanford University, Hofstadter was the first to discover that atomic particles have definite shapes and sizes. Specifically, his studies pinpointed the distribution of charge and magnetic moment in the nuclei of atoms. His scientific work produced useful applications in medicine, astronomy, military defense, and other fields.

Precocious Student

Hofstadter was born in Manhattan, New York, on February 5, 1915. His parents were Louis Hofstadter, a salesman who also owned a cigar store, and Henrietta Koenigsberg. Young Hofstadter was educated in the New York public school system and showed an early aptitude for mathematics. He also harbored a deep love of nature and collected insects, rocks,



and leaves. As a young man he developed a lifelong interest in photography. At City College of New York, Hofstadter was influenced by physics and mathematics stalwarts Irving Lowen and Mark Zemansky. He was elected to Phi Beta Kappa and graduated magna cum laude with a bachelor's degree in science in 1935, at age 20. That year, he was also awarded the prestigious Kenyon Prize in Mathematics and Physics.

Hofstadter would not have been able to afford graduate school if he had not been awarded a Charles A. Coffin Foundation Fellowship by the General Electric Company. He attended Princeton University, where he earned a master's degree and a Ph.D. in physics. At Princeton, he quickly became involved in research in physics, including studies of the infrared spectra of organic molecules and of a new type of mass spectrometer. He also studied quantum mechanics.

In his second year of graduate school, Hofstadter became an aide to E.U. Condon, the author of a classic textbook on atomic physics. Condon was a major influence on Hofstadter. But Hofstadter soon joined the infrared laboratory of R. Bowling Barnes. Colleague Robert Herman, in a foreword to a volume of collected works by Hofstadter, describes how he and Hofstadter worked at night to avoid the disruptive power surges that plagued the building during the day, when other machinery was plugged in. Both of Hofstadter's mentors, Condon and Barnes, left Princeton, and Hofstadter finished his Ph.D. on his own. His thesis on oxygen-hydrogen spacing in certain acids, helped elucidate the nature of hydrogen bonding.

In the summer of 1938, Hofstadter worked under Frederick Seitz, a colleague of Condon and Barnes, at the General Electric Laboratory. There, he studied the photoconductivity of zinc silicate or willemite, an element that was being used in the development of television. For the 1938–1939 academic year, he returned to the infrared laboratory at Princeton, working with Herman on further studies of willemite. The two discovered that the fluorescent compound contained crystal currents. The work established a theory of “deep traps” in crystals and would lead to further discoveries in Hofstadter's later work in solid-state physics.

Aided War Effort

After graduating from Princeton, Hofstadter's next stop was the University of Pennsylvania. Seitz, who had taken a faculty position there, invited Hofstadter to work with him, and Hofstadter was given a Harrison Fellowship to study solid-state physics. But Hofstadter actually joined a different group at University of Pennsylvania, working on nuclear physics under Louis Ridenour instead. It was at this time that Hofstadter became friends with Leonard Schiff, a man whom he would later collaborate with.

After the United States entered World War II, Hofstadter went to work for the National Bureau of Standards, hoping to help the war effort by working on an optical proximity fuse with colleagues Joseph Henderson and Seth Neddermeyer. This fuse was used to detonate anti-aircraft and artillery shells. Hofstadter soon left the bureau and joined the Norden Company, working on a radio altimeter. He developed an automatic altitude sensor for aircraft, and helped test it by flying planes himself at low altitudes. The device enabled war planes to fly under enemy radar.

During the war Hofstadter married Nancy Givan, whom he had met while at the University of Pennsylvania. Among other things, they shared a love of jazz. Hofstadter had long collected jazz recordings and had seen shows at the famed Apollo Theater in Harlem. The Hofstadters eventually had three children: Douglas, Laura, and Mary. His son became a physicist and a science writer, winning the 1980 Pulitzer Prize in non-fiction. Laura became a medical writer.

Back at Princeton after the war, Hofstadter became an assistant professor in the department of physics and astronomy. He started work on detecting gamma rays for the Princeton cyclotron. He built on work by German scientists and his own knowledge of solid-state physics to develop a gamma ray detector that used activated alkali halides, in particular sodium iodide with a minute amount of thallium. In 1948, he got a patent for this radiation detection method, known as a scintillation counter. In 1950, he demonstrated how gamma ray spectroscopy could be done with his patented detection technique.

Pioneered Work at Stanford

In 1950 Hofstadter left Princeton to take a position as associate professor at Stanford University. There he worked with Jack McIntyre, using the scintillation counter he had developed to detect X rays, neutrons, electrons, and other

subatomic particles. Then, using an advanced electron accelerator that Stanford possessed, Hofstadter began his pioneering work on studying the structure of the nucleus in atoms. Electron-scattering experiments soon became his primary research target. His goal was to measure the size and thickness of atomic nuclei. He quickly realized he needed much larger equipment to do the research well. To aid in his work, he developed a heavy magnet for a magnetic spectrometer with support from the Office of Naval Research. To precisely position the magnet for studying beams of electrons, he used a U.S. Navy anti-aircraft gun mount.

His first experiments were on gold and polyethylene. Hofstadter quickly realized he needed an even bigger and more powerful magnet. Undeterred, Hofstadter designed a huge new 30-ton magnet, which was built for him by Bethlehem Steel. Along with a ten-ton shield, the magnet was mounted on a much bigger Navy anti-aircraft gun mount. Using his new device, Hofstadter was able to study nuclei of various materials in greater detail. Eventually, Hofstadter designed yet another double-focusing spectrometer, weighing more than 200 tons.

Hofstadter's studies changed radically what scientists knew about the constituent parts of atomic nuclei. Before his research, the constituents of atoms—protons, neutrons, and electrons—were thought to have no structure. He discovered that these elements have definite size and structure and he was able to determine their shapes and sizes, giving the first accurate portrait of the inside of atomic nuclei, which contain almost all the matter and energy of the universe. During this time Hofstadter conceived the idea for a huge electron accelerator. He established a study group that designed the Stanford Linear Accelerator Center and the construction of a two-mile-long accelerator. In this period Hofstadter and his group at Stanford had almost a monopoly on doing research on nuclear structures, because no places outside of Stanford had both the vision and the equipment to do so. It was a rare moment in modern science in which a small group of researchers could succeed in doing what later came to be called "big science."

Nobel Prize and Other Honors

In 1958 Hofstadter was elected to the National Academy of Sciences and became a Guggenheim Fellow. The following year he was named California Scientist of the Year. Later he received the U.S. National Medal of Science. Throughout his career, he worked for the U.S. government in a variety of capacities. In the early 1950s he worked for the Atomic Energy Commission, developing ways to use radiation techniques to measure the contents of a closed suitcase or crate, an early version of anti-terrorism detection methods. He later consulted on many technological problems for the military.

During 35 years of teaching at Stanford, Hofstadter frequently taught large freshman lecture classes on physics and was one of the most popular instructors on campus. He was a staunch advocate of academic freedom and human rights. He was also active in opposing the Vietnam War. He and his family established themselves on a 700-acre ranch

in the coastal foothills near Flournoy, California, raising cattle, keeping horses, and nurturing a 40-acre grove of olive trees.

In 1961 Hofstadter won the Nobel Prize in physics, sharing it with Rudolf Mossbauer. The prize committee noted that Hofstadter had revealed the structure of nuclei and atoms and that he had overcome so many physical obstacles in ingenious ways. The panel also lauded the precision of Hofstadter's work and noted: "You have achieved this precision by improving unrelentingly your methods and equipment in the course of time." Biographer William A. Little noted the way Hofstadter approached problems by thinking outside the box: "He thought nothing of proposing a cryostat a thousand times larger than had ever been considered before, just as he had proposed a two-mile accelerator. . . . The engineering challenges that would have to be overcome to accomplish these aims never discouraged him."

Hofstadter did not play a big role in the Stanford Linear Accelerator Center once the idea had been established. That was due primarily to disagreements about the role of government funding and university rights to research. In the tradition of the individual investigator, Hofstadter resisted the measures of government and university control that accompanied the rise of big projects in nuclear physics and other sciences.

The "Crystal Ball"

In the 1960s and beyond Hofstadter turned his attention to new research in nuclear physics. One area was the precise measurement of high-energy gamma rays using large crystal detectors. As with his other research, Hofstadter was not deterred by the size of the equipment needed. He developed a new technology for making very large crystals of high clarity and using new kinds of scintillation counters to form and detect them. Among other things, his work with detectors for high-energy physics led to the development at Stanford of the "Crystal Ball," a detector made with 732 crystals using Hofstadter's sodium iodide compound that he had developed earlier in his career.

Hofstadter worked again with the U.S. government on gamma ray detectors, using the principles he had already developed. Hofstadter was one of the principal investigators for the National Aeronautics and Space Administration program known as the "energetic gamma-ray technology experiment telescope." His concept led to the creation of gamma-ray spectroscopy on orbiting satellites as a way of studying the nuclear physics of objects in space. Earlier, he had tried but failed to interest NASA in using X-ray detectors to explore the galaxy known as the Crab Nebula. Soon after, others were doing exactly what Hofstadter had envisioned.

From outer space to inner space, Hofstadter also worked with Stanford's medical school on a method of using cardiac angiography with synchrotron radiation. It is a minimally invasive procedure that involves the injection of a small amount of iodine to provide images of the arterial system of the heart without bone or tissue mass blocking the

view. This was one of many contributions Hofstadter made to practical applications of nuclear medicine, including techniques for using crystals to monitor the brain or other body parts in what is known as positron-emission tomography.

In the early 1970s Hofstadter became interested in the possibility of using nuclear fusion to produce safe, non-polluting energy. He became executive scientist at KMSF Fusion, a pioneering laser fusion company in Michigan. In 1974, under Hofstadter's direction, KMSF was the first place in the world to use lasers to produce fusion in a pellet, and briefly it became the most advanced laser-fusion laboratory in the world. Hofstadter lobbied the United States Congress and private sources for funding the company's efforts, but opposition by federal weapons laboratories caused the company to fail.

In an introduction to Hofstadter's collected works, his colleague Robert Herman noted that a cornerstone of Hofstadter's philosophy was "that beauty and simplicity was at the core of all great science." The satellite carrying his gamma-ray telescope was finally launched aboard the space shuttle Atlantis just a few months after Hofstadter's death in 1991.

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Hrotsvitha of Gandersheim

German-born Hrotsvitha of Gandersheim (c. 935–c. 973) was one of the first known female playwrights in Europe. A Benedictine nun ensconced in a renowned monastery that served as a center of learning and culture in medieval Germany, Hrotsvitha wrote poetry as well as six plays that drew heavily from classical sources and Christian lore. Her works for the stage, noted an essay in the *International Dictionary of Theatre*, "are of monumental importance in world drama: one may look several centuries in either direction without finding a comparable corpus by a single dramatist, and women playwrights have always been a rarity in the Western theatre."

There is scant biographical evidence regarding Hrotsvitha's origins and early life before she entered the Gandersheim monastery, which probably occurred when she was in her early twenties. Literary scholars have concluded that Hrotsvitha came from the Eastphalian area of Saxony, and was born into a noble family some time around the year 935. The preface she wrote to accompany her poetry asserts that she was slightly older than the daughter of the duke of Bavaria, called Gerberga II, a woman believed to have been born in 940. Gerberga served as the abbess of Gandersheim, as did another Hrotsvitha, who may have been the playwright's aunt. It is known that the earlier Hrotsvitha was the fourth abbess of Gandersheim, serving from 919 to 926, and was the daughter of Duke Otto the Illustrious, whose son was the German king Henry the Fowler. It was common for Saxon noble families to give their offspring names in honor of illustrious relatives, hence scholars have given credence to the idea that Hrotsvitha herself hailed from the same genealogical tree.

A Center of Christian Learning

At its height, the Gandersheim Abbey was the most distinguished monastery of Saxony. It was founded around 850 by Duke Liudolf, together with his wife Oda and her mother Aeda, and it emerged as a self-sufficient community of Benedictine monks and nuns and, perhaps more significantly, a center of learning at a time when universities and other cultural institutions were virtually nonexistent in Europe. Gandersheim enjoyed status as a "free abbey," meaning that its religious leaders were answerable only to the local ruler. In 947 Otto I, the Holy Roman Emperor and son of King Henry the Fowler, made Gandersheim entirely free, thus subject only to its own rule.

The Benedictines were one of the oldest formal religious orders in Christian Europe. Founded in 529 in Italy by St. Benedict of Nursia, its separate communities of male and female members took religious vows as well as a vow of stability that promised allegiance to their abbot. They joined in a religious community to live, work, and pray, and for women of Hrotsvitha's era, it was the only alternative to a predetermined marriage and spending the next two or three childbearing decades either pregnant or nursing an infant. Within the peaceful and most likely comfortable confines of the Abbey, Hrotsvitha carried out a day that was centered around prayer and the study of holy works, but she also likely maintained contact with the royal court. Scholars surmise that Hrotsvitha did not follow the stricter Benedictine Regular rule, but rather lived under "canoness" rule, as many women of noble birth did at the time. This meant that she likely took vows of chastity and obedience, but not poverty.

Tutored within Convent Walls

An educated European of Hrotsvitha's day could read and write in Latin, the unofficial scholarly language of Europe as well as the language of the Catholic church. She mentions her novice mistress, Rikkarda, as an influential teacher for her, as well as Gerberga, whose intellectual range Hrotsvitha extols in her preface. The Gandersheim

Abbey contained an impressive library, and Hrotsvitha's writings give evidence that she was familiar with the works of Church fathers like St. Augustine, and also with poetry from the classical era, including the works of Virgil, Horace, and Ovid.

Hrotsvitha was unknown outside of Gandersheim during her lifetime. Her writings were likely only shared with her fellow Benedictines, and possibly members of the Saxon royal court. Her exact death date is not known; the latest mention of current events in her writing dates her work to the year 968, and scholars believe she lived at least another five years after that, and perhaps much longer, even as late as 1002. Her works remained entirely unknown until 1493, when German scholar Conrade Celetes discovered them in the Emmeramonastery in Regensburg. They were published in the original Latin in 1501, and appeared first in English translation in the 1920s. In all, she wrote eight poems, six plays, a tribute to Otto I, and a history of the Gandersheim community.

Penned Homages to the Saints

Hrotsvitha's verse may give her the honor of being the only known female poet in Europe after the ancient Greek, Sappho, who lived in the seventh century B.C.E. While Sappho penned love poems, the verses Hrotsvitha penned, dedicated to the saints, reflect her interest in Christian history and themes. They individually honor Dionysius, Basil, Agnes, Gongolfus, Pelagus, Theophilus, and the Virgin Mary. Her *Passio Sancti Pelagii* contains a side note explaining that she had written it based on an eyewitness account of the martyrdom of Pelagus. She struggled with the verse, she admitted in a preface, according to Sister Mary Marguerite Butler and her work, *Hrotsvitha: The Theatricality of Her Plays*. "I worked by myself," Hrotsvitha noted, "sometimes I composed, sometimes I destroyed what I had written to the best of my abilities and yet badly. . . . Writing verse appears a difficult and arduous task especially for one of my sex, but trusting to the help of divine grace more than to my own powers, I have fitted the stories of this book to dactylic measures as best I could, for fear that the abilities that have been implanted in me should be dulled and wasted by neglect."

The sextet of plays that Hrotsvitha wrote are notable for their very existence; although drama had flourished as a cultural form during the classical era, it had died out by the early Middle Ages, and was generally discouraged by the Christian hierarchy. A new form of religious or morality play arose in twelfth-century Europe, but in the absence of other playwrights Hrotsvitha is one of the only names associated with the form for several centuries. She is also thought to be the first writer of drama whose work feature a uniquely Christian slant. "Her plays have an impish use of sardonic understatement and sometimes crisp dialogue," noted the *International Dictionary of Theatre* essayist, though the contributor did find that certain passages, "like two long didactic speeches on mathematics and cosmic harmony, are puzzling in their dramatic function; but elsewhere there is enough broad situational comedy and vicarious sensationalism to make their entertainment appeal obvious."

Linked to Saucy Roman Farce

Hrotsvitha modeled her plays on the style of Terence, the Roman playwright whose works were performed between the years 170 to 160 B.C.E., and whose many manuscripts survived well into the medieval era. She claimed she began writing her own drama to provide the Benedictine nuns with an alternative to Terence's works, which have a somewhat ribald tone. Hrotsvitha's plays were not written for public performance, and it is not known if they were every performed at all. Likely they were designed to provide literary entertainment for her Gandersheim community and perhaps the Saxon court as well. In any case, they were written with a great verve and comic sensibility. They center around one of two themes, the first of which being that of a lost or "fallen" woman who is rescued by a pious, God-fearing man. These include *Abraham*, translated into English as *The Fall and Repentance of Mary*, and *Paphnutius*, with an alternative English title of *Paphnutius; or, The Conversion of Thais, the Harlot*,

Hrotsvitha's other recurring theme in her dramatic plots involves the martyrdom of a Christian woman during the more brutal period of pagan Roman times. Her source for these stories was probably the Latin and Greek writings of historians from that era, whose works she had likely become familiar through her readings at the Gandersheim library. These plays begin with *Sapientia*, translated as *Sapientia; or, The Martyrdom of the Holy Virgins Faith, Hope, and Charity*. *Sapientia* is the mother of the three women who are tortured because of their Christian faith by soldiers of the Emperor Hadrian. Their faith keeps them safe, and one of them exults, "Look! I am playfully swimming, unhurt, in this boiling pitch and wax!" Because of such content, productions of Hrotsvitha's works have usually been exceedingly difficult to stage.

Dulcitus, another play from Hrotsvitha, has been translated as *Dulcitus; or, The Martyrdom of the Holy Virgins Irene, Agape, and Chionia*. This time, the persecution of the Christian women takes place during the time of Emperor Diocletian. In this particular work, there is much slapstick humor as well as some sexually explicit themes, such as when the governor voices his desire for the trio. Hrotsvitha noted to her readers that, while she had based some of these themes on the plays of Terence, she also "attempted, in the very way in which he treats of unchaste love among evil women, to celebrate according to my ability the praiseworthy chasteness of godlike maidens."

Fired by Her Religious Faith

Hrotsvitha noted elsewhere in her preface that for a woman living within a chaste religious community, it may have seemed unlikely that she could write such ribald dialogue. In her preface to her works, she did admit that she "often hesitated with a blush on my cheeks through modesty. . . . But if I had hesitated on account of my blushes I could not have carried out my purpose, or have set forth the praise of innocence to the fullness of my ability. For in proportion as the blandishments of lovers are enticing, so much greater is the glory of our helper in heaven, so much more glorious the triumph of those who prevail, especially

where woman's weakness triumphs and man's shameless strength is made to succumb."

Hrotsvitha's two other plays are *Callimachus*, translated as *The Resurrection of Drusiana and Callimachus*, and *Gallicanus*, which appears at times as *The Conversion of General Gallicanus*. The only other writings of hers to survive the ages are *Panagyric Oddonum*, a tribute to Holy Roman Emperor Otto, and *Primordia Coenobii Gandershemensis*, her history of the founding of Gandersheim Abbey.

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Johann Nepomuk Hummel

Johann Nepomuk Hummel (1778–1837) enjoyed immense fame during his lifetime, and critics of the day termed him the equal of Ludwig van Beethoven. The Austrian pianist and composer's musical legacy was eclipsed, however, by the romantic composers who immediately followed, and his works were largely forgotten a century later. Hummel, noted *New York Times* critic Howard Klein, "produced much music in a style between Mozart and the early romantics—good music, not great, possibly, but with much intellectual and musical content."

Hummel was born on November 14, 1778, in Pressburg, as Bratislava—later the capital city of Slovakia—was known at the time. Pressburg was one of the great cities of the Austro-Hungarian empire, the vast conglomeration of Central European and Slavic lands that dominated the European political landscape of the time. His musical gifts were likely inherited from his father Josef, who served as director of the Imperial School of Military Music in Bratislava. Hummel began on the violin and the piano under his father's instruction at an early age, and when he was eight years old, his father was offered the post of music director of the Theater auf der Wieden in Vienna.

Talent Emerged in Childhood

The Hummel family relocated to the glittering Austro-Hungarian capital city, with its flourishing cultural climate, and young Hummel emerged as a child prodigy there. Wolfgang Amadeus Mozart, the pianist and composer who was then enjoying the height of fame in Vienna, soon heard of the boy's talents, and personally instructed him for two years. Hummel made his professional debut in the city in



1787, quickly followed by a lengthy tour that included stops in Bohemia, Germany, Denmark, Scotland, the Netherlands, and England. He was feted as the next musical genius to emerge from Vienna, and his first piece, a string quartet, debuted in Oxford, England.

In 1793, after spending nearly five years on tour, Hummel went back to Vienna to continue his studies. He did not play again in public for nearly a decade, but developed his talents under a roster of well-known names, including Johann Georg Albrechtsberger, Antonio Salieri—Vienna's exalted opera composer and a rival of Mozart's—and Josef Haydn, under whom he studied the organ.

The contact with Haydn proved fruitful: Haydn was a famed composer in traditional classical vein that was the precursor to the romantic style, and had served as Kapellmeister, or resident composer and musical supervisor, for the court of Prince Nikolaus Esterházy, one of the Austro-Hungarian empire's royal families, for many years. Hummel would spend several years at the Esterházy court in Eisenstadt, near the border of Austria and Hungary, and gradually took over more and more duties as Kapellmeister there. A Kapellmeister post was a prestigious and well-paid position that allowed a composer time to write after his duties as the director of music for the royal household were finished. When Haydn died in 1809, Hummel became the main composer at the court, during which time he produced his only opera, *Mathilde von Guise*, which premiered on March 26, 1810, in Vienna.

Endured Piano Concerto

Hummel stayed in Eisenstadt until 1811, and taught in Vienna thereafter. His talents as a pianist had sharpened, and he won much acclaim for performances given during the Congress of Vienna, the major 1814–15 gathering of diplomats in Vienna that redrew the map of Europe after the defeat of Napoleon. “This time he was a mature artist, and his clean, Classical, elegant piano playing was the talk of Europe,” noted Harold C. Schonberg in the *New York Times*. His compositions did not stand the test of time, but one of them, noted Klein in the *New York Times*, survived the ages. The *A Minor Piano Concerto*, Klein wrote, features “three movements . . . full of lovely, simple themes which are richly ornamented in Hummel’s flowing piano style. The orchestration shows great understanding of the resources of the instruments. In all, the concerto is easily the equal of Mendelssohn’s and Chopin’s concertos, and is a worthy companion of the majority of Mozart’s.”

After a tour of Germany in 1816, Hummel settled in Stuttgart to serve as Kapellmeister for the Duchy of Württemberg’s royal seat. In 1819, he took a similar position as the Grand Ducal Kapellmeister in Weimar, a position he held until his death nearly 20 years later. Weimar was also a center of culture in Central Europe, and there Hummel became friends with the esteemed German Romantic writer and philosopher Johann Wolfgang von Goethe. He continued to tour regularly, however, and earned a rather good income from this. He was a particular favorite with French and English concertgoers, and made stops in St. Petersburg, Russia, in 1822, Belgium and the Netherlands in 1826, and Warsaw in 1828. Paris and London served as his mainstay, however, and he toured both in 1830, and in London again in 1831 and 1833.

As a composer, others claimed Hummel was the equal of Beethoven, perhaps even more gifted. It is known that in 1827, he went to pay his respects to Beethoven when the esteemed figure was deathly ill, and took a lock of his hair. But by the 1830s, musical tastes had begun to change, and Hummel’s reputation suffered somewhat in Germany and Austria. German romantic composer Robert Schumann, who published the *Die neue Zeitschrift für Musik*, reviewed a Dresden concert in April of 1834 and asserted, “Hummel should make no further concert tour, at least not in Germany and France, where piano playing has reached the pinnacle of culture and only the most extraordinary can please,” according to Joel Sachs’ *Kapellmeister Hummel in England and France*. “He significantly debases his well-earned fame thereby. His palmy days are long gone. His art has declined, as his years have increased.”

A Bridge Between Musical Styles

Hummel’s health deteriorated in his later years, and he died on October 17, 1837, in Weimar, Germany. His works were soon forgotten in the subsequent era, though there have been periodic predictions of a revival for his reputation. Various musical societies in Europe and America occasionally performed his work, among which an 1803 *Trumpet Concerto* and some chamber music survive as his best examples. The *Trumpet Concerto* was performed on

New Year’s Day of 1804, and features references to two significant musical styles. According to an essay in *Music & Letters* by John A. Rice, “Hummel’s references in the opening Allegro con spirito of the *Trumpet Concerto* to the first movement of Mozart’s ‘Haffner’ Symphony are obvious and have been pointed out more than once.” Yet near the end, Rice found a reference to Cherubini’s *Les Deux Journées*, a very popular opera at the time that had recently made its way from Paris to Vienna. There is a comic moment in it when some hoodwinked soldiers march off, and “Hummel obviously liked it, and his courtly audience must have immediately recognized the march and enjoyed its unexpected appearance near the end of the *Trumpet Concerto*,” noted Rice. “By introducing Cherubini’s march from *Les Deux Journées* into the finale of his ‘New Year’ Concerto, Hummel made sure that a work largely concerned with the glories of Vienna’s musical past ended with a celebration of its musical present.”

Hummel’s compositions were largely forgotten in the wake of the new romantic composers who emerged in the 1830s, among them Mendelssohn, Chopin, and Liszt. As Schonberg noted in the *New York Times*, Hummel “was the last of the true Classicists, and yet his piano music prefigures some of the techniques and actual ideas that went into Romanticism.” The critic also commended the same concerto praised by his predecessor at the newspaper in 1966, noting on the occasion of some renewed interest in Hummel in 1982 that that “what, above all, makes his piano music fascinating to scholars is the virtuoso writing that often breathes the very world of Chopin. Hummel’s *A Minor Piano Concerto* is an example, and Chopin’s two piano concertos betray an obvious indebtedness.”

“A Sharp Businessman”

Hummel was a decidedly unassuming celebrity for one who had once been the musical toast of Vienna at the age of ten, Schonberg conceded. “He was not a prepossessing figure. He was corpulent, had a pockmarked face, had rather crude manners and dressed ostentatiously. Yet he must have had intellectual qualities of a high order,” citing his friendships with leading names of the day, including Goethe. “He was reputed to be a sharp businessman, and he led the fight for copyright laws in Germany and Austria. At his death he left a good-sized estate.”

From his years as a teacher, Hummel wrote an important instruction book that remained a standard text for many years, *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte*, which appeared in 1828. He married an opera singer, Elisabeth Röckl, with whom he had two sons. One became a pianist, the other a painter. A grandson, Wilhelm, became a wealthy industrialist in Germany in the early twentieth century, and made a small fortune from supplying a certain formula of paint to the navies of Russia and Britain. Wilhelm collected much of grandfather’s work, papers, and various memorabilia, including the lock of Beethoven’s hair, at his Italian villa. The cache has been preserved by Hummel’s heirs.

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Shohei Imamura

Shohei Imamura (born 1926) explored the lives of Japan's most oppressed layers of society, turning his back on traditional stereotypes of socially acceptable characters, and earning recognition with both native and western audiences.

Imamura rejected Japan's conventional, idealistic filmmaking of the 1950s to produce and direct his own vision of oppressed people on the fringes of Japanese society. Exploring the antithesis of the middle class society of his youth, Imamura was fascinated with outcasts, criminals, and prostitutes who colored his world when he was a young black marketer after World War II. A student of Japanese sociology, he made dark comedies and poignant tales of cultural taboos and the survival of the poverty-stricken in both fictional and documentary-based films.

Rejected His Middle-Class Values

Imamura was born September 15, 1926, in Tokyo, the third son of a doctor. He attended elite elementary and high schools and held company with the children of the privileged. Rather than embrace the attitudes of his peers, he rejected their narrow minded views and disdain of the lower classes. Imamura's middle-class upbringing belied the oppressed societies he would later make the focus of his films.

Imamura had first been interested in a career in agriculture but had failed the entrance exams for Hokkaido's national university. To avoid the draft during World War II, he attended a technical school for a short time. Eventually he

enrolled at Waseda University in Tokyo majoring in Western History. At the war's end in 1945, he joined the literature program at Waseda. Introduced to the theater by his brother, Imamura spent much of his higher education years writing plays, appearing in avant-garde theater productions, and involving himself in radical politics.

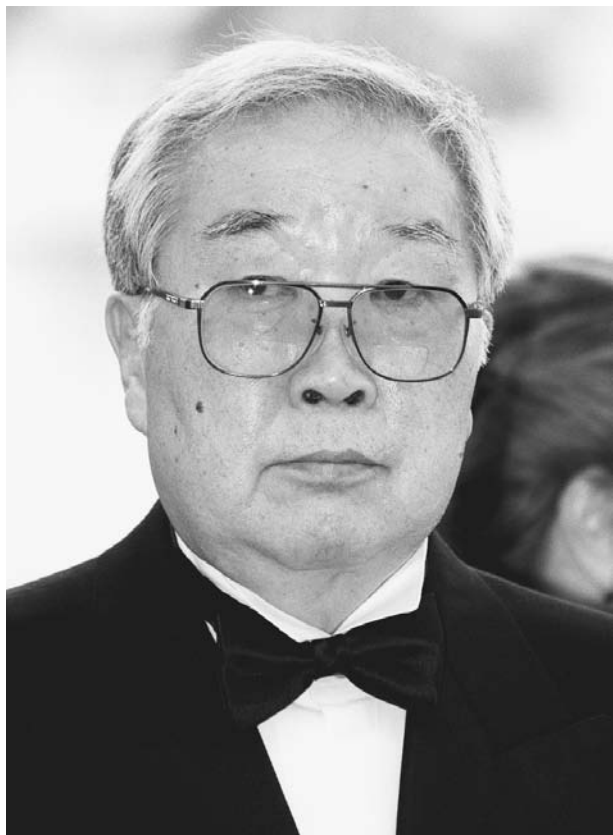
Leaning more and more away from a typical career in business or government, Imamura loathed the presumptions of the privileged and was drawn toward the unconventional aspects of society. In an interview for *The Guardian*, he described how the end of the war shaped the eighteen-year-old's beliefs at the time: "It was fantastic. Suddenly everything became free. We could talk about our real thoughts and feelings without hiding anything."

After the war, Imamura became involved in the black market sale of cigarettes and liquor. With the Japanese economy in chaos, many people resorted to dealing with the black market. These experiences introduced Imamura to the underworld and to oppressed people at the bottom of society.

Apprenticed under Yasujiro Ozu

Imamura was impressed with the freedom expressed in post-war films, such as Akira Kurosawa's 1950 movie, *Rashomon*. After graduating from Waseda University in 1951, Imamura joined Shochiku Films. He entered the assistant directorship program at Shochiku's Ofuna Studios with the aim of working with Keisuke Kinoshita. He assisted several directors, such as Masaki Kobayashi, Yuzo Kawashima, and Yoshitaro Nomura, but his most notable stint was as apprentice to master film director Yasujiro Ozu.

Imamura worked on three of Ozu's memorable pictures: *Early Summer*, 1951; *Flavor of Green Tea over Rice*, 1952; and *Tokyo Story*, 1953. But by the third movie,



Imamura was frustrated and underwhelmed. He felt that Ozu's camerawork was rigid and unimaginative, that actors were instructed to be too stilted and regimented, and that the company's promotion system stifled creativity.

Mostly, Imamura objected to Ozu's conservative and idealized view of perfect Japanese life with passive and formal actors. Imamura wanted to produce films that depicted gritty conflict among true to life Japanese from the fringes of society. At Shochiku, he had enjoyed working with Yuzo Kawashima, who made films about lower-class life. Kawashima also rebelled against studio policies at Shochiku, so in 1954, the two moved to Nikkatsu Studios.

Produced Films for Nikkatsu Studios

Imamura entered the training program at Nikkatsu Studios, which was recruiting new talent and offering higher salaries. There he worked as a scriptwriter and assistant director for Kawashima on a number of comedies. In 1955, Imamura received his first screen credit as an assistant director. During this time, he was developing his own approach to filmmaking.

In 1958, Imamura made his directorial debut with *Stolen Desire*, a black comedy about a roving troupe of actors working in the red light district. It was the beginning of Imamura's fascination with the undercurrents of society and a desire to challenge perceived moral values. He received a New Talent award for the film. That year he released two other movies: *Nishi Ginza Station* and *Endless Desire*.

Became Part of Japan's New Wave of Filmmakers

As Japan's old studio system began to decline, talented young directors were coming to the fore. The *Nuberu Bagu*, or New Wave, named after the French *Nouvelle Vague*, characterized the new generation of filmmakers that sprouted in the late 1950s. Imamura and his contemporaries, such as Nagisa Oshima and Masahiro Shinoda, whom he had worked with at Shochiku, rejected Ozu's established form of quiet understatement to celebrate the primitive undercurrents of Japanese life. The vision of the new directors was to mirror post-war society, complete with poverty-stricken people, black markets and corruption, and outcasts.

Imamura focused on the lower classes he had connected with during his school years. He embraced taboo subjects, such as incest and prostitution. Many of his movies concentrate on specific Japanese cultural behaviors, such as superstition and attitudes toward sex, and challenge his viewers to transcend traditional values. Despite his themes, he always portrayed his down-to-earth characters with respect and objectivity. Imamura is quoted in Audie Bock's *Japanese Film Directors* as saying, "I am interested in the relationship of the lower part of the human body and the lower part of the social structure on which the reality of daily Japanese life obstinately supports itself."

The first film to be branded a distinctly Imamura film was 1961's *Pigs and Battleships*, a satire about traffickers who sold pigs that were fed the waste left by American bases stationed in Japan. The film, which caused a scandal, contained one of Imamura's popular themes of man-as-animal. Not only the Americans were viewed as pigs but also the Japanese black marketeers who reveled in the fortunes they were making.

In 1965, Imamura created his own independent production company, Imamura Productions, so he could continue to produce films that featured his unique analysis of Japan, its people, and its culture. *The Pornographers* was his 1966 black comedy about a maker of low-budget blue movies that explored male lust and incest.

Turned toward Documentaries

Some of Imamura's disturbing films did not receive the attention he had hoped for at the box office. He turned his sights on television and on documentary-based filmmaking which occupied him through much of the 1970s. In an attempt to become a better storyteller, Imamura did research in libraries to understand the sociological and anthropological traits that defined the Japanese people. He merged these scientific theories with his own observations to color the themes of his movies.

The 1967 *A Man Vanishes* was his first movie to blend documentary facts with fictional production techniques. The film explores the strange incidents of hundreds of Japanese men disappearing each year, leaving their jobs and families to live in obscurity. In a surreal scene, a director enters among the actors, shouts a command, and the walls

reveal themselves to be sets that fall away leaving the characters on a soundstage.

Imamura touched on the encroachment of civilization into primitive villages in *Profound Desire of the Gods*, 1968, in which engineers from Tokyo set up a construction site among a remote tribal community. He also dealt with controversial subjects of post-war Asia and on the *karayuki-san* or comfort women forced into prostitution during the war.

Never losing his sense of the reality of Japanese life, Imamura often cast real-life people in his films. For the 1963 *Insect Woman* he cast an actual middle-aged former prostitute. For the 1970 *History of Postwar Japan as Told by a Bar Hostess*, he cast a real bar maid, who offered a gritty, intuitive, and articulate character.

Populated His Movies with Strong Heroines

Imamura preferred to populate his movies with strong-willed, resilient female characters, the kind he met during his black market days. He remarked to writer Toichi Nakata in an interview for the Toronto International Film Festival that these women "... weren't educated and they were vulgar and lusty, but they were also strongly affectionate and they instinctively confronted all their own sufferings."

Imamura's heroines were the opposite of the stereotypical, submissive, self-sacrificing heroines of classical Japanese tales. Instead, they were survivors, deceitful and sexual, taking the exploitative situations that modern society put them in, and coping as best they could in poverty and oppression. Imamura has been called a feminist for breaking stereotypes of Japan's patriarchal society. But he insists that his heroines do what they must simply to survive.

In the 1970s, in the wake of the downfall of the Japanese studio system, including his former company Nikkatsu, emerging filmmakers had few outlets for full-time training. In response, Imamura opened the Japanese Academy of Visual Arts to provide training and apprenticeship programs for young filmmakers. In 1975, he founded the Broadcast and Film Institute where he spent time teaching and administering.

Back to Fiction and the Cannes Film Festival

In the late 1970s, Imamura returned to the more lucrative world of fictional entertainment and to the chance to produce films with themes that were beyond the scope of documentaries. In 1979, he released *Vengeance Is Mine* based on a real-life criminal. It was a commercial success and allowed him to raise money for future projects.

Imamura's historical film, *Ballad of Narayama* released in 1982, was based on a novel by Shichiro Fukazawa. The story concerned a remote village in northern Japan that abandoned their elderly on a mountaintop to die. Shot on location, the film dealt with issues of death, life, nature, and unwanted children in a small population. It received the Palm d'Or grand prize at the Cannes Film Festival.

For his 1989 film *Black Rain*, he depicted the devastation of the atomic bomb dropped on Hiroshima, its aftermath and politics, and the struggles of survivors. Some critics viewed the sentimentality and slow pace of the film as a throwback to Imamura's days studying under Ozu.

Imamura took a nine year break between films during which time he suffered a stroke and had difficulties raising funds for future movies. He returned to produce *Dr. Akagi*, about a family doctor during the last year of World War II, and *The Eel*, about a convict who adopted a pet eel. *The Eel* won the Palme d'Or at the 1997 Cannes Film Festival, making Imamura one of only three directors to win two Palme d'Or prizes.

Imamura's Success in the West

After the tragedy of the September 11, 2001 terrorist attacks in the United States, Imamura responded by contributing to a collaborative release called *September 11*. Eleven directors from 11 countries produced an 11-minute short film. Offering a humanist critique of political and religious fanaticism, Imamura presented a story about a demoralized Japanese soldier after World War II who turns into a snake.

Imamura himself is surprised at his popularity and critical acclaim in the west. He said to writer Nigel Kendall in an interview in *The Guardian*, "I've always wanted to ask questions about the Japanese, because it's the only people I'm qualified to describe. . . . I am surprised by my reception in the west. I don't really think that people there can possibly understand what I'm talking about."

Imamura's determination to break with tradition, to show the aspects of life that are not always pretty or socially accepted, shows his life-long desire to make films about the Japanese who interest him. When asked what role cinema can play in changing social life, Imamura told Richard Phillips for the World Socialist Web Site, "It is a lot easier to be obedient and stay with the establishment, but this is not my way of life. I always try to change society completely with my films."

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Peter Jackson

New Zealander Peter Jackson (born 1961) started out his career making popular, but gruesome and supremely gory films about zombies and other supernatural creatures that became cult favorites. He became known around the world, however, when he directed the movie versions of the three “Lord of the Rings” books written by British writer J. R. R. Tolkien. He won an Academy Award for Best Director for the last of the three movies, *The Return of the King*, and the three movies garnered over 20 Academy awards in all. A multi-talented filmmaker, Jackson has done just about everything that can be done in the moviemaking business, including director, producer, cinematographer, editor, special effects, make-up artist, screenwriter, puppet maker, camera operator, stop motion animator, and actor.

Born to Bill and Joan Jackson in New Zealand on October 31, 1961, Jackson was raised in Pukerua Bay, a small town west of Wellington. He was an only child and therefore was forced when very young to make up his own games and stories to keep himself entertained, something that would serve him well later, for he developed his imagination very early on. For Christmas in 1969 Jackson’s parents received an 8mm camera, an instrument Jackson soon got his hands on and rarely let go of after that. In 1973 he began making narrative movies, the first a World War II film he made with some friends. Showing his knack for inventiveness, he began experimenting with spe-

cial effects, for example, simulating gunfire by punching holes in celluloid. Jackson left school at age 17 hoping to get a job in the New Zealand movie business. He was only able to get a small acting role in a Swedish movie, however, so to pay bills he got a job with the *Evening Post* as a photo-engraving apprentice.

First Full-Length Film Premiered at Cannes

Jackson continued to make films throughout his youth and saved up money until he could afford to buy himself a Box 16mm film camera, a piece of equipment that would allow him to make more-professional-quality films. In 1983 he began a ten-minute short film, called *Roast of the Day*, which ended up, because of the myriad ideas Jackson kept coming up with, to be a full length feature film. As Jackson later told Gillian Flynn of *Entertainment Weekly*, “I was a photolithographer at a Wellington newspaper—but I always wanted to make movies. So I got some friends, and we started filming during weekends. It took us four years. I ended up playing two characters [because] I ran out of friends.” At the same time he was filming this project, with the help of his friends, he applied to the New Zealand Film Commission (NZFC) for money to help with the post-production work. No one got paid to be in or work on the film, but editing it was going to cost more money than Jackson made at the *Evening Post*.

The only person at the NZFC to appreciate the film was Jim Booth, and he found enough money to help fund the film’s completion. The film, ultimately titled *Bad Taste*, premiered at Cannes, where critics loved it and the film sold to over 30 countries. A contributor to the *VH1 Website* dubbed *Bad Taste* “a delightfully repulsive romp that truly lived up to its title. An alien horror comedy that offered up



almost unprecedented servings of blood, gore, dismembered anatomy, and a degree of cannibalism not seen since the Donner Party's last family outing." In addition to the satisfaction the film's success gave Jackson, it also enabled him, more importantly, to become a full-time moviemaker. In fact, after the film's success Booth left the NZFC and joined Jackson in starting up the production company WingNut Films.

Jackson's next film, *Meet the Feebles*, has been described as an acid-taking puppet movie. It would be *Braindead*, a zombie film that was released internationally and received much acclaim and many awards, that would ultimately energize Jackson's career. *Braindead* also brought the New Zealander to the attention of producers of the sixth film in the "Nightmare on Elm Street" series. Jackson spent a lot of time working on a script for the film series, but took so long that by the time he delivered it to the studio the movie was already in production, with someone else's script. Although disappointed, Jackson remained determined to be successful. In contrast to his professional ups and downs, his personal life advanced in 1987 when he married Frances Walsh. The couple went on to have two children: Billy and Katie, and Jackson is reported to write his screenplays in collaboration with his wife.

Heavenly Creatures Released to Much Acclaim

The next film Jackson did was entirely different than anything he had done before. Rather than gore and effects,

he focused on psychology in the thriller *Heavenly Creatures*, a story based on the true-life relationship between two girls in an obsessive relationship. The girls, living in a fantasy world of their own making, decide to kill one of the girls' mothers because the woman was attempting to separate them. While the film has the dark side characteristic of many of Jackson's films, it also contains an element of humanity that was lacking in his previous efforts. Rather than depicting the girls as evil lesbian killers, as they had been portrayed by the press, he attempted to reveal the seductiveness of their made-up world by contrasting it with the crueler one they actually inhabited. *Heavenly Creatures* was the film that launched actress Kate Winslet in her career, while Jackson was nominated for an Academy Award with his wife, Frances Walsh, for Best Screenplay, and won awards at the Venice and Toronto film festivals.

Jackson's next movie was *The Frighteners*, starring Michael J. Fox as Frank Bannister, a psychic investigator. *Entertainment Weekly* described the film as "A smart, subtle movie disguised as a dumb, noisy one," and added that it "grabs you by the hair and drags you along." The film was well received and aided Jackson in achieving his next coup, one that would draw on all his talents as a filmmaker and director.

Tackled Epic *Lord of the Rings*

When it was announced that Jackson, the king of the gruesome horror flick, was going to direct the *Lord of the Rings* trilogy, many were surprised. There had been several suggestions for the movie running around Hollywood, including one suggestion to condense all three books into one film, another to film two of the three parts of Tolkien's classic work. Finally producers decided to film three movies back-to-back, one per book, and release the films over a three-year span. The movies took over 15 months to film, the cast moving to New Zealand for the length of filming and becoming as close as their characters were. Jackson wanted to film all three installments of the story together so that the actors and everyone else working on the films would feel that these movies were one story. As a *Time* magazine reviewer explained, Jackson's "triumph was to oversee a production as mammoth as his early films had been intimate, and to keep the grand scheme in mind while enriching each screen moment. Movie makers appreciated the breadth and depth of his commitment. Moviegoers reacted in awe. And studio execs learned that once in a while it's a good bet to trust a director's passion and vision." The movies starred Elijah Wood as Frodo, along with Cate Blanchett, Viggo Mortensen, Christopher Lee, Liv Tyler, Sean Astin, Sean Bean, Orlando Bloom, Billy Boyd, Ian Holm, Dominic Monaghan, John Rhys-Davies, Hugo Weaving, Miranda Otto, Karl Urban, Sir Ian McKellen, and many, many more.

Reviewing the completed work, Richard Alleva wrote in *Commonweal* that *The Lord of the Rings* "may or may not please votaries of J. R. R. Tolkien's prose epic, but it is a godsend to anyone like me. . . . This movie isn't merely an adaptation; it's a coup d'état. . . . Jackson, master of technomagic and generalissimo of a thousand technicians

and actors, has made of Tolkien's deliberately archaic epic a fresh, bracing revel." The films were overwhelmingly admired and each of the films won many award. *The Fellowship of the Rings* won four Academy Awards and was nominated for nine others, including Best Picture, Best Writing, and Best Director. *The Two Towers* won two Academy awards and was nominated for four more, including Best Picture. Some people were surprised that the second movie did not receive more awards, but it was thought that the reason the second movie garnered less awards was because by that point people were waiting for what they were sure was going to be an amazing last film. And so it was. As *Entertainment Weekly* said, "All hail *The Lord of the Rings: The Return of the King*! I can't think of another film trilogy that ends in such glory, or another monumental work of sustained storytelling that surges ahead with so much inventiveness and ardor." *The Return of the King* was nominated for 11 Academy awards and won them all, tying with *Ben-Hur* and *Titanic* for the most Academy awards won by a single film. Jackson won the Best Director award for *Return of the King* and the film won for Best Picture. Together, the three films grossed nearly \$3 billion.

Looked to the Future with *King Kong*

Following the success of *Return of the King*, many were curious to see what Jackson would do next. By 2005 he was working on a remake of the classic 1933 film *King Kong*, which he credits for inspiring him to be a filmmaker in the first place. Jeff Giles interviewed the director for *Newsweek* and explained: "Jackson hopes to bring the Kong myth to a generation that's allergic to black-and-white movies, confuses *King Kong* with *Godzilla* and never saw the original, just the campy '70s remake."

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Etta James

African American singer Etta James (born 1938), whose career has spanned more than 50 years, has overcome many obstacles to establish herself as a powerful voice whose abilities span styles as diverse as blues, soul, jazz, gospel, rhythm and blues, and rock. She truly defies categorization.

James began her long career as a singer early, singing doo-wop as a teenager in the 1950s. She has endured highs and lows, hampering her own success at times through a reckless existence that included heroin abuse, but she ultimately conquered her addiction, redirected her struggles back into her music, and became an R&B legend. She has enjoyed equal success crooning blues ballads, belting out rhythm and blues and rock and roll, or interpreting jazz. While the ease with which she can navigate these various styles demonstrates her impressive skill, it has also served to confound the music industry as to how to categorize her. In the late 20th century and into the next, James has finally been widely acknowledged as one of the most talented singers of her era.

Sang Gospel at Age Five

James was born Jamesetta Hawkins in Los Angeles, California, on January 25, 1938. Dorothy, her mother, was just fourteen years old when she gave birth to James, and she never overtly named the father. In her 1995 autobiography, *Rage to Survive*, James expressed her suspicion that her father was pool shark Minnesota Fats. Despite being a mother, Dorothy Hawkins continued to lead a life that included an active nightlife and some run-ins with the law; because of this, James's care was left largely to relatives and friends, including a middle-aged couple by the name of Rogers. James and her foster mother, Lula "Mama Lu" Rogers, became particularly close. By the age of five, James was living with her grandparents in Los Angeles. It was at this time, while singing solos with the St. Paul Baptist Church's Echoes of Eden choir under the direction of musical director James Earle Hines, that she began to get attention for her powerful voice. Soon she began performing gospel on a local radio broadcast.

James visited her mother, whom she addressed using her first name, when Dorothy Hawkins showed up every month or so. In her autobiography James described the weekends when she would go to the boarding house where Hawkins was staying. Watching her mother dress to go out at night while listening to Billie Holiday on the phonograph, the young girl admired her mother's beauty and confidence and thought she was a movie star.

When James was 12, Mama Lu Rogers suffered a series of strokes and died, leaving James to go live with Hawkins on Polk Street in San Francisco. In *Rage to Survive*, James confessed that San Francisco brought out her wild side, and she became involved with girl gangs. Life with her mother was unpredictable, and she was rebellious, untamable, and

wanted to cause a fuss. She also wanted to be a star. James turned to music for refuge, and when she was fourteen she formed the Creolettes with two other girls. They tracked down Johnny Otis, a bandleader and promoter, when he was playing at the Fillmore. On the strength of the Creolettes' audition for him, Otis arranged for the girls to tour. Because of James's age, however, Otis needed parental permission for her to travel. Hawkins was said to be in jail at the time, so James forged her mother's signature.

Had First R&B Hit

Otis renamed the group the Peaches and reversed Jamesetta's name, creating the stage name that has endured to this day. The girls started off earning ten dollars per night for their work with Otis's revue. James first recorded with the Peaches in 1955 on the Modern Records label. The song was her own composition and was called "Roll with Me Henry," a coarse response to a song by Hank Ballard and the Midnighters called "Work with Me Annie." The song was rechristened a less-racy "The Wallflower" and became a top-ten hit on the rhythm and blues charts. It became an even bigger sensation when Georgia Gibbs, a white singer, subsequently recorded it under the title "Dance with Me Henry." Although James collected her share of the royalties for this version, the fact that another singer enjoyed more fame for her song irked her.

In 1955 James had another hit on the Modern label, "Good Rockin' Daddy." It became apparent that her talent overshadowed that of her friends, and she separated from

the Peaches. Over the ensuing few years James, who was also known as Miss Peaches, toured the country on bills with stars such as Bo Diddley, Little Richard, Marvin Gaye, zydeco accordionist Clifton Chenier, Johnny "Guitar" Watson, Minnie Riperton, and Chuck Berry. While on the road, she encountered a wide range of responses, from admiration to racism and intimidation. She found herself performing before large, eager crowds, even though her fame had dimmed somewhat since her 1955 hits. One of the highlights of this time was when James shared the stage with Billie Holiday and Count Basie as part of an National Broadcasting Company radio show in New York called *Jazz Plus Blues Equals Soul*. The performance occurred in the late 1950s, near the end of Holiday's life. In her autobiography James describes Holiday as looking old, tired, and weak, with swollen hands and feet. The encounter stayed with James, who, despite Holiday's physical challenges, saw in the singer a strong and uncompromising survivor—qualities she also saw in her mother Dorothy.

As the 1950s ended, James was often on the road and broke. But her fortunes began to turn after she arrived in Chicago, where she drew the attention of Leonard Chess and signed on with his label, Chess Records. Chess was just starting to earn recognition with artists like Berry and Diddley. In the early 1960s, James began a prolific period and became one of R&B's most successful singers. With producer Jerry Wexler, she recorded jazz tunes and soul ballads and ran up a string of hits for Chess's subsidiary label, Argo, such as "At Last"—which peaked at number two on the R&B chart in 1961—"My Dearest Darling," "Trust Me," and "All I Could Do Was Cry." In 1962 her "Something's Got a Hold on Me" was the most successful of her three hits that year, charting at number four. She also did some duets with her boyfriend, Harvey Fuqua, lead singer for the Moonglows. James's broad stylistic range was demonstrated in the material she recorded at this time, which included straight blues, romantic ballads, and pop. Blues-rock great Janis Joplin, who was influenced by James, even dropped by one of her recording sessions to observe the veteran blues singer.

Struggled with Drug Addiction

While Chess helped revitalize James's career, the company also exploited her, as it did many other artists. Royalties were withheld and the company was known to seize the publishing rights to artists' original material. James was living at the Sutherland Hotel, an historic and inexpensive hotel, along with other artists who were headed for stardom, including Marvin Gaye, Fuqua, and Curtis Mayfield. In her autobiography she admitted to being unhappy and restless during this time, in part due to a lack of input in the recording process. She complained that Wexler and Allen Toussaint, who produced her record *Changes*, while extremely talented, were both controlling. She felt there was too much tinkering and direction. Despite favorable critical reviews for the recordings she produced, James felt on edge in the studio.

By the time she was 21, James was addicted to heroin, and she struggled in relationships with abusive and violent

men. Her addiction was so disruptive that she stopped recording almost completely between 1964 and 1966, but then pulled herself together enough to record *Call My Name*, an acclaimed blues album. She also recorded some duets with a childhood friend, Sugar Pie DeSanto, which resulted in the hit song "In the Basement." In 1967 James went to work for Alabama's Fame Studios, where she recorded a classic album that was well received; *Tell Mama* contains the standout ballad "I'd Rather Go Blind." Despite her hits, however, James was generally unknown outside the black population and a group of white rockers. In addition to Joplin, James influenced Rod Stewart and Keith Richards of the Rolling Stones with her sincere, all-out style.

Although life for James was out of control by the early 1970s, she was able to arrive at live performances and recording sessions when necessary. To support her burgeoning heroin habit, she indulged in petty crime, including writing bad checks and forging prescriptions. She was even known to steal from friends and associates at times. In 1974, facing several years in prison, James finally entered a drug rehabilitation program as a resident at Tarzana Psychiatric Hospital, just outside of Los Angeles, California.

Rebuilt Career, Earned Awards and Honors

Ultimately, James was able to win out over her addiction, and then slowly began to rebuild her career. She busied herself with performances in small venues, often singing at gay clubs during the early 1980s. In her autobiography she credited these jobs giving her the encouragement to keep her going and noted that gay people related to her style. Struggling to pull her career together, James hopped from record label to record label, including Warner Bros., where she worked with Wexler, and T-Electric, where she worked with Toussaint. At Fantasy in 1986 she teamed with tenor sax legend Eddie "Cleanhead" Vinson and recorded two outstanding jazz albums, *Blues in the Night* and *The Late Show*. She was also affiliated with the Island and Elektra labels. James then toured with the Rolling Stones and performed at blues and jazz festivals, with the result that white listeners finally began to buy her albums. She sang during the Olympic opening ceremony in 1984, and her debut hit "The Wallflower" became part of the soundtrack to the hugely popular movie *Back to the Future*. The singer even made some guest appearances on television programs.

James went for seven years without a recording contract, then in 1988 she released *Seven-Year Itch* with Island. The next year she received the W. C. Handy Award and the Rhythm and Blues Foundation's Pioneer of the Year Award, and in 1990 the National Association for the Advancement of Colored People (NAACP) honored her with two awards: an Image Award and an award for best blues artist for her album *Stickin' to My Guns*.

James continued recording at a furious pace and by the 1990s was considered an R&B legend. Her vaulted status was confirmed with her 1991 induction into the Bay Area Blues Society Hall of Fame and her 1993 induction into the Rock and Roll Hall of Fame. In 1994 she began to work with producer John Snyder at Private Music and released the

critically acclaimed *Mystery Lady: Songs of Billie Holiday*, winning a Grammy Award for best jazz vocal in 1995.

During the 1990s James lived on a ranch in Southern California with her husband, Artis Mills, whom she had married in 1969, and her two sons, Donto and Sametto, as well as the family's nine dogs. By mid-decade she entered one of her career's most prolific phases. *Mystery Lady* followed on the heels of both *Etta James Live from San Francisco* and her autobiography, which was followed by *Time after Time* in 1995.

James's star kept rising into the next century. In 2001 she was inducted into the Blues Foundation's Hall of Fame, and on April 18, 2003, James was honored with a star on the Hollywood Walk of Fame. Later that same year she won the Grammy Lifetime Achievement Award, then returned for another Grammy in February 2004 for her self-produced album *Let's Roll*. Her 2004 recording, *Blues to the Bone*, is a compilation of her favorite blues classics, such as Muddy Waters's "Got My Mojo Working" and Howlin' Wolf's "Smokestack Lightnin'." James has also benefitted from being able to turn her career into a family affair; she often works with her sons, who back her and produce her recordings.

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Miklós Jancsó

Hungarian filmmaker Miklós Jancsó (born 1921) was a pioneer in what became known as his country's New Wave cinema of the 1960s. Drawing heavily upon his Central European nation's rich history and culture, Jancsó made a number of visually stunning epics during his peak years in the late 1960s, many of them set on the epic grassy plains that Hungarians revere as their heartland, *Pusztá*. His 1967 account of Hungarian fighters during the 1918–1920 Russian civil war, *The Red and the White*, may be his best-known work outside Hungary. *Guardian* critic Derek Malcolm called it "a tour de force of a very special kind and a piece of cinema unlike anything else coming out of world cinema at the time."

Entered Film Industry

Jancsó was born in Vác, Hungary, on September 27, 1921. As a young man, he studied law at Kolozsvár University in Romania, earning his doctorate in 1944. Abandoning this career path for the arts, he went on to the Budapest Academy of Dramatic and Film Art, from which he graduated in 1950. He began his career as a director of the newsreels that were a movie-theater staple at the time, but by then Hungary was firmly entrenched within the Soviet sphere as a one-party Communist regime. Artistic innovation or experimentation could sometimes prove dangerous for creative types, and any form of expression was expected to hew to the standard political ideology, which promoted the more humanitarian ideals of the collective society over that of the more individualist spirit of free-market capitalism.

Jancsó stuck to making documentaries and short films early in his career. Titles to his credit, in translated form, include *We Took Over the Cause of Peace*, *The Teachings of a Soviet Agricultural Deputation*, and *Comrades! Don't Put up with It*. In 1957, he traveled to China and made four documentaries there. A year later, his first feature film, *A harangok Rómába mentek* (The Bells Have Gone to Rome), was released. He followed it with several more, including 1959's *Halhatatlanság* (Immortality) and *Oldás és kötés* (Cantata), for which he also co-wrote the screenplay. "With his hypnotic, circling camera, the recurrent—some critics say obsessive—exploration of Hungary's past, and his evocative use of the broad plains of his country's Puszta, Jancsó fashioned a highly individual cinema within the confines of a state operated film industry," asserted an essay in the *International Dictionary of Films and Filmmakers*.

Made Several Stunning Films

Critics consider Jancsó's 1964 film *Igyjöttem* (My Way Home) the start of his most intensely creative period. The story begins near the close of World War II, and features a Hungarian teenager traversing the countryside while attempting to return to his family. He is captured by Soviet Army troops, thanks to the German uniform he has donned to keep warm, and eventually makes his way out of the camp after befriendng a Russian soldier. Only when he puts on a Russian uniform does his ordeal begin to end and he finds his way home. Jancsó followed this with *Szegénylegények* (The Round-up) in 1965, which was the first of his films to reach audiences outside of the Soviet bloc. Its story deals with the aftermath of Hungary's Kossuth rebellion in 1848, when nationalists attempted to throw off Austrian Hapsburg rule and establish a parliamentary government. The rebellion was brutally crushed, and Jancsó's film fictionalizes a round-up of peasants by Austrian military officers; the group is kept under close scrutiny in order to find out which ones had served as local leaders of the uprising. "There are informers everywhere, and neither side knows who or where they are," noted Malcolm. "All we know is that there will be no happy ending and that even the people we imagine to be heroes are flawed."

Jancsó's most admired film may be the 1967 classic *Csillagosok, katonák* (The Red and the White). The work was actually commissioned by Soviet cultural authorities as part of an Eastern European-wide commemoration of the fiftieth anniversary of the 1917 October Revolution and the founding of the Soviet Union. A bloody civil war in Russia ensued, with foreign soldiers coming to the aid of the "reds," or Communists, while some Western governments provided aid to the newly dispossessed "White Russians" of the former aristocracy. Jancsó's film follows a brigade of Hungarians who join the battle near Russia's Volga River. "It is interesting considering the source of his commission that Jancsó refuses to choose to side with either the red or the whites but rather to present each as a mixture of compassion and understanding, barbarity and stupidity," asserted the *International Dictionary of Films and Filmmakers* essay. Malcolm also commended it, calling it a "portrait of pure mayhem. There are identifiable characters, but none of them are developed as either fascists or communists, and scarcely as human beings. They are merely pawns."

Jancsó made several more daring films in the late 1960s, including *Csend és kiáltás* (Silence and Cry), and *Fényes szelek* (The Confrontation), a 1969 project that ostensibly followed a group of Hungarian university students bitterly divided on political matters during a time of political crisis in the immediate post-World War II period. Yet the film had echoes of the student movement that was taking place at the time, even in Budapest. Another work from 1969 was *Sirokkó* (Winter Wind), a historical saga filmed in Yugoslavia that was a joint French-Hungarian production. Known for filming extremely long takes—a style of filmmaking that requires precise planning and faultless work from both cast and crew—Jancsó made this particular movie in just twelve shots. A subsequent film, 1972's *Még kér a nép* (Red Psalm), takes place on the Puszta and once again features a class struggle—in this case, a peasant uprising against landowners. It won him the Best Director Award at the 1972 Cannes Film Festival.

Active as Octogenarian

Jancsó went on to make dozens of other films, including a few in Italy that featured slightly more salacious scenes and themes. Few were ever seen in the West, save for the film-festival circuit. The passage of time did not slow his work habits: nearing the age of 80, he made an impressive trilogy that began with *Pesten Nkem lámpást adott kezembe az Úr* (Lord's Lantern in Budapest), a 1999 comedy that featured a pair of likable gravediggers, along with a heady mix of song, dance, and Hungarian cultural references. He continued the Kapa and Pepe saga in *Anyád! A szúnyogok* (Damn You! Mosquito) in which the pair become embroiled in a perplexing romantic triangle. "Non-Hungarians won't get a lot out of this seemingly improvised foolery, or out of the significant use of traditional and popular songs," wrote *Variety*'s David Stratton. "But the freshness with which the venerable director handles this contemporary material certainly impresses."

The last in Jancsó's planned trilogy was *Utolsó vacsora az Arabs Szürkénél* (Last Supper at the Arabian Grey Horse),

but the Kapa and Pepe duo proved so popular that he brought them back for two more films, including *A Mohacsi Vesz* (The Battle of Mohacs). Here, Pepe goes back in time to alter Hungarian history, specifically the outcome of a 1526 battle in which Hungary was truncated and Ottoman rule imposed. "Jancso cheekily turns history on its head for a satire on Hungarian illusions—still evoked by some modern-day nationalist pols—of the country becoming a world-class player," noted Derek Elley in a *Variety* critique. Though Jancsó's later works seem a drastic shift from his daring 1960s period, Malcolm commended his contribution to the cinema of Eastern Europe during a trying era, when innovation could ruin one's career. The best of Jancsó's works, the *Guardian* critic asserted, "bitterly analysed the history of his persecuted country and commented, too, on the nature of violence in more general terms. No one has tried quite the same thing in the same way, and that is his most formidable legacy."

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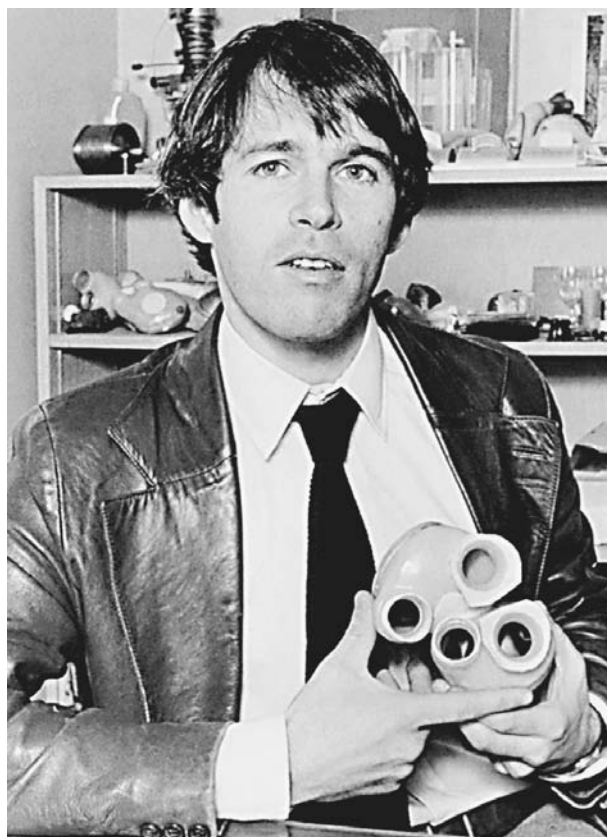
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Robert Koffler Jarvik

Physician and inventor Robert K. Jarvik (born 1946) helped design and build the first artificial heart used in a human being. He is also the founder of Jarvik Research, Inc., where he began work on the Jarvik 2000 Left-Ventricular Assist System. He holds numerous patents for medical device technology.

Robert Koffler Jarvik was born on May 11, 1946, in Midland, Michigan, to Norman Eugene, a surgeon, and Edythe (Koffler) Jarvik. He was raised in Stamford, Connecticut.

As a youngster, Jarvik's early interests included mechanics and medicine, and both would greatly influence his life's work. A tinkerer, he enjoyed taking things apart and then reassembling them to better understand how they worked. In his teens, Jarvik would watch his father perform surgeries in an operating room. This exposure sparked an interest in the design of surgical tools, and Jarvik obtained his first patent before he even graduated from high school, for an automatic stapler that freed physicians from having to manually clamp and tie blood vessels during surgeries.



Father's Illness Led to Medical Education

Along with his mechanical inclinations, Jarvik also had an avid interest in the arts, especially sculpture. He managed to combine these divergent pursuits in his course load when he entered Syracuse University in 1964, where he studied mechanical drawing and architecture. At one point, he even considered a career in art.

After his father developed heart disease, however, he felt compelled to change his educational and career direction. His father developed an aneurysm and was operated on by heart surgeon Michael DeBakey. DeBakey became well known as the creator of the mobile army surgical hospitals, or MASH units. By Dr. DeBakey's example, Jarvik was encouraged to change his major to pre-medicine, and he signed up for the appropriate course work. His father's heart disease would also later lead him in the direction of artificial heart research.

Turned Down by Medical Schools

But, in the meantime, Jarvik was having some trouble realizing his immediate dreams. After he graduated in 1968 with a bachelor's degree in zoology, his medical plans were thwarted by his grades, which were inadequate for acceptance in an American medical school. By Jarvik's own admission, he was rejected by about 25 different medical schools in the United States.

Disappointed but undaunted, Jarvik enrolled in medical school at the University of Bologna in Italy. He returned to the United States after two years, however, choosing a

direction of study that combined his medical ambitions with his mechanical interests: He enrolled in New York University and worked toward a degree in occupational biomechanics. He received his M.A. from the university in 1971.

Entered Artificial Heart Research Program

After graduation, Jarvik worked at a surgical supply house, but he still harbored hopes of becoming a doctor, so he applied for a job with the artificial organs program at a division of the University of Utah in Salt Lake City. He hoped the experience would help gain him entrance into an American medical school.

Jarvik worked as an assistant design engineer to Willem Kolff, the director of the university's Institute for Biomedical Engineering and Division of Artificial Organs. Kolff was considered the leading authority in the field and helped pioneer research on artificial hearts. During World War II, he developed the first kidney dialysis machine. In the mid-1950s, he began work on developing an artificial heart, which became the primary goal of his division at Utah in 1967.

Jarvik's immediate plans worked out. Through his work with Kolff, he was accepted into Utah's medical school. He finally earned his degree in 1976. The good fortune, however, was tempered by personal tragedy. That same year, his father died of an aneurysm.

Jarvik's involvement with Kolff not only led to a medical degree, but would result in Jarvik's own groundbreaking achievements in biomedical engineering, specifically in the area of artificial hearts. Jarvik's inventiveness would help researchers surmount several challenges associated with artificial heart devices.

By the time Jarvik came to Utah, artificial heart designs had already been developed. Famed ventriloquist Paul Winchell, who was also a medical doctor and inventor, had patented an artificial heart in the 1950s. By 1957, Kolff had tested artificial heart models in animals. In 1969, a team of researchers at the Texas Heart Institute, led by Denton Cooley, used a model to keep a human patient alive for more than 60 hours. Up to this point, all efforts were hopeful, but some problems remained.

At Utah, the main problem facing researchers was creating a pump with an adequate power source. They sought to design a single unit that would contain both the heart pump (which would be a re-creation of the two lower ventricles of the heart, which are the organ's pumping portion) and a power source. This unit would be positioned completely within a patient's body. Kolff tried a nuclear power source and then tried a solution involving a power from compressed air produced from a machine located outside the body and connected by tubes to the artificial heart. The latter solution was workable, but it had a major drawback: the patient would have to be permanently attached by tubes to the machine.

Developed the Jarvik-3 and Jarvik-7

By the time Jarvik came to the institute, the research team had developed the "Kwamm-Gett heart," named after team member Clifford S. Kwamm-Gett. Within the device, a rubber diaphragm acted as the pumping element, moving blood in and out of the artificial heart. This innovation decreased the chance of mechanical failure. In tests, animals fitted with the heart lived up to two weeks. Still, the rubber diaphragm caused excessive clotting, which could lead to death.

Jarvik developed an improved version of the heart, called the "Jarvik-3." The clotting problem was resolved by replacing the rubber of the diaphragm with three flexible layers of smooth polyurethane called biomer.

After further experimentation, Jarvik developed the Jarvik-7. The device was made of dacron polyester, plastic, and aluminum, and it had an internal power system that regulated the pump through a system of compressed air hoses that entered the heart through the chest. In animal tests, Jarvik and his team made sure this "heart" could beat at least 100,000 times a day with consistency. Then they felt it was ready to be tested in a human subject.

After Food and Drug Administration (FDA) approval was obtained, the "Jarvik-7" was implanted into retired dentist and heart patient Barney Clark on December 2, 1982. Jarvik's team had envisioned the implant as a permanent replacement organ. The main benefits of using an artificial heart instead of transplanting a natural one were that there would be no wait for a human heart to become available for transplantation, and there would be no chance of rejection of a foreign tissue.

The Clark Implant

The 61-year-old Clark suffered from advanced cardiomyopathy, a degenerative disease of the heart muscles. As this was a terminal illness, Clark would inevitably die from his disease. As such, he firmly believed that only an experimental form of treatment, such as a "Jarvik-7 implant," could offer any hope of saving his life. He also felt that his participation in the first implant would help advance medical science.

The implant operation was performed by Dr. William C. DeVries, with assistance from Jarvik, and a surgical team at the University of Utah Medical Center. It took seven-and-a-half hours to complete, and news of the operation was reported around the world.

Clark only lived for 112 days after the operation, but when he died of multiple organ failure, the Jarvik-7 was still working. Subsequently, several other terminally ill patients underwent Jarvik-7 implants, but the longest survivor lived only 620 days.

Implants Generated Controversy

Some rather harsh criticisms were directed at artificial heart implantations. Some of the main issues of contention involved costs and medical ethics. Some argued that the cost of the operation and implantation (between \$100,000

and \$200,000) was too high. Proponents countered that transplants and other procedures were expensive, too.

In the area of ethics, some said that the operations were essentially experiments that turned patients into human guinea pigs, because natural transplants remained effective and even superior. Others said it significantly reduced a patient's quality of life. Jarvik himself countered that he'd never perform the operation on anyone if he didn't believe it would make the quality of their life better than what it was.

Eventually, the Jarvik-7 was eventually used only as a temporary measure for patients awaiting natural hearts transplantations. Still, it marked a great leap forward in biomechanics. "My invention was important to history because it was the first permanent heart and it helped cardiac patients live longer while waiting for donor hearts," recalled Jarvik. "It was a medical breakthrough. It probably wouldn't have been a breakthrough if it wasn't for the courage of Barney Clark."

By the end of the 1980s, about 70 devices had been implanted in patients who were waiting for transplants.

Entered Business

The year before the Clark operation, in 1981, Jarvik was named president of Symbion, Inc., an artificial organs research firm founded Kolff. Originally, the company focused on the heart, but Jarvik helped lead it into the development of manufacture of other organs, such as an artificial ear.

Jarvik stayed with Symbion, and remained at the University of Utah, until 1987 when he moved to New York City and formed his own company, Jarvik Research, Inc. After Jarvik left, federal funding for the Jarvik project came to an end and, in 1988, artificial heart implantation was used for temporary implantation only. In Manhattan, Jarvik continued conducting artificial heart research and focused his efforts on a new model.

The Jarvik 2000

By 1998, Jarvik was developing a new model called the Jarvik 2000, a left-ventricular assist system. The most significant difference from earlier models was that natural heart did not have to be removed. Rather, a small device could be inserted into the left ventricle to provide pumping action (i.e., both the pump and power source would be implanted inside the heart). The advantages of this design, as Jarvik saw it, was that if you boost the output of the natural heart and keep it working, the heart still regulates the body's needs and the amount of blood flow. In addition, by placing the device directly inside the heart, it lowers the risk of infection.

In September 2002, the University of Maryland Medical Center became the third center in the United States to implant the Jarvik 2000 into a patient's heart. Jarvik assisted Medical Center Chief of Cardiac Surgery Bartley Griffith M.D., during the procedure. In an interview conducted after the procedure, Jarvik described the device on the University of Maryland Website: "It's a miniature rotary pump, it's electrically powered and is approximately a pacemaker-

sized booster pump for the heart. We call it a flowmaker. The Jarvik 2000 boosts the work that the left side of the heart can do. It goes inside the left ventricle, and that's very important because that indicates it's very tiny. It's also silent and it moves with the natural heart as the heart beats. So it doesn't interfere with the motion of the natural heart, and that helps the natural heart recover."

The goal of the device, he explained, is to rehabilitate patients suffering severe congestive heart failure so that they can enjoy more mobility and a more normal lifestyle. Ultimately, the device will not be used as a bridge to a transplant device but will actually be a lifetime device.

Recognized

Jarvik has also performed research on other artificial organs and authored more than 60 technical articles. He holds a number of patents on medical devices. In addition, he has received numerous awards for his achievements throughout his career. In 1982, the Intellectual Property Owners, a trade association of inventors, named him inventor of the year. That same year, he received a Brotherhood Citation from the Utah chapter of the National Conference of Christians and Jews, the American Academy of Achievement's Golden Plate award, the John W. Hyatt award from the Society of Plastics Engineers, and the Utah Heart Association's Gold Heart award. Jarvik also holds honorary doctorates from Syracuse University and Hahnemann University, presented in 1983 and 1985 respectively.

Married the "Smartest Person in the World"

In August 1987, Jarvik married writer Marilyn vos Savant who, according to the *Guinness Book of World's Records*, holds the world's highest intelligence quotient (I.Q.). With a score of 228, she is 88 points smarter than the next smartest genius. Vos Savant is an author and pens a highly read column on intelligence in the Sunday weekly *Parade* magazine.

Previously, Jarvik was married on October 5, 1968, to journalist Elaine Levin. They were divorced in 1985. The marriage produced two children, Tyler and Kate.

Outside of biomedical and biomechanical interests, Jarvik enjoys reading, poetry, weight-lifting, and downhill and cross-country skiing.

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Alois Jirásek

Czech writer Alois Jirásek (1851–1930) produced a staggering number of historical novels during his long career. Nearly all of them dealt with some facet of his nation's struggle for independence from German, Austrian, and later Austro–Hungarian colonial rule. Literature scholars consider Jirásek the most important Czech prose writer in the era before World War I, but his *Old Czech Legends* is the sole work of his to be translated into English.

Jirásek was born on August 23, 1851, in the village of Hronov in the Náchod area of northern Bohemia. His father was a baker with a small shop there. At the age of 11, Jirásek was sent to a German–language school in Broumov, the nearest town to his home. Bohemia had been home to a large number of German immigrants since the Middle Ages, and by the time Jirásek was of school age, Bohemia and the rest of the Czech lands were controlled by the Austrian Habsburg dynasty, and German served as the official language. Native Czech customs and the language were dismissed as those of the peasant class, while the majority of Czechs eked out a living on the mountainous, barely fertile land, or worked as weavers in their homes. In his memoirs, Jirásek recalled seeing those weavers, who came to his village to sell their wares, and being struck by their poverty. "They arrived early in the morning," he wrote, according to Zdeněk Nejedlý's *Alois Jirásek*, "when the trader had not yet opened his doors, stood waiting, poorly dressed even in winter, with a scarf or shawl around their necks in the freezing weather, otherwise lightly clad, stiff with frost, greenish in look."

Studied at One of Europe's Oldest Universities

In the 1840s, there arose a nationalist movement, and Czechs began agitating for a measure of self–rule. Jirásek found this movement in full bloom when he arrived at Charles University of Prague as a young man, and thrived there in the exciting cultural atmosphere of the city. Though he was a history major, many of his friends were aspiring writers or painters who would also go on to impressive achievements later in life. His own writing career began in 1871, with the publication of first poetry, then short stories, in Prague literary journals.

Viktora, published in 1874, was the first of Jirásek's works to deal with Bohemian history from a fictional stand-

point. He would return many times over to the famous Battle of the White Mountain in 1620, a noted Czech uprising in which Bohemians massed against the forces of the Holy Roman Empire and the Catholic League. They were routed, Roman Catholicism was imposed, and the Protestant population was forced to flee. In "Host," a tale of Jirásek's from 1875, "he strongly criticized the strange morality of contemporary warfare in which a Czech could kill a Pole and vice versa—all for the interests of the Prussian king and the Austrian emperor," noted Nejedlý.

Jirásek's first novel was *Skaláci* (The Skalaks), set during the time of a 1775 peasant revolt in the Náchod area where Hronov lay. In it, he details the struggles of a fictional family and the abuses and injustices they suffered at the hands of the foreign powers who tightly controlled the region's economy. In the end, the family turns insurgent, but the story concludes "on the same heavy, sad tone which had characterized it throughout," noted Nejedlý.

One of Jirásek's more outstanding works is the 1878 volume *Podvívky z hor* (Tales from the Mountains). It features lengthy sketches and stories from the Náchod area, mostly detailing the long history of poverty and economic domination it endured during the harshest era of Hapsburg rule. That same year he also produced *U domáciho prahu* (At the Home Threshold), which deals with the aftermath of an Austro–Prussian conflict of 1778, and the difficulties endured by one family. An 1880 novel, *Ráj světa* (Worldly Paradise), is set during the 1815 Congress of Vienna, the conference which redrew the map of Europe after the defeat of Napoleon. "Especially lively are his descriptions of the terrible dissipation which reigned there," declared Nejedlý. "Jirásek does not spare the colours in painting the seductiveness of the life in this most charming and delightful society, but then how alien and repulsive this life is to us. For indeed all these charms and delights were extracted from the blood of those who fought in the war just over."

Settled in Litomyšl

From 1874 to 1888, Jirásek taught school in Litomyšl, an older town with a rich cultural history and delightful historic buildings. Its inhabitants were prosperous and spirited, and the livelier setting infected his work. *Maloměstské historie* (Small Town Anecdotes) was written during this period, as was the 1887 story "Sobota," set during the 1860s. The title character is a bookbinder who aids an uprising that took place in Poland against Russian rule. Yet Jirásek also began to feel dissatisfied with some elements of the emerging new rural bourgeoisie in Bohemia. An especial target was their patriotic sentiments, and he went so far as to ridicule the nationalist Sokol movement in *Na ostrově* (On the Island).

Skály (The Cliffs), published in 1886, deals with the aftermath of the Czech defeat at White Mountain. That same year Jirásek also published the first of a trilogy set during Bohemia's fifteenth–century Hussite conflicts, *Mezi proudy* (In the Current). The Hussites took their name from the priest and religious reformer Jan Hus, whose teachings predated Martin Luther and the Reformation. Hus was declared a heretic and burned at the stake in 1415 after having been

summoned to the Council of Constance in Switzerland for trial. Afterward, Czechs venerated him as a martyr, and Hus's followers fomented rebellion in the area. The movement took decades to stamp out, but served as a flickering reminder of a brief golden era for generations afterward.

Carried on Dual Career

U naš (In Our Home Region), a four-volume work set during the Hussite period, chronicles the effect that the turmoil had upon the poorest Czechs in a small town in the Náchod region much like his own birthplace. The last volume in this work appeared in 1904. Jirásek, who settled in Prague in 1888 to teach at a gymnasium there, was also working on *F. L. Věk* another series with five books published between 1891 and 1906. The work deals with the renaissance period in Czech lands, following 1848 decrees that abolished some of the more stringent economic practices that had impoverished the Czechs. A trilogy that appeared between 1899 and 1909, *Bratrstvo* (Brotherhood), chronicled the end of the Hussite era. He touched upon this theme once again in the 1916 novel *Husitský král* (The Hussite King), about George of Poděbrady, the Bohemian ruler and the first king in Europe to renounce the Catholic faith for the teachings of Hus.

Jirásek's intense interest in the history of his homeland, and the compelling fiction he wove around it, has often earned him a comparison to Sir Walter Scott, the Scottish author whose works concerning British history were best-sellers in the early nineteenth century. Jirásek, noted Marie Holacek in her introduction to Jirásek's *Old Czech Legends*, "not only built his plots on the foundation of a thorough study of sources, so that his novels are historically accurate in every detail . . . but he was also able to show the inner spirit of his characters."

Collected Czech Myths and Fables

Jirásek also penned a dozen plays, and a two-volume autobiography. His sole work to be translated into English is *Old Czech Legends*, a work for children that sold quite well upon publication in 1894. In it, he traces the history of the Czechs and Bohemians all the way back to the earliest settlements, and the rich stories of old Prague. Commenting on it for her introduction, Holacek noted "even though the *Legends* are old-fashioned in style and content, dealing as they do with kings and noblemen, ghosts and magic, sacred objects and buried treasure, they are concerned with many problems that are still with us: wars and social injustice, personal jealousy and religious differences, minority rights and nationalism, women's liberation and sex discrimination, unemployment, government subsidies, and miners' strikes." Reviewing the same 1992 English edition for the *UNESCO Courier*, Calum Wise termed them "a seamless blend of romanticized historical facts and romantic or baroque fantasy, whose period charm encourages rather than hinders the reader from interpreting them on several levels."

Jirásek begins *Old Czech Legends* with the tale of Father Čech, who led a group of Slavs out of their original homeland, beyond the Carpathian Mountains, because of

strife among the various tribes there. They moved westward, crossing the Oder and Elbe rivers, until they no longer met people whose language they could understand. Other tales in the volume recount moments in the history of Prague's Jewish settlement and their ancient synagogue. Another recounts a legend of the city's Old Town, where it is said that the ghosts of the 27 patriots hanged after the Battle of White Mountain haunt the square where they died.

Jirásek retired from teaching in 1909 at the age of 58. His works were widely read during the World War I era, a time of renewed struggle for independence from the Austro-Hungarian Empire. At the war's end, the empire was dissolved, and Czech and Slovak lands united to become the newly independent Czechoslovakia in 1918. Jirásek was elected to the nation's first parliament that year, and served seven years. He died on March 12, 1930. Several years later, with Czechoslovakia suddenly under new masters—in this case, Communists allied with the Soviet Russian empire—his works were promoted for the politically resonant themes that ran through them: the abject poverty of the peasants under colonial domination, the excesses of the noble class and ruling elite, and the struggle for justice and self-rule. In 1948, at the very onset of the Communist period in Czechoslovakia, the Minister of Information issued an unusual decree officially discouraging citizens from purchasing Christmas cards that holiday season. Instead, they were urged to contribute to a fund that would publish Jirásek's collected works. The Prague gymnasium where he once taught was named in his honor, and at the Nove Mesto side of Jiraskuv bridge in Prague a statue of his likeness was erected.

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Eyvind Johnson

Swedish author and journalist Eyvind Johnson (1900–1976) drew on his tumultuous childhood, experiences as a laborer, and left-leaning political views to offer sharp social critique in such novels as *Kommentar till Ett stjärnfall* (Commentary on a Falling Star) and *Hans nådes tid* (His Day of Grace), which earned him a Nordic Council Literature Prize. He also expressed his strong political opinions in numerous newspaper articles and helped found the radical newspapers *Nordens Frihet* (Scandinavia's Freedom) and *Et Håndslag* (A Handclasp). Johnson



shared the Nobel Prize in literature with fellow Swedish author Harry Martinson in 1974.

Johnson was born on July 29, 1900, in Svartbjörnsbyn, outside the railroad junction of Boden. It is in Sweden's northernmost province, Norrbotten, above the Arctic Circle. Johnson was the second-youngest of the six children born to Olof Jonsson, a stonecutter from Värmland, and Cevia Gustafsdotter from the southern Swedish town of Blacking. Olof Jonsson worked building rail lines, and his occupation brought the family to Norrbotten. Around 1904, however, he contracted the respiratory disease silicosis which, in turn, brought on depression. "I am told that he sang, that he was a cheerful and genial man, and I am happy to believe it," Johnson once remarked, as Gavin Orton recounted in his biography, *Eyvind Johnson*. "But he fell ill, he was ill for many years, and I never heard him sing. I scarcely heard him speak." Unable to work, the Jonsson family fell into poverty, and Johnson was sent to live with his mother's sister, Amanda, and her husband, Anders Johan Rost, who also worked building rail lines. Although the Rosts lived across the road from Johnson's parents, he missed his family immensely, though he did not always feel comfortable in their home. "When I was small I went home every day, it was nearby," he recalled, according to Orton. "I wanted to be with the others, be like them. I belonged there and I didn't want to be better off. I was intensely homesick all my childhood; when I finally came home I wanted to leave."

Johnson attended a village school until he was 13, then he moved about 45 miles north of Boden with his foster parents. In 1914 he left home and pursued various jobs throughout Norrbotten. First, he sorted timber near the town of Sävast, then he worked at the Björn brickworks. Between 1915 and 1919 he labored as a sawmill worker; a ticket-taker, usher and projectionist at a movie house; a plumber's and electrician's assistant; a locomotive cleaner at engine sheds in Boden; a stoker on cargo trains traveling between Boden and Haparanda; and a hay-presser. While an itinerant laborer, Johnson became involved with the Young Socialists, who believed in the necessity of economic revolution and promoted cultural literacy among the working class. In 1919 he borrowed money to move to Stockholm, where he remained unemployed until finding work at LM Ericsson's workshop in Tulegatan. Johnson also began writing for *Brand*, the Young Socialists' newspaper, contributing provocative articles and revolutionary poems under the name Eyving Ung. After joining the metal workers strike in 1920, he lived on the initially scant earnings from his writing.

Published First Books

Johnson met regularly with other socialists and writers. In 1920, with his friend and fellow writer Rudolf Väärnlund, Johnson founded a short-lived magazine, *Vår nutid* (Our Present). He soon set out on his own path, however, viewing the word more pessimistically than his revolutionary compatriots. He traced his lack of optimism to the lingering effects of World War I. "We saw most clearly the worst sides of our fellow men: how in the heat of the world conflagration the most wretched qualities of man—desire for profit, coarse desire for pleasure, vanity, greed, and cowardice—put forth buds and blossomed like tropical plants," he remarked, according to Orton. In late 1920, Johnson took work making hay and felling timber on a farm in Uppland, where he remained for a year. In October of 1921, he stowed away on a ship bound for Germany. "I suddenly realized that I was faced with a choice: of either sinking down into a lousy bohemian existence or freeing myself in some way or other, quickly, with one blow," Orton quoted Johnson as saying.

In Berlin, Johnson associated with Austrian avant-garde painter Oskar Kokoschka, radical poet Ernst Toller, and other revolutionary artists. He also met many political refugees who fled to western Europe to seek asylum, and read the influential works of such writers as John Dos Passos, Alfred Döblin, Marcel Proust, André Gide, James Joyce, Henry Bergson, and Sigmund Freud. In 1923, Johnson returned to Sweden where he wrote his first book, the short-story collection *Den fyra främlingarna* (The Four Strangers) and began his first novel, *Timans och rättfärdigheten* (Timans and Righteousness), which was published in 1925. By the time the novel was published, Johnson had relocated to Paris, where he made a meager living writing novels, short stories, and articles for Swedish newspapers. In 1926, Johnson traveled to the Bay of Biscay, where he wrote his second novel, *Stad i mörker* (City in Darkness). "The breakers rolled in from Biscay and broke in high, wandering walls of water on the endless sandy

beaches," Johnson recalled, according to Orton. "I often walked there, listened and observed." In 1927 he married Aase Christofersen and the couple moved to Saint-Leu-la-Forêt. Their son, Tore, was born the following year. Tragedy struck at the same time when Johnson's younger brother died in the United States. His next novel, *Minnas* (Remembering) reflects his bitterness. The story, published in 1928, involves two half-brothers, one of whom is brutally murdered. Bitterness and disillusionment carried through to his next work, *Kommentar till ett stjärnfall* (Commentary on a Falling Star), published in 1929. His next novel, *Avsked till Hamlet* (Farewell to Hamlet), published the following year, expressed a renewed affinity for working-class struggle. "In *Avsked till Hamlet*, written after a short visit to Sweden, I seemed to see a way," Johnson remarked, as Orton recounted. "It was a liberation from the state of affairs after Commentary, and in a way a continuation. . . . I again tried consciously to become involved in the wider scheme of things."

Johnson returned to Sweden in 1930 and joined "Trettonklubben," or "group of thirteen," a discussion group focusing on political issues of the day. While his 1940 novel, *Den tryggavärlden* (The Secure World) reflects his critical take on world affairs, it also draws upon childhood themes, as do earlier works Johnson published upon his return to his native country—*Än en gång kapten* (One More Time, Captain), and *Romanen om Olof* (The Novel about Olof). *Romanen om Olof*, an autobiographical tale, was made into a film, *Här har du ditt liv* (Here You Have Your Life).

Opposed Fascism

As World War II approached, Johnson, long a pacifist, openly criticized the Swedish government's refusal to fight the spread of Nazism. He helped found the oppositionist newspaper, *Nordens Frihet* (Scandinavia's Freedom), which circulated from 1939–1945, and the Norwegian Resistance newspaper *Et Håndslag* (A Handclasp), from 1942–1945. His anti-fascist views surfaced in his novels of this period. *Nattövning* (Night Maneuvers), published in 1938, tells of a pacifist who joins the Spanish Revolution, while *Soldatens återkomst* (The Soldier's Return), published in 1940, hails soldiers who fought for democracy in Spain, Finland, and Norway. Johnson's most ambitious project addressing similar themes is his Krilon trilogy, published between 1941 and 1943. Employing realism, fantasy, allegory, symbolism, and journalism, the story begins with a discussion among a Trettonklubben-style group and evolves into an epic tale of one man's struggle against evil, mirroring the Allied forces fight against Nazism. In 1947, Johnson denounced the rising Russian Bolshevik political movement in a radio speech, following that country's October Revolution. "Similarities between a Communist state and Nationalist or Fascist state are greater than differences. They both rule by clichés and blood," he said, according to the literature Website Pegasos. Johnson's wife, Aase, died in 1938, and two years later he married Cilla Frankenauser, with whom he later collaborated on translations of numerous authors, including Albert Camus, Anatole France, Jean-Paul Sartre, and

Eugène Ionesco. The couple had two children: Maria and Anders, born in 1944 and 1946, respectively.

Johnson drew on the World War II theme in his 1946 novel, *Strändernas svall* (The Swell of the Beaches), an updated take on Homer's *The Odyssey*. The books were subtitled "A Novel about the Present." Johnson followed this work with four historical novels, among other projects: *Drömmar om rosar oc. eld* (Dreams of Roses and Fire), published in 1949; *Molnen över Metapontion* (The Clouds over Metapontion), 1957; *Hans nådes tid* (The Days of His Grace), 1960; and *Livsdagenlång* (Life's Long Day), 1964. He received the Nordic Council Literature Prize in 1962 for *Hans nådes tid*. In 1957, he was named to the Swedish Academy, which annually awards the Nobel Prize in Literature. Johnson received the Nobel Prize himself in 1974, sharing it with fellow Swedish author Harry Martinson. "Eyvind Johnson and Harry Martinson did not come alone, nor first," Academy member Karl Ragnar Gierow said in his presentation speech. "They are representative of the many proletarian writers or working-class poets who, on a wide front, broke into our literature, not to ravage and plunder, but to enrich it with their fortunes. Their arrival meant an influx of experience and creative energy, the value of which can hardly be exaggerated." Johnson died in Stockholm on August 25, 1976.

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Joseph

The story of Joseph and his brothers, recounted in the Book of Genesis, involves a great misdeed committed within a family and the forgiveness that eventually followed. Joseph, one of twelve sons of Jacob, was hated by his brothers due to the preferential treatment he received from his aging father. The brothers sold Joseph into slavery, but he eventually rose to wealth and high appointment in Egypt. In a perfect position to exact revenge on his brothers, Joseph instead chose to forgive them. Joseph's two sons would grow up to lead two of the twelve tribes of Israel.

Early Life

The account of Joseph's life, which takes place in Egypt, is recounted in the Book of Genesis. However dates of his life can only be approximated, as the Book does not mention any particular Pharaoh (ruler of Egypt). In addition, the Egyptian customs and manners which were depicted do not definitively identify any specific period in Egyptian history, although there are strong indications that it took place during the Hyksos era.

Joseph was born in Haran. He was the son of Jacob and Rachel. His name is either a contraction off Jehoseph or an abbreviation of Joseph-El. He was the eleventh son of Jacob and the first born of his mother, who was not able to have any children for a long period of time.

Joseph's brothers were born to Jacob from three other women: Leah, Bilhah, and Zilpah. Leah was the first of Jacob's wives (in this period and place, it was not unusual for men to have more than one wife). Bilhah was Rachel's servant, and Zilpah was Leah's servant.

Leah gave birth to Reuben, the first-born son, and then Simeon, Levi, Judah, Issachar, and Zebulun. Rachel wanted to have children so badly that she offered up her female servant Bilhah to Jacob, to be his wife, but for the sole purpose of bearing him children. Bilhah gave birth to Dan and Naphtali. Zilpah gave birth to Gad and Asher. When Rachel was finally able to have children, she gave birth to Joseph. Later, she gave birth to Benjamin.

Jacob is estimated to have been ninety-one years old when Joseph was born. As a young boy, Joseph spent a great deal of time with his father, because his father was so old. As such, a strong love developed between Jacob and Joseph.

The Favorite Son

By the time he was seventeen years old, Joseph worked as a shepherd on his father's land in Canaan. His brothers did the same work, and all of them, including Joseph, worked equally hard. However, the other brothers did not like Joseph, as they could see that he was their father's favored son. The brother's jealousy festered when Jacob presented Joseph with a many-colored cloak. In addition, Joseph often reported to his father about some of the misdeeds his brothers committed.

Fueling his brothers' hatred, Joseph liked to relate his dreams, especially the ones that revealed he would become an important person one day. In one dream, even the sun, moon, and eleven stars bowed down to Joseph. But the dream even annoyed Jacob, who admonished his son for revealing such a self-important vision. His brothers questioned him sarcastically, asking Joseph if he really believed he would one day rule over them or that one day they would bow before him.

Sold into Slavery

One time, Joseph's brothers went to a place called Shechem to do business for their father. Later, Jacob instructed Joseph to go check on his brothers. When Joseph

did not find them in Shechem, he learned they went to Dothan. Joseph followed them, and when they spotted him, they conspired to kill him and toss his body into a pit. However, Reuben, the oldest brother, suggested they only throw Joseph in the pit and leave him there, where he would eventually die. That way, they wouldn't be responsible for his murder. The brothers agreed, but Reuben had only made the suggestion so that he could later return to the still-living Joseph and rescue him from the pit.

When Joseph approached his brothers, they overpowered him, took his coat, and then threw him into the pit. Afterward, they stopped to eat. While dining, they saw a caravan of Ishmaelite traders from Gilead. The sight gave Judah an idea: It would be better to sell Joseph into slavery, so that they could profit from their deed.

After selling Joseph for twenty pieces of silver, the brothers took the coat they had taken from him and smeared it with the blood of a slaughtered goat. The idea was to show it Jacob, to convince their father that the missing son had been killed.

When the brothers presented the manufactured evidence to their father, Jacob recognized the coat and surmised that an animal had killed his son. His grief was enormous, and he mourned for a long time.

Became a Favored Slave

In the meantime, Joseph was taken to Egypt, where he was bought by Potiphar, who was an officer and head of the kitchen of Pharaoh. As it turned out, Potiphar took a liking to Joseph, and he made him his personal attendant and placed him in charge of his household.

But Joseph ran into some trouble with Potiphar's wife. As Joseph was young, well-built, and handsome, she often tried to seduce him. However, Joseph consistently spurned her, telling her that he was loyal to both Potiphar and to God.

Imprisoned on False Slander

One day, when Joseph was working inside the house, Potiphar's wife grabbed his coat. Frightened, Joseph ran from the house. Later, Potiphar's wife showed her husband the coat and claimed that Joseph had tried to seduce her. The outraged Potiphar sent Joseph to prison.

While in prison, the apparently likeable Joseph gained the friendship of the chief jailor, who placed Joseph in charge of all of the other prisoners. Two of the other prisoners included the Pharaoh's butler and baker. One night, both of these men had strange, disturbing dreams, so they went to Joseph, who seemed to possess the ability to interpret dreams. Joseph told the butler that his dream meant that he would soon be released from prison and return to his previous position. Only three days later, the interpretation came true. As the butler was leaving, Joseph asked him to put in a good word for him to the Pharaoh. The butler agreed, but later forgot about Joseph.

Attained High Position in Egypt

However, two years later, the Pharaoh experienced troubling dreams that his magicians could not interpret. The

butler remembered Joseph and told Pharaoh about him. Pharaoh sent for Joseph.

By now, Joseph was thirty years old. He listened to the Pharaoh's dream and told the ruler that the dream predicted seven years of feast that would be followed by seven years of famine. In addition to the interpretation, he offered advice. He suggested that the Pharaoh place a wise man in charge of all of the land who would organize the gathering and storage of food in preparation for the upcoming years of famine. The Pharaoh was so impressed with Joseph's advice that he elevated the former prisoner to his second-in-command. Essentially, Joseph became that "wise man" who would plan for the famine. He was in placed in charge of gathering and storing grain for the upcoming famine, and his duties took him to cities all throughout Egypt. For his new position, Joseph received a ring, a gold necklace and fine clothes. Also, the Pharaoh gave him the Egyptian name Zaphenath-paneah and gave him a wife, Asenath, who was the daughter of the priest Potiphra. During these years, Asenath and Joseph had two sons, Manasseh and Ephraim.

Joseph Encountered Brothers in Egypt

When the famine struck, it was widespread, and Egypt was the only country that had food. Joseph rationed grain to Egyptians and to outsiders who came seeking help.

Canaan was one of many places affected by the famine, so Jacob sent his ten sons to Egypt to buy food. After Joseph's disappearance, Rachel and Jacob had one more son, Benjamin, but he remained behind, as Joseph was concerned about his safety.

When the brothers reached Egypt, they bowed down to Joseph, unaware of who he was. Joseph recognized his brothers but pretended he did not. Joseph interrogated them and accused them of being spies. To try and prove their innocence, the brothers revealed they had a younger brother back home, and that they were concerned for his safety. Joseph imprisoned the brothers for three days then demanded that they go home and bring back their youngest brother, to prove they were telling the truth. The brothers consulted among themselves and said that they knew they were finally being punished for what they had done to their brother Joseph. Joseph overheard them and wept, but he continued his deception. He gave the brothers provisions for their journey and grain for their homeland, but he kept Simeon in jail, to ensure his brothers' return. He also returned to them the money they had paid, but he did it without their knowledge, slipping the money into one of the brother's bags.

Back home, the brothers told Jacob what happened in Egypt and asked that Benjamin be allowed to accompany them. Jacob refused. He had already lost Joseph, and now it looked as if he lost Simeon as well. He did not want to lose another son. Reuben promised that Jacob could kill his own sons if he did not return safely with Benjamin. Still, Jacob refused.

Famine Forced Brothers Back to Egypt

Eventually, the rations ran out, and the brothers had no choice but to return to Egypt for more supplies. Jacob sent

the brothers back to Egypt with Benjamin, along with a gift for Joseph and twice the amount of money needed to repay Joseph for the money he returned to them during the first trip.

When the brothers reached Egypt, Joseph took them to the entrance of his house and instructed his servant to prepare a meal. The brothers were frightened. They feared that Joseph believed they had stolen the money that they had found in their bag at the end of the first trip. But Joseph only told them that God must have put it there because he received their payment.

The brothers then went inside and waited to eat. When Joseph returned, they gave him the gifts and bowed to him. He asked about their father. Bowing again, they said he was well. Soon, Joseph became overwhelmed with emotion, and he left the room. Then he came back and they all dined. He then instructed his servant to fill the brothers' bags with food, return each one's money a second time, and put his own silver goblet in Benjamin's bag.

Joseph's True Identity Revealed

When the brothers left Egypt, Joseph's servant chased after them and accused them of stealing Joseph's goblet. He said that whoever had the goblet in his possession would be kept as a slave, while the others would go free. He found the goblet in Benjamin's bag. The brothers returned to Egypt and threw themselves at Joseph's feet, begging on Benjamin's behalf. But Joseph insisted that only Benjamin would become a slave. Judah pleaded passionately with Joseph, revealing Jacob's reluctance to send Benjamin and of his own responsibility in the matter. He told of the sorrow that Benjamin's loss would bring to Jacob. Finally, Joseph could not continue with the deception. He revealed his true identity. Then, Joseph again asked about his father. The brothers were too stunned to reply. Joseph explained that he was not angry with them.

He sent them home with instructions to tell Jacob what really had become of his beloved son Joseph. In addition, he wanted them to bring Jacob and his household to the nearby town of Goshen, where Joseph could care for all of them during the remainder of the famine. All of the brothers then wept and kissed.

When the brothers revealed the news to their father, Jacob initially did not believe them. But after he saw the wagons and provisions Joseph had provided, he knew it was all true.

Then Jacob, at age 130, set out for Goshen with the 70 members of his household. The brothers were placed in charge of the Pharaoh's livestock. They now lived in Ramses, the richest part of Egypt, and Joseph provided them with food.

Eventually as the famine continued, and the Egyptian economy became endangered, Joseph established a just arrangement with the people, where they were supplied with seed and would return one-fifth of their crops to the Pharaoh. All farmland became nationalized, and the people became serfs.

Jacob Died in Egypt

After Jacob had lived in Egypt for 17 more years, he asked Joseph to bury him not in Egypt but in the burial place of his fathers, in the cave of Machpelah. For Jacob knew that he was sick and dying. Before he passed away, he gave an extra portion of his inheritance to Joseph, a custom usually reserved for the first born. Jacob then blessed Joseph's sons and all of his own sons, saving the longest blessing for Joseph.

After Jacob passed away, the Egyptians mourned for seventy days, and Joseph returned to Canaan to bury his father.

Upon Jacob's death, the brothers feared that Joseph would finally take his revenge on them. They tried to convince Joseph that, before he died, Jacob had told them to tell Joseph that he wanted him to forgive them. They even offered to be his slaves. But the ruse and the offer were both unnecessary. Joseph told them that God had always intended that he go to Egypt, to save many people. Therefore, he intended to take care of his brothers, their children, and his father's household.

Lived for more than a Century

Joseph reportedly lived to be one-hundred-and-ten years old. He resided in Egypt with his brothers and their families until he died. He had many grandchildren and great-grandchildren from his sons, Manasseh and Ephraim.

Before Joseph died, he told his brothers that God would raise them up from Egypt—meaning the Jewish people—and take them to the “promised land.” When Joseph died, his body was embalmed according the Egyptian custom and

placed in a coffin in Egypt. According to accounts, when the Jews finally left Egypt, about one hundred years later, Moses carried out Joseph's bones. Eventually, Joseph was buried in Shechem, on a piece of land that Jacob had once owned.

Joseph's two sons became the ancestors of two large and important tribes in Israel. The northern Israelite kingdom is often times called the “House of Joseph.”

Today, among scholars, the story of Joseph is considered historical fact and not allegorical historical fiction. The recorded story reveals numerous verifiable details about Egypt, particularly the Hyksos period, when the Pharaohs tended to be Semitic foreigners. That would explain how a Semite such as Joseph would attain such a high position in Egypt.

In addition, historical records reveal a significant economic change taking place during the Hyksos period. This change can easily be accounted for by details from the story of Joseph. Further, Egyptian monuments illustrate many details of the story of Joseph.

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Ján Kadár

Czech director Ján Kadár (1918–1979) became the first filmmaker from Czechoslovakia to win an Academy Award for best foreign film for *The Shop on Main Street*. The 1965 cinema classic is a bittersweet tale of an elderly Jewish shopkeeper in a small Slovakian town during World War II, and the troubles that befall her. Kadár's film was the first in a brief but significant burst of projects from the Eastern Bloc country during the 1960s in what came to be known as the Czech New Wave.

Interned During the War

Kadár was of Jewish extraction himself, but claimed he rarely encountered anti-Semitism during his lifetime. He was born on April 1, 1918, in the same year that Czechoslovakia achieved independence in the aftermath of World War I's end and the dissolution of the Austro-Hungarian empire. As a young man, he studied law in the Slovak capital of Bratislava, but abandoned it to pursue photography by 1938. The Munich Agreement that same year, between Nazi Germany and other western European nations, gave tacit approval for Germany's invasion of Czechoslovakia. Slovakia became an independent fascist state, under close German supervision, for the duration of World War II.

Czechoslovakia's Jews were deported to Nazi concentration camps, and at one point Kadár ran afoul of authorities and spent time in a labor camp himself in the early

1940s. After the war's end, Czechoslovakia became a Communist Party-dominated socialist republic, closely allied with the Soviet Union. Kadár moved into the re-emerging film industry, and became a producer and director at the Bratislava Studio of Short Films. His first credit was the 1945 documentary short, *Life Is Rising from the Ruins*, about the rebuilding of Slovakia in the months immediately following the end of the war.

Periodically Ran Afoul of Authorities

In 1946 Kadár joined the highly regarded Barrandov Studios in Prague, sometimes called the "Hollywood of the East." There he was a scriptwriter and assistant director, and directed his first feature film, *Katka* (Cathy), in 1950. Shot in Slovakia, the film centers around a young woman from a poor village who becomes a factory worker. Its failure to meet a certain politically correct ideology as dictated by the state-controlled film industry landed Kadár in trouble, and he was briefly expelled from the state filmmakers' union.

At Barrandov Kadár had met Elmar Klos, and the two began a collaboration in 1952 that would endure for much of their career inside Czechoslovakia. The alliance with Klos, who was also part of group that drew up plans for the nationalization of the Czech film industry, certainly helped him avoid some—though not all—future trouble. Their first film together was 1952's *Únos* (Kidnapped), about a group of Czechoslovakians desperate to flee to the West. They hijack a plane, but find themselves the political pawns of an ardent group of anti-Communists. *Hudba z Marsu* (Music from Mars), released in 1954, was Kadár and Klos's next project together, but the musical comedy poked fun at bureaucrats and once again aroused the ire of government officials.



Started Gritty Czech Realism

With *Dum na konečné* (House at the Terminus), Kadar and Klos managed to make a film that satisfied political ideologies. The plot centers on Olina, a young woman who unexpectedly finds herself pregnant. Her boyfriend, Karel, is uninterested in marriage or becoming a parent, and tries to urge her to terminate the pregnancy. In the end, she spurns him and decides to have the child on her own. "By avoiding explicitly 'public' problems and issues and concentrating instead on the private sphere, the film managed to avoid censure for drawing what is surely a rather depressing picture of Czech society," noted an essay on Kadar's works that appeared in the *International Dictionary of Films and Filmmakers*.

For their next work, Kadar and Klos made a modern fairy tale, but it also touched upon a housing shortage in the country and other difficulties, and for this they earned a two-year suspension from filmmaking. *Tri prání* (Three Wishes), made in 1958 but not shown in Czechoslovakia until 1963, is the familiar story of a man who has been granted three wishes. He prospers, but his closest friend loses his job for voicing criticisms of the regime; the wish-granter returns and offers to restore the friend's career if the hero gives up what he has gained via the three previous favors. After their suspension was finished, Kadar and Klos returned with *Smrt sí říká Engelchen* (Death Is Called Engelchen), released in 1963, which took the top prize at the Moscow Film Festival. In 1964, they made *Obzalovery*

(The Accused), a story about embezzlement at a hydroelectric power plant.

In 1965, signs of a new cultural and political movement in Czechoslovakia were emerging. Certain restrictions had loosened, and the arts began to flourish. Cinema, in particular, became the new proving ground for less-than-ideal portrayals of life behind the Iron Curtain. Bohumil Hrabal's 1965 film *Pearls of the Deep* ushered in what became known as the Czech New Wave, which would encompass some 200 films in all before its abrupt end in 1968. Taking its name from the French *nouvelle vague* cinema classics of the 1950s by Jean-Luc Godard, these films were groundbreaking depictions of life in the Eastern Bloc that featured socially relevant topics filmed with a lyrical artistry.

The Shop on Main Street

Kadar's *Obchod na korze* (The Shop on Main Street) was released in 1965 and became one of the first products of the Czech New Wave to win international acclaim. Kadar borrowed the story from a novel by Ladislav Grosman called *The Trap*, and worked with Klos to adapt the novel for the screenplay. The story is set in a small town in northeastern Slovakia during World War II. Mrs. Lautmann is an elderly Jewish widow and the proprietor of a button and sewing-notions store. When a law goes into effect that forbids Jews from owning businesses, a bumbling carpenter named Tono (Josef Kroner) is assigned to take it over as its new "Aryan controller." Reviewing Kadar's masterpiece in the *New York Times* in 1966, film critic Bosley Crowther asserted "it is one of the very few films from central Europe made since World War II that has dared to treat frankly and unrelentingly . . . the black crime of Jewish persecution in which so many millions of people in Europe were morally involved."

Tono's greedy wife is pleased, believing that his new post will boost the household income, but Tono learns Mrs. Lautmann's shop makes little money and barely stocks any goods anyway. Tono soon develops a fondness for the kindly widow, who is both hard of hearing and blissfully unaware of current events. She believes Tono has come to work as her assistant, and a contingent of Jews in the community offer him money to maintain the ruse. When deportations of Jews to the Nazi concentration camps begin, Mrs. Lautmann's name is not on the official list. Tono fears that he will be jailed for protecting a Jew, and tries to convince her to go anyway when loudspeakers warn the townspeople against hiding the deportees. When Mrs. Lautmann balks, an agitated and drunken Tono locks her in a closet, and later finds her dead. Horrified, he hangs himself. "The fact that the little carpenter, like Judas Iscariot, hangs himself is a clear and devastating symbolization," noted Crowther in the *New York Times*, "of the shame of betraying the Christian faith."

Czech Cinema Briefly Flourished

The Shop on Main Street won the 1965 Academy Award for best foreign film in early 1966, and was an international box-office hit despite its tough subject matter.

"An extremely effective picture of everyday fascism in an ordinary small community, the film may revolve around a grim and tragic theme but it is actually played largely as a gentle comedy," the *International Dictionary of Films and Filmmakers* essay noted some years later. "Kadár once claimed that his favourite directors were Chaplin, Truffaut, and Fellini, and their presences can all be felt here."

Thanks in part to Kadár's success, the Czech New Wave flourished over the next few years. Several other groundbreaking films came out of the country, including *Closely Watched Trains*, which won an Academy Award for best foreign film in 1968, and Milos Forman's *The Fireman's Ball*, an Oscar nominee in the category in 1969. But the increasingly liberal climate in Czechoslovakia, even within the Communist Party itself, aroused the wrath of Moscow, and in August of 1968 Soviet tanks rolled across the borders. The brief era known as that year's "Prague Spring" abruptly ended, as did the groundbreaking works from the country's films studios.

Kadár left Czechoslovakia, setting first in Vienna and later in Los Angeles. At the time of the Soviet invasion, he and Klos were working on a Czech–American production called *Adrift*. They were later able to return and finish the bleak, haunting tale of a young woman who tries to commit suicide by jumping in the Danube River and the man who saves her—or believes he has saved her. A critic for the *Harvard Crimson*, Alan Heppel, found it a trenchant parable. "Kadár resolves none of the dilemmas that his movie raises; he merely suggests the universality and complexity of its problems. Uncertainty is at the film's center. Yanos questions himself so completely that he becomes unsure of the existence of the girl. In an age of doubt the threat of losing one's moorings is implicit in every variation of routine. *Adrift* is a magnificently crafted and disturbing reminder of every man's tenuous hold on the secure and the controllable."

Worked in Hollywood

Lured by Hollywood, Kadár directed his first American feature film, *The Angel Levine*, based on a Bernard Malamud story. The 1970 release starred Zero Mostel as a devout Jew who cannot afford medicine for his ailing wife. Ida Kaminská, the veteran stage actress from Warsaw who had played Mrs. Lautmann in *The Shop on Main Street*, was cast as his wife. An angel appears in their kitchen, but in a twist, he is black, played by Harry Belafonte.

Kadár spent the rest of the decade making mostly television films. He directed *Lies My Father Told Me* for Canadian television in 1975, about a Jewish boy growing up in Montreal in the 1920s, *The Blue Hotel* in 1977, and *The Other Side of Hell*, a supernatural thriller. His last project was *Freedom Road*, a 1979 NBC mini-series that starred boxing great Muhammad Ali as a former slave who becomes a U.S. senator in the Reconstruction-era American South.

Kadár died on June 1, 1979, in Los Angeles. *The Shop on Main Street* remains a cinema classic. An essay he wrote in 1966 that appeared in the *New York Herald Tribune* that year as well as on the 2001 DVD release of his Oscar-

winner was titled "Not the Six Million but the One." In it, he discussed the casting of Kaminská and Josef Kroner in the lead roles. "We were fortunate," he noted. "Their dramatic unity has swept me off my feet. And I am sure that audiences will find it difficult to forget the white-haired, hard-of-hearing, and bewildered old lady with the innocent face. She is the most powerful reminder I know of fascism and its victims."

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Angelica Kauffman

A child prodigy, Swiss-born artist Angelica Kauffman (1741–1807) was painting commissioned portraits of Europe's nobility by the time she was a teenager. Her portraits—distinguished by their dignified poses, bright and fresh color schemes, and fluid grace—became all the rage in late eighteenth century London.

Kauffman enjoyed stunning popularity during her lifetime and was the most sought after portraitist of her day, receiving a steady stream of commissions throughout her life. Her pictures, however, failed to retain their popularity after her death with critics most often attacking her draftsmanship and technique. Nearly 200 years after Kauffman's death, art historians continued to debate her place in history. No matter what critics say of her artwork, one thing remains certain—in an age where female artists were largely dismissed, Kauffman easily captured the public's eye.

Expressed Artistic Abilities as Youngster

Kauffman, christened Maria Anna Angelica Catherina Kauffman, was born October 30, 1741, in Coire, Switzerland. Her father, Johann Josef Kauffman, was a modestly successful painter who specialized in decorative church murals. Around 1740, after his first wife died, he headed to Coire, just south of Lichtenstein, to paint a church. While there, he met and married Kauffman's mother, Cleopha Luz.

Shortly after Kauffman's birth, the family moved to Morbegno, Lombardy, Italy. Kauffman began drawing almost as soon as she could hold a piece of chalk. When she was quite small, she would sit on the floor and draw hieroglyphic-type designs on it with fragments of scrap chalk her

father gave her. When given writing books, Kauffman ignored the words she was supposed to copy and instead reproduced the ornamental designs that decorated the margins. Preferring the company of pencils and paints to people, Kauffman spent long hours in her father's studio copying his plaster models and his collection of prints.

Johann Kauffman recognized his daughter's talents early on and began instructing her. Though he was not a gifted painter, Johann Kauffman understood the fundamental principles of art and passed them on to his daughter. He showed Kauffman engravings of the great master painters and asked her to copy them. She caught on quickly. When Kauffman was about 11, the family moved to Como and Kauffman supposedly painted the Bishop of Como, her first public portrait. While Kauffman's father taught her art, her mother taught her different languages, like Italian, German, and French. Kauffman also excelled at music. She played several stringed instruments and took singing and harpsichord lessons.

By 1754, the family had settled in Milan, Italy, where Kauffman spent her days at the Ducal Gallery copying paintings of the old masters. While there she caught the attention of Rinaldo d'Este, the Duke of Modena and governor of the city. He asked the young teen to paint his wife. The duke loved the picture and Kauffman, soon hailed as a child prodigy, was flooded with commissions from the royal court.

In 1757, Kauffman's mother died and Johann Kauffman decided to return to his Austrian hometown of Schwarzenburg, where he still had family. He received a commission to decorate a local church. Johann Kauffman painted the ceilings and left the walls to his daughter, who painted frescos of the 12 apostles. The bishop loved the frescos so much that he awarded Kauffman other commissions.

Chose Art over Opera

Around 1760, Johann Kauffman took his daughter back to Milan because he wanted her to copy pieces from the great Italian master Leonardo da Vinci. Kauffman, however, was feeling pulled in two directions. While most noted for her artwork, she was also an accomplished singer and was considering a career in the opera. Kauffman realized, however, that it was time to choose. Kauffman decided to consult a family friend who was also a Catholic priest. He told Kauffman that the opera was a dangerous place filled with seedy people. He also told her that exposing herself onstage as a singer could lead to a life of sexual transgressions. Following the priest's warning, Kauffman gave up her dream of singing professionally, though she continued to entertain guests at parties.

Thirty years later, in 1794, Kauffman painted one of her most stunning pictures, titled "Self-Portrait Hesitating Between Painting and Music." The portrait shows Kauffman sitting between two mythical female figures—one art, one music—while they vie for her attention. The character of "painting" is rendered as a stern creature, though heroic and virtuous, whereas the figure for "music" is seen as a more light-hearted creature, bringing out feelings of sen-

sual pleasure in the viewer. Kauffman's body language in the picture reveals her regret at choosing painting.

During the 1760s, the Kauffmans lived as itinerant artists, traveling to wherever Johann Kauffman could find work. Mostly, they stayed in Switzerland, Austria, and Northern Italy. Kauffman continued her studies but also worked as her father's assistant. These travels provided Kauffman a rare opportunity to study and copy the artwork of many great master painters from ancient to Renaissance times. The firsthand study of art masterpieces up close provided Kauffman with a solid foundation on which to build her career.

Became Popular with English Royal Court

By 1762, Kauffman and her father were living in Florence, Italy, and Kauffman was drawn into a circle of artists and intellectuals who greatly influenced the direction of her career. She met American artist Benjamin West who was highly popular with the English and who introduced her to many English patrons, including the Duke of Gordon. After Kauffman produced a painting of the duke, the English aristocracy became hooked on her work. Kauffman continued traveling, spending time in Rome and Naples, where she painted more English tourists. In her travels, Kauffman met famed English art historian Johann Joseph Winckelmann and German artist Anton Raphael Mengs, who offered encouragement. They were both leading figures of the burgeoning Neoclassical movement, which represented a revival of ancient Greek and Roman models and motifs in art and literature. Under Winckelmann's influence, Kauffman took an interest in mythology. She also painted his portrait.

In her book *Special Visions*, author Olga S. Opfell noted that Kauffman's artistic abilities surprised Winckelmann. According to the book, shortly after Kauffman painted Winckelmann, he wrote to a friend: "My portrait has been painted by a remarkable lady, a German artist. . . . She speaks Italian as well as German. She is also fluent in French and English and therefore paints portraits of the English visitors. She can claim to be beautiful and sings to rival the best virtuosi." The portrait of Winckelmann is one of Kauffman's best pieces.

In 1765, Kauffman's work appeared in England in an exhibition of the Free Society of Artists. She moved to England shortly thereafter and established herself as one of the leading artist of the day after she painted Duchess Augusta of Brunswick—sister to King George III—and her infant. The picture prompted a visit from the Princess of Wales making Kauffman an instant celebrity. Members of the royal family hired her to paint several more pictures. When England's Royal Academy was founded in 1768, Kauffman was one of two female members allowed to join. For the next 16 years, she exhibited her work there regularly. Kauffman's popularity in her day is obvious given her admission to the Royal Academy. It was 1922 before any more female members were allowed to join.

Around this time, Kauffman also became known for her decorative pieces. Working with famed Neoclassical designer Robert Adam, Kauffman created decorative wall

paintings for many London residences. Her decorative designs were replicated on china, furniture, books, and prints. Like her portraits, these decorative pieces were highly popular and made Kauffman a celebrity in her own right. She was so popular that in 1773, the Royal Academy appointed Kauffman, along with a few other members, to decorate London's famed St. Paul's Cathedral.

Involved in Neoclassical Movement

In the late 1760s, Kauffman continued painting portraits for money, but on the side she turned her attention toward Neoclassicism—the painting of historical events from ancient Athens and Rome. At the time, this narrative approach to art was considered the most esteemed form of artistic expression. Kauffman was one of the few women involved in the movement. Many women in Kauffman's day painted flowers and landscapes, not people, because training in anatomy proved problematic. Most Neoclassical painters were men who had studied the human body in depth, painting countless nude models to learn the intricacies of illustrating the human body. As a woman, Kauffman was forbidden from working with nudes. Paintings of the Royal Academy members show the male members in the studio painting nudes. Kauffman is absent from these gatherings. When Kauffman did paint from models, they were draped with cloths and her father stayed in her studio with her to ward off criticism. Nonetheless, Kauffman became fairly skilled at drawing the human form.

At the first exhibition of the Royal Academy in 1769, Kauffman sent four Neoclassical history pieces illustrating the *Iliad* and the *Odyssey*. Her picture, "Interview of Hector and Andromache," conveyed the scene from the *Iliad* where the hero says farewell to his wife and young son before leaving for battle. This picture won praise, as did another entry, "Venus Showing Aeneas and Achates the Way to Carthage." Kauffman's history paintings were distinguished from others of the time period because she portrayed women at the center of the events.

Duped into Marriage

Kauffman was a stunning beauty. Newspaper articles as well as correspondence from her acquaintances attest to that. She attracted the attention of many men, several of whom were painters. Kauffman also reportedly broke many engagements and hearts in her day. English painter Nathaniel Dance and Swiss painter Johann Heinrich Fuseli were among her suitors. During the late 1760s, while in London, she fell for a man she thought was Count Frederick de Horn, a member of an influential Swiss family. They married November 22, 1767, in Piccadilly, England. Kauffman soon discovered, however, that the man she had married was not the count himself but a desperado impersonating the count.

The man's last name was Brandt. His mother, Christina Brandt, had been a maid to Count Horn and had become pregnant by him. Brandt was raised in the count's house and had access to the family jewels and documents, which he used to purport his claim. After Kauffman found out the truth, Brandt asked her for 500 pounds for a legal separation, but she could not afford it. He even tried to kidnap her

a couple of times. Even though they separated, Kauffman was still legally married to the crook and spent several years trying to get the marriage properly annulled. Brandt died in 1780, freeing Kauffman, a devout Catholic, to marry again.

She did not waste much time. A year later, in 1781, Kauffman married Venetian artist Antonio Zucchi, who became her business manager. She was 39; he was 54. Around this time, Kauffman received an invitation to become the court painter to the King of Naples. She turned down the position and instead settled with her new husband in Rome, where she spent the last 25 years of her life. In 1782, Kauffman's father died and in 1795, her husband died. During her Rome years, Kauffman continued to contribute to the Royal Academy exhibitions, with her last showing in 1797. She produced little after this and died November 5, 1807, in Rome. Nearly two hundred years after her death, her paintings continued to hang in galleries throughout Europe and the United States.

Her pictures, however, lost some of their popularity after her death. Evaluating her paintings, Kauffman enthusiasts consistently note her gift of grace and considerable skill in composition. Critics most often downgrade her for her lack of variety and expression in her figures. Whatever the case, it is clear Kauffman influenced the people and the artists of her day. Her life's work can perhaps be best summed up by German writer Johann Wolfgang von Goethe, an acquaintance of Kauffman's. In the book *Girls Who Became Artists*, authors Winifred and Frances Kirkland quote Goethe's assessment of her work: "The good Angelica has a most remarkable, and for a woman unheard-of, talent; one must see and value what she does and not what she leaves undone. There is much to learn from her, particularly as to work, for what she affects is really marvelous."

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Danny Kaye

American entertainer Danny Kaye (1913-1987) was a versatile performer with strong roots in the vaude-



ville tradition. While his trademark was his stunning ability to spit out musical patter at incredible speed, Kaye also endeared himself to audiences with his enviable talents as dancer, singer, and actor. Off the stage and screen, Kaye was a Renaissance man whose interests included classical conducting, exotic cooking, and piloting airplanes. And at least as important as the joy he brought audiences, was the hope he brought children through his tireless efforts for the United Nations International Children's Fund (UNICEF).

Kaye was born David Daniel Kaminsky, on January 18, 1913, in the Brooklyn borough of New York City. He was the youngest of three sons born to Clara Nemerovsky and Jacob Kaminsky, both immigrants from the Ukraine. His father, who had been a horse trader, turned to the tailoring trade in New York. Kaye had bigger dreams, however. He dropped out of Brooklyn's Thomas Jefferson High School to pursue a show-business career with a guitar-playing friend, but the duo only lasted a short time on the road before heading back home.

Brooklyn to Broadway

For a while after Kaye's return to Brooklyn, he worked at a series of uninspired positions. These included soda jerk, office boy, and insurance appraiser. While none of the jobs

lasted, he did have some rather spectacular failures, including being fired from his insurance job as a result of math errors that allowed a claimant a tidy \$36,000 extra in payout benefits. Happily, Kaye was destined for other things.

Kaye found a better reception for his talents in the summer resorts of the Catskill Mountains. He began seasonal work at the White Roe Lake resort as a tummler, or general entertainer, in 1929. There, he was rewarded for cavorting and making people laugh, and he began to shine. In 1933, Kaye hooked up with the Three Terpsichoreans, a vaudeville song-and-dance act, and toured with them in Asia. Around that time, he also adopted the name Danny Kaye, changing it legally in 1943. During the Asian tour, audiences that did not speak English forced Kaye to explore such techniques as nonsense dialects and exaggerated physicality, techniques that would later become fundamental to his comic style.

Kaye continued his striving for recognition throughout the 1930s. One of the undoubted turning points in his career was his collaboration with composer/lyricist Sylvia Fine. Fine had a keen insight into Kaye's unique gifts, along with the skill to highlight them through her talent for song writing. Indeed, Kaye's long-sought-after Broadway debut, 1939's *The Straw Hat Revue*, was largely made up of Fine's material, and the show drew some favorable notice. Also romantically involved, the couple married on January 3, 1940, and a long, profitable, and tumultuous partnership was born.

Performer Extraordinaire

After a successful nightclub run in 1940 at New York City's La Martinique, Kaye finally made a real mark on Broadway in the Moss Hart/Kurt Weill/Ira Gershwin musical, *Lady in the Dark*, in 1941. He stopped the show—and supposedly enraged its star, Gertrude Lawrence—with “Tchaikovsky,” a Fine composition that required Kaye to spit out 50 names of Russian composers in under 40 seconds. Next up was a starring role opposite Eve Arden in Cole Porter's *Let's Face It*, in which he delighted audiences with another Fine tongue twister, “Melody in Four-F.”

1941 was also the year that the United States entered World War II. Unable to serve in the military because of a back problem, Kaye spent much of the early 1940s performing both at home and abroad in support of the troops. In 1943, he moved to Hollywood in order to kick-start his movie career. Already hugely popular, he was received with open arms and put under contract to producer Samuel Goldwyn.

Kaye began his Hollywood career with 1944's *Up in Arms*, going on to appear in a total of 17 movies, at the rate of nearly one per year until 1969. Although many felt that his energy and distinctive talents were best appreciated in person, he became one of the big screen's brightest stars for at least a decade. His early films included *Wonder Man* (1945), *The Kid from Brooklyn* (1946), and a signature performance in 1947's *The Secret Life of Walter Mitty*. Kaye's comedies were often complex and required his playing more than one part (as Walter Mitty, for instance, he had seven roles). Others, such as *Hans Christian Andersen*, be-

came classics for children, while *White Christmas* became a holiday classic. Still others, such as the 1956 film *The Court Jester*, showcased the vocal virtuosity that made Kaye a star. In that movie, his most famous line was, “The pellet with the poison’s in the vessel with the pestle, the chalice from the palace has the brew that is true.” Kaye’s last feature film was 1969’s *The Madwoman of Chaillot*, where he played opposite Katharine Hepburn. He garnered his first Academy Award, for “service to the Academy, the motion picture industry, and the American people,” in 1954.

In addition to his success in the cinema, Kaye remained quite a hit on stage. In 1948, he took his one-man show to the London Palladium and the crowds went wild. The show broke all attendance records, and made history as the Royal Family actually left the royal box in favor of the first row to better enjoy the actor’s performance.

Beginning in the 1960s, Kaye started branching out to include television on his resume. His variety program *The Danny Kaye Show* ran from 1963 to 1967 and won him an Emmy Award in its first year on the air. He picked up another Emmy in 1975 for *Danny Kaye’s Look-in at the Metropolitan Opera*, and guest starred and performed in many specials and series. Most notable among these later performances was Kaye’s critically acclaimed portrayal of a Holocaust survivor in the 1981 television movie, *Skokie*. For all his accolades and contributions to the stage, screen, and concert hall, Kaye had a great deal more to offer the world.

UNICEF

Perhaps unsurprisingly for a man with such whimsical wit and boyish charm, Kaye had a deep love and respect for children. That interest led him to be the first celebrity spokesperson for the United Nations International Children’s Emergency Fund (UNICEF), and he served as that organization’s goodwill ambassador from 1954 until his death in 1987. As UNICEF spokesman, he traveled thousands of miles in his relentless efforts to raise money for the fund. Most famous was Kaye’s 1975 trip, in which he flew to 65 cities in five days. To him, it was all worthwhile. *UNICEF.com* quoted Kaye as once saying, “I believe deeply that children are more powerful than oil, more beautiful than rivers, more precious than any other natural resource a country can have. I feel that the most rewarding thing I have ever done in my life is to be associated with UNICEF.”

In 1965, Kaye was asked to accept the Nobel Peace Prize on UNICEF’s behalf. His humanitarian efforts for children also received notice from the Academy of Motion Picture Arts and Sciences again in 1982, when he received that organization’s Jean Hersholt Humanitarian Award. Even the Danish government recognized Kaye’s unstinting labors for the cause, awarding him knighthood in 1983. For Kaye, however, it was all about the kids. His daughter, Dena, quoted her father’s thoughts on the appeal of children many years later in *Town & Country*. “‘Children,’ he said, ‘instinctively recognize what is true and what is not.’”

Renaissance Man

Some found Kaye a thorny man, demanding and temperamental. He was, for instance, famously particular about punctuality, believing that being late indicated a lack of respect for the other person’s time. His relationship with his wife was allegedly turbulent as well, although Fine met that supposition with wry wit in a 1953 *New York Herald Tribune* interview, cited by William A. Henry III of *Time*. “I can’t say what Danny Kaye is like in private life,” she reportedly quipped. “There are too many of him.” Yet another perspective was given to Kaye’s daughter in the *Town & Country* article, when Kaye’s longtime personal assistant, Suzanne Hertfelder noted, “People said [Kaye] was difficult. What is difficult about expecting 100 percent if you give 100 percent?” Whatever his foibles, faults, or virtues, few could deny Kaye’s zest for life and ability to find creative outlets.

In the early 1960s, despite his inability to read music, Kaye began conducting symphonies at the behest of noted conductor Eugene Ormandy. He went on to pick up the baton for more than 50 orchestras, including the New York Philharmonic. While he could not help but incorporate some wacky antics, such as conducting “The Flight of the Bumblebee” with a flyswatter, Kaye gained the respect of such luminaries as violinists Zubin Mehta and Itzhak Perlman, along with raising money for various charitable causes.

Kaye also was licensed as a commercial pilot, starting with small planes and graduating to 747s, and he often flew his UNICEF missions himself. Among his other avocations were Chinese cooking expert, baseball enthusiast/investor—he had a financial stake in the Seattle Mariners from 1977 to 1981—golf aficionado, and ping pong whiz. Echoing his childhood dream of being a doctor, he also nursed a lifelong interest in medicine, often donning a mask and gown to observe surgeons in the operating theater. It all intensely interested him. As his daughter quoted him in *Town & Country*, “I’m crazy about what I do. When I’m conducting, I think that’s my favorite; when I fly an airplane, that’s what I like best; and when I travel for UNICEF, that satisfies me the most.”

Endgame

For all his absorbing outside activities and pastimes, Kaye’s greatest legacy was as a performer. His ability to connect with an audience and bring people into his world was unparalleled. Not coincidentally, his sense of responsibility to the public was equally great. One example of this was his return to Broadway in the 1970 Richard Rogers musical, *Two by Two*. Although he injured himself during the show’s run, he carried on with his performance for ten months, using either crutches or a wheelchair. Although some found it disruptive, it was the kind of dedication that professionals of Kaye’s ilk would admire and understand.

One of the most beloved and admired entertainers of his time, Kaye died in Los Angeles, California on March 3, 1987, with his wife and daughter at his side. His daughter later recalled Harry Belafonte’s thoughts on her dad in *Town & Country*: “Danny accepted no boundaries. That’s

the highest form of creative energy." The John F. Kennedy Center for the Performing Arts put it another way, noting on its Website: "As a youngster, David Daniel Kaminsky wanted to be a doctor. He has become one, using what is considered the best medicine."

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Elizabeth Beach Keller

American Biochemist Elizabeth Beach Keller (1918-1997) is best known for her discoveries regarding the formation of proteins, in particular the "cloverleaf" model of transfer RNA (ribo-nucleic acid). Keller's model illustrates how transfer RNA provides the directions for the genetic information within DNA to form proteins. A help to her fellow scientists, Keller's "cloverleaf" model was still used in textbooks into the twenty-first century.

The future biochemist was born Elizabeth Waterbury Beach on December 28, 1918, in Diongloh, in the Fujian Province of China. Keller's parents were congregational missionaries, and she was their youngest daughter. Returning to the United States as a child, Keller received her formal education there. After studying for several semesters at Oberlin College in Oberlin, Ohio, she received her bachelor of science degree from the University of Chicago in 1940. The following year she married Geoffrey Keller, but the marriage later ended in divorce. Five years after graduation, Keller earned her master's degree from George Washington University in Washington, D.C., and in 1948 she received her doctorate in biochemistry from Cornell University Medical College in New York City. After earning her Ph.D., Keller worked as an assistant professor at the

Medical College from 1946 to 1948. From 1948 to 1949 she served as an Atomic Energy Commission fellow at the College of Medicine at Ohio State University in Columbus.

Took Posts at Educational Institutions

Following her fellowship at Ohio State, Keller devoted much of the next few decades to research and teaching. After teaching at the Huntington Memorial Laboratory of Massachusetts General Hospital from 1948 to 1950, she was a resident fellow at Harvard University from 1950 to 1952 and a research associate at the university from 1952 to 1958. From 1958 to 1960 Keller was both a resident fellow and a special fellow with the United States Public Health Service, and from 1960 to 1962 she served as a research associate at the Massachusetts Institute of Technology (MIT), located near Harvard in Cambridge. At both Harvard University and MIT, the focus of Keller's research was protein synthesis.

Worked with Holley at Cornell

In 1965, Keller was asked by future Nobel Prize-winning biochemist Robert W. Holley to join his biochemical research team at Cornell University in Ithaca, New York. As a member of Holley's team, she participated in a study of the structure of transfer RNA. Transfer RNA are small RNA molecules that contain 75 to 95 nucleotides. Individual cells contain many different transfer RNA molecules. Most of these molecules act as carriers of amino acids and take part in protein synthesis.

Holley, who obtained his Ph.D. in organic chemistry at Cornell University in 1948, began investigating various biochemical puzzle questions while still a student at the university. By 1960 he, together with other researchers, were able to demonstrate that transfer RNAs are involved in the assembly of amino acids into proteins. Holley and his research team devised techniques that could separate the different transfer RNAs from the cell's total molecular mixture. By 1965, he had determined the composition of the transfer RNA that incorporates the amino acid alanine into protein molecules. He did this by digesting the molecule with enzymes, identifying the pieces, then figuring out how they fit together. It was the first time that the sequence of nucleotides in a nucleic acid had been determined.

At Cornell, Keller helped Holley and his team build on previous research into the biochemistry of genetics. She investigated the structure of different nucleic acids and how these various structures affected the formation of proteins. During this period, as part of Holley's research team, she developed her well-known cloverleaf-shaped model of transfer RNA. Keller represented a very complex arrangement using the simplest of materials: paper, Velcro, and pipe cleaners. With these materials, she designed models of 77 subunits of a form of transfer RNA. According to some accounts, Keller enclosed a sketch of her cloverleaf model inside a Christmas card that she sent to Holley.

Keller believed that the cloverleaf-shaped was the best way to reveal how transfer RNA helps control the genetic information within DNA so that it is translated into protein synthesis. The specific function of transfer-RNA is to find

and transport the appropriate amino acids that will be joined together to form proteins. Her model successfully described this, and it quickly became useful to other scientists in determining and illustrating how proteins are made inside of cells. As quoted by the *New York Times*, Cornell University colleague Joseph Calvo commented: "Her work was like taking the engine out of a car to see how it works. If it works outside the car, you know something."

Keller's contributions to Holley's team were an integral part of an enormous, ongoing effort to reveal the secrets of the genetic code. She provided information on which other scientists could build. However, because Keller tended to work behind the scenes, her name is not well known outside of her field. As Calvo remarked, "Anybody in the field would know that [cloverleaf] design today but would not know Betty. . . . [she] figured out a way to make proteins outside the cell so they could be studied."

The cloverleaf model was published by Holley as part of a larger work that detailed the genetic code of DNA. That extensive work would earn Holley the 1968 Nobel Prize in Physiology or Medicine, which he shared with Marshall Warren Nirenberg and Har Gobind Khorana. Taken together, these scientists' research helped explain how the genetic code controls the synthesis of proteins. In awarding the prize, the Swedish Academy of Sciences noted, as quoted on the *Nobel Prize Web site*: "The interpretation of the genetic code and the elucidation of its function are the highlights of the last 20 years' explosive evolution of molecular biology which has led to an understanding of the details of the mechanism of inheritance." In recognition of her contribution to his efforts, Holley shared some of his Nobel Prize money with Keller.

Later Career

Following her work with Holley, Keller focused on cancer-causing genes. After she retired in 1988, she was named emeritus professor of biochemistry and molecular and cell biology at Cornell University. She remained with the institution, conducting research in molecular biology, until shortly before her death at age 79 from acute leukemia on December 20, 1997. Keller was survived by her second husband, Dr. Leonard Spector, who she married in 1984, and by sisters Frances B. Bingham of New Haven, Connecticut, and Sandy Socolar, of New York City.

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John Fitzgerald Kennedy, Jr.

The life and death of American publisher John F. Kennedy, Jr. (1960–1999) mirrored that of his presidential father and others in the influential but tragedy-stricken Kennedy family. The first flickering images involved White House play and the funeral following his father's 1963 assassination. JFK Jr. died in 1999 at age 38 when he lost control of his plane off the coast of Martha's Vineyard, Massachusetts. "Kennedy," Larry McShane wrote in the *Boston Globe*, "grew to manhood in the shadow of a president's legend and the glare of the public eye, remembered always as the young boy who raised his hand in a brave salute to his father's coffin. By all accounts, Camelot's heir bore the burden, and the blessing, with grace."

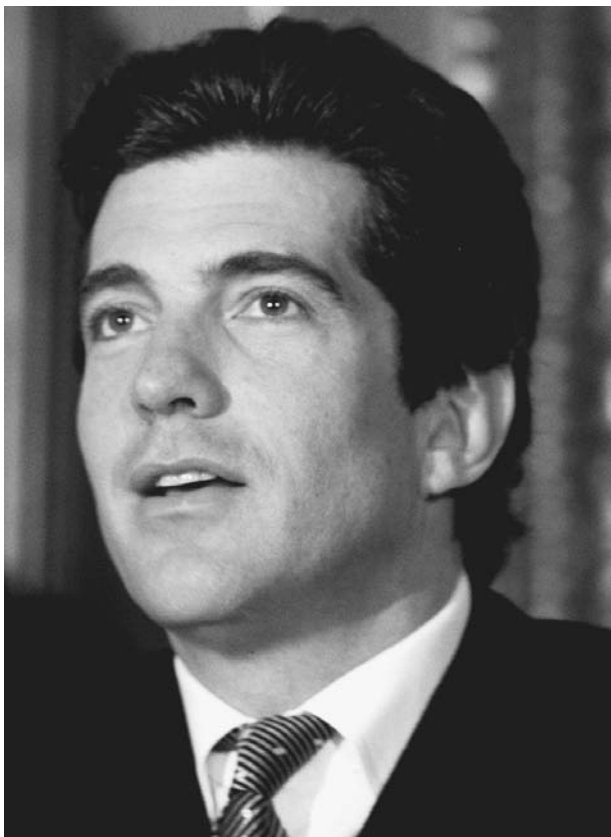
Early Years

Kennedy was born November 25, 1960, just 17 days after John F. Kennedy narrowly defeated Vice President Richard M. Nixon to become the 35th president of the United States. Young Kennedy became the first infant to live in the White House since the Grover Cleveland administration in the late 1800s. He, his older sister Caroline, and their youthful parents portrayed an image to the world often described as "Camelot." McShane wrote: "Americans met him as the playful boy hiding beneath dad's desk at the Oval Office." A reporter called him "John-John," and the nickname stuck. A third child, Patrick, was born in August of 1963, but died within two days.

On November 22, 1963, Kennedy faced the first tragedy of his young life when his father, President John F. Kennedy, was assassinated in Dallas, Texas. Three days later, television footage showed a young man, clad in a blue coat and shorts and on his third birthday, saluting his father's casket during the funeral procession. "The image still conjures strong emotions," Bruce Kennedy, no relation, wrote on the Cable News Network Website, CNN.com. Years later, Kennedy admitted his memory of the moment was foggy. "I think that what happens is that you see an image so many times that you begin to believe you remember the image, but I am not sure I really do," he told CNN talk show host Larry King in 1995.

Family Moved from Washington

Following the assassination, JFK's widow, Jacqueline Bouvier Kennedy, moved the family to New York, to attempt to get her two children out of the Washington political media glare. While Jacqueline Kennedy married Greek shipping magnate Aristotle Onassis, young Kennedy, wrote McShane, "grew into a quintessential New Yorker, likely to pop up shirtless with a Frisbee on the Great Lawn of Central Park, decked out for dinner in a Tribeca restaurant, casually



riding a subway downtown. "I thank my mother for doing that," he once said, according to McShane. "I always took the bus. I always took the subways." Kennedy was raised without the limos and hotel rooms that many pictured him living in.

Kennedy attended St. David's Catholic school in New York, then for third grade was enrolled in the nearly 400-year-old Collegiate School; its Protestant tradition flew in the face of his family's Catholicism. "He was as charming as people remember him," says Geoffrey Worrell, a former classmate of Kennedy's at New York's Collegiate School, according to CNN's Kennedy. "But he was one of the people who could raise hell with malice towards none." Photographers, fascinated with all things Kennedy, stalked the young man outside the school building. The Collegiate School protected all of their students, keeping a special eye to make certain that Kennedy was not harassed. "[It] helped to let John as much as possible lead a normal childhood and have a normal school experience," Worrell told CNN. The Kennedy family, meanwhile, suffered more tragedy. Robert F. Kennedy, brother to the slain president and a 1968 White House aspirant, himself was gunned down by an assassin in Los Angeles after winning the California Democratic presidential primary, which was tantamount to a nomination.

In 1976, Kennedy entered Phillips Academy in Andover, Massachusetts, as an eleventh-grader; held back one year, he graduated in 1979. Bucking his family's tradition, he decided to attend Brown University in Providence, Rhode Island, rather than Harvard. Majoring in history, he

graduated from Brown in 1983. Once he had graduated, Kennedy appeared to be floundering a bit, having no particular direction in life. He tried acting in the theater, traveled a lot, and helped his mother with her urban improvement charity. He drifted, studying at the University of Delhi, working for the New York City business development office, and performing in the drama *Winners*.

"The Hunk Flunks"

When Kennedy entered New York University law school in 1986, many saw the move as a prelude to yet another Kennedy political career. In his mid-twenties at the time, the latest photogenic Kennedy attracted headlines labeling him a sex symbol. "His good looks and personal charisma, along with the Kennedy family aura, combined to make him one of the most eligible bachelors in America," CNN wrote. New York tabloid newspapers took to calling him merely "the Hunk." *People* magazine called him "the sexiest man alive," and newspaper and television gossip linked him romantically with the likes of Madonna, Sarah Jessica Parker, Brooke Shields, and Daryl Hannah. Further satiating the political media's appetite, Kennedy introduced his uncle, Senator Edward M. "Ted" Kennedy of Massachusetts, at the 1988 Democratic National Convention in Atlanta.

Kennedy himself, respectful of his family's legacy, still carved his own identity. "It's hard for me to talk about a legacy or a mystique. It's my family. It's my mother. It's my sister. It's my father; we're a family like any other," he told *Vogue* magazine in 1993, according to CNN's website. "We look out for one another. The fact that there have been difficulties and hardships, or obstacles, makes us closer." He stumbled in his bid for a law career. After graduating from NYU law school in 1989, he worked as a prosecutor for Robert Morgenthau, the district attorney for New York's Manhattan borough. Meanwhile, though, he failed the bar exam twice, prompting the splashy tabloid headline: "The Hunk Flunks." Those close to Kennedy said he went to law school primarily to please his mother. His heart was never really in the endeavor. Kennedy passed the bar exam on the third try. However, he resigned from the Manhattan DA's office in the mid-1990s, having won all six cases he prosecuted.

Launched Publishing Venture, Got Married

Kennedy's mother died on May 19, 1994. John and sister Caroline spent several months after her death settling her estate, estimated at \$200 million. It was a very hard time for both siblings. Meanwhile, intense political pressure to run for office included New York Democrats urging him to run for seats vacated by Rep. Ted Weiss and later, the Senate seat that Daniel Patrick Moynihan would vacate, and which former first lady Hillary Rodham Clinton, also a Democrat, secured in 2000. One private poll, according to the British newspaper the *Guardian*, had JFK Jr. sporting a 65-percent approval rating.

But in 1995, rather than take any political action, Kennedy launched *George* magazine, a personality-themed

political journal named after George Washington, the nation's first president. "Instead of writing about the highest-grossing film, we'll write about the best campaign ad," Kennedy was quoted as having said by the *Boston Globe*. For Kennedy, it meant political involvement without the downside of running for office. Interview subjects included Cuban leader Fidel Castro, former Alabama Governor George Wallace, and even boxer Mike Tyson. "An article he wrote for the magazine criticizing two of his cousins as 'poster boys for bad behavior' made headlines—and reportedly caused some hurt feelings within the Kennedy family," CNN's Kennedy wrote.

On September 21, 1996, Kennedy married his girlfriend, Carolyn Bessette, a publicist for upscale clothier and fragrance maker Calvin Klein Incorporated. Their wedding was highly secretive, taking place on Cumberland Island off the coast of Georgia. Ironically, given her romance with Kennedy and her own profession, Bessette was media shy. Bessette grew up in wealthy Greenwich, Connecticut, 45 miles northeast of New York, as a surgeon's stepdaughter. "But not even that could prepare her for life with White House invitations and family weekends in Hyannis Port, Mass.," McShane wrote. The media called her "Camelot's New Queen," and photographers and writers chased her, comparing her with Jacqueline Kennedy Onassis.

Paparazzi and television cameras shot the pair, even in public spats in New York's Central Park, one of which involved Kennedy pulling the ring off her finger. "The glamorous lifestyle, while heady, came with some baggage," McShane wrote. Still, the marriage carried on. "She was totally crazy about John," said fashion stylist Joe McKenna, according to *People Weekly*. "That fact that she was not a public person and made herself public for John says a lot about how she felt about him." In the same *People Weekly* article, former Calvin Klein co-worker Lynn Tesoro said of Kennedy's wife: "I saw her the Wednesday before [she died], and I thought she never looked better or sounded more in love."

Plane Vanished, Grief Followed

On Friday, July 16, 1999, Kennedy flew Carolyn, then 33, and her sister, 34-year-old Lauren Bessette, from Essex County airport in Fairfield, New Jersey, to Cape Cod for a family wedding at the Kennedy compound in Hyannisport. They never made it. Kennedy's plane, a single-engine, six-seat Piper Saratoga II HP, got lost off the coast of Martha's Vineyard. "It has come to the point when Kennedy tragedy now seems to overshadow Kennedy triumph, when the passage of time is marked not by political conquests, but by soulful gatherings to grieve the loss of another young son," Brian McGrory wrote in the *Boston Globe*. While the Kennedys and their friends are no strangers to tragedies, this one hit hard. "It makes your heart sick just to talk about it," Kennedy confidant Paul Kirk told McGrory.

Kennedy tragedies extend beyond two assassinations. They include two family members dying in plane crashes and Ted barely surviving another; Robert Kennedy's son, David, died of a drug overdose in 1984; Joseph P. Kennedy II, who served in Congress, was in a car crash that left a

woman paralyzed for life; and another Kennedy, Michael, died on a New Year's Eve when he skied into a tree. John Kennedy Jr.'s death eerily came on the 30th anniversary, and on the same July weekend, as the date that Ted Kennedy drove his car off a bridge on Chappaquiddick Island, near Martha's Vineyard. A passenger, 28-year-old Mary Jo Kopechne, died and Kennedy drew widespread criticism for not having helped her. The controversy essentially derailed Ted Kennedy's own White House ambitions.

One year after Kennedy's death, the National Transportation Safety Board issued a 400-page report on the JFK Jr. accident, citing "spatial disorientation" as having triggered the spiral into the water that killed all three occupants of the plane. Darkness and haze confused him, the NTSB summarized. After a year of speculation about Kennedy recklessness—he had gotten his pilot's license but a year earlier—the report appeared to vindicate him. "One impression that I get after looking at the complete file is that Kennedy was a very serious pilot," Peter Katz told *People Weekly*. Katz, the publisher of *NTSB Reporter and Aviation Monthly*, was one of the few people to see the entire document, according to *People Weekly*. Meanwhile, *George* magazine, having lost its charismatic founder and amid an advertising downturn, folded in early 2001.

JFK Jr.'s Legacy

Kennedy, one of the more visible members of his family, accepted his status but set out to do things his own way. He connected with people through celebrity and tragedy, "John follows the family tradition that the man should live this intrepid life," Laurence Leamer, who has written separate books about the Kennedy men and women, told McGrory. "He should have been a coupon clipper, a wealthy guy going to his clubs. But he wouldn't live that kind of life." What the young Kennedy could have done with his life will never be known, but it is certain that he lived a full life until his untimely death.

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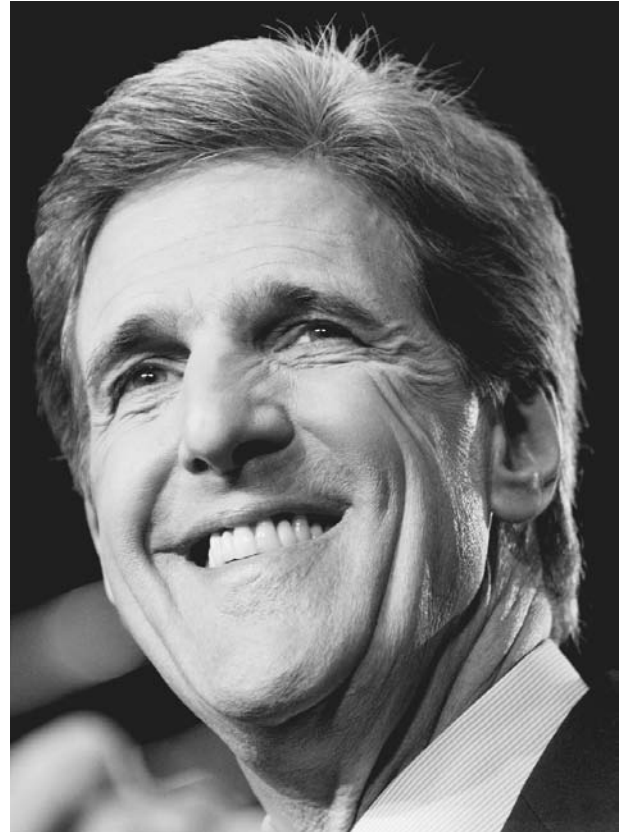
John Kerry

On November 2, 2004, John Kerry (born 1943) lost a close, hard-fought United States presidential election to incumbent president George W. Bush. Political commentators in the following days offered the usual range of opinions in dissecting his defeat, but one theme emerged frequently—as indeed it had over the course of the campaign: Kerry, unlike successful Democratic candidate Bill Clinton in the 1990s, had a difficult time connecting emotionally with ordinary Americans, in part because of his reserved persona, and in part because his political background was fraught with contrasts and contradictions.

Although he harbored strong political ambitions from a very early age, Kerry possessed the personal reserve characteristic of his upper-crust Boston background, and was also hampered by a dislike of the spotlight. His political career was marked by single-minded, idealistic pursuit of causes that mattered to him, but he inherited from his father a diplomat's mind that often caused him to come down squarely on both sides of an issue. While he was a child of privilege, he volunteered for service in the Vietnam War, a conflict many young people of his generation, including his 2004 opponent, sat out, but spent much of his later political life renouncing that same war. Indeed, his tendency to "flip-flop" on a number of issues provided Bush with significant election-year fodder.

Contrasts and contradictions were part of Kerry's background even before he was born in Denver, Colorado on December 11, 1943. The name Kerry might be thought to signify generations of Irish ancestry, but in fact his paternal grandfather, a Czech Jew named Kohn, picked it out of an atlas. Kerry's father Richard was a lawyer and a U.S. Foreign Service officer with a strong internationalist outlook that shaped his son's thinking. His mother, Rosemary, was a Boston blue-blood, a member of a family that traced its ancestry back to the first governor of Massachusetts, John Winthrop. Kerry himself was raised in and adhered to a faith that matched neither of these aspects of his background: he was a Roman Catholic.

Kerry's upbringing was intellectually rigorous, emotionally distant, highly varied, and somewhat rootless. Owning to his father's profession, the family traveled often. Though a gifted student, he did not form friendships easily, and this problem was made worse by the fact that he attended seven different schools by the time he was thirteen years old. Kerry's knowledge of European languages came from stint in a boarding school in Switzerland while his



father was stationed in Berlin beginning in 1954. While he was there, at age 12, he suffered a bout with scarlet fever and was quarantined. Although his father did not come to visit, the two conversed enthusiastically about events of the day, and Richard Kerry inspired in his son a lifelong interest in things political.

Attended Posh Prep School

During his high-school years Kerry attended the elite St. Paul's preparatory school in Concord, New Hampshire. While his experiences there equipped him for future academic challenges, he also developed a permanent inclination toward prep-school styles in clothing. He also reportedly felt ill at ease among the sons of power brokers who were his classmates. "He wanted to be liked," fellow St. Paul student John Rousmaniere told a *Newsweek* contributor. "But he was too eager to please. John was a little clumsy in the way he approached people, a little too aggressive in trying to make friends. That's why people thought he was calculating."

An early hint of Kerry's ambitions came when he began turning in school papers signed with his initials, J.F.K.; he idolized President John F. Kennedy. In 1962 Kerry enrolled at Yale University. At this ivy league institution he immersed himself in the school's ancient traditions, honing his debating skills as a member of the Yale Political Union and joining Yale's notorious Skull and Bones secret society. (Another member was George W. Bush, who entered Yale two years behind Kerry). Kerry graduated from Yale in 1966

and gave a speech at his commencement in which he attacked U.S. involvement in the Vietnam War.

Despite his professed opposition to the war, as well as in the face of his father's opposition, Kerry enlisted in the U.S. Navy after graduation and was sent to Vietnam. His position moderated under enemy fire and Kerry temporarily became a supporter of the war effort. He was appointed captain of a Navy gunboat—a "Swift Boat"—patrolling Vietnam's Mekong Delta, and a daredevil streak that had already shown itself when he was in college served Kerry well in combat. Awarded a Silver Star, a Bronze Star, and three Purple Hearts during his term of service in Vietnam, Kerry also suffered long-term injuries from wounds in an arm and a leg.

Threw Medals on Capitol Steps

The next episode of Kerry's life proved more controversial. After returning to the United States early in 1969, Kerry grew increasingly disturbed by accounts of U.S. atrocities allegedly committed during the war. Some of these, such as the My Lai massacre, were well publicized in media accounts, but Kerry heard more allegations during a 1971 meeting of antiwar Vietnam veterans held in a Detroit motel. His opposition to the war hardened, and he emerged as a leader of the Vietnam Veterans against the War group. During testimony before the U.S. Senate Foreign Relations Committee later that year, Kerry asked a rhetorical question that would often be quoted in the years to come: "How do you ask a man to be the last man to die for a mistake?" He also alleged, as quoted in *U.S. News & World Report*, that U.S. troops had "cut off limbs . . . [and] razed villages in a fashion reminiscent of Genghis Khan," and he threw his war medals on the steps of the U.S. Capitol building.

The publicity that flowed from these appearances propelled Kerry toward an abortive entry into politics. Running in a conservative Boston district, he was defeated in runs for the U.S. House of Representatives in 1970 and 1972. Kerry then dropped out of politics for a time. Instead, he earned a law degree from Boston College in 1976 and then served until 1979 in a position renowned in Northeastern politics as a stepping-stone to elective office: the job of assistant district attorney. Flirting occasionally with races for office, Kerry operated a private law practice from 1979 to 1984.

In 1984, after Democratic Massachusetts Senator Paul Tsongas retired due to ill health, Kerry was elected to the U.S. Senate with 55 percent of the vote. Rather than practicing the pork-barrel politics that most newly elected officeholders cultivate in order to grease their paths to re-election, Kerry plunged into complex foreign-policy issues such as the investigations that erupted in the wake of the Iran-Contra scandal that surfaced during the administration of Republican President Ronald Reagan. In 1991 he revisited his Vietnam experience as chairman of a senate select committee on Prisoner of War (POW) and Missing in Action (MIA) affairs that was assigned to investigate reports that American prisoners of war were still being held in Vietnam. Kerry worked with senators on both sides of the political aisle, including Republican John McCain, to produce the committee's final report, which laid the POW issue mostly

to rest and soon paved the way for the normalization of U.S.-Vietnamese relations.

Because few Senate bills bore Kerry's name as sponsor, he was sometimes attacked as out-of-touch with his Massachusetts constituents. Nonetheless, he beat back a strong challenge from Massachusetts governor William Weld in the 1996 election, deflecting Weld's debate attack on Kerry's anti-death penalty stance with the response, as quoted in *Time*, that "I know something about killing. I don't like killing. That's just a personal belief I have." Although Kerry became involved in several key Congressional environmental initiatives during his third Senate term, including the 2001 Kerry Amendment banning oil and gas drilling on federally protected land, the charge of ineffectiveness continued to bedevil him during the 2004 campaign.

The rigors of political life led to the breakup of Kerry's first marriage, to Julia Thorne, in 1988. His second marriage to Mozambican-born ketchup heiress Teresa Heinz in 1995 produced a blended family that was unusual at the top levels of government. In this case two of Heinz's three children joined Kerry's daughters, Alexandra and Vanessa, on the 2004 campaign trail. "I've heard tales about a presidential campaign driving families apart, but it's brought ours closer together," Alexandra Kerry told *People*.

Voted to Authorize Iraq War

Kerry faced his toughest decision in the U.S. Senate in the months preceding the country's invasion of Iraq in 2002. In the summer of that year, he voted to authorize President Bush to take military action in Iraq. A year later, while under attack from antiwar Democratic candidate Howard Dean, he voted against an \$87 billion supplemental war appropriation, the lack of which would have handicapped U.S. troops overseas. He then attempted to explain his shifting stance by pointing to a vote on an amendment and claiming that he had "actually did vote for the \$87 million before I voted against it." That statement became a stock element of Republican advertising in 2004.

Prevailing over the pugnacious Dean and a field of other candidates that included black activist Al Sharpton and telegenic North Carolina senator John Edwards in the 2004 Democratic primaries, Kerry won the nomination to oppose President Bush in the November election. Eventually selecting Edwards as his running mate, Kerry was bedeviled by attack advertisements mounted by the Swift Boat Veterans group, especially one that focused in his 1971 antiwar testimony. Kerry rarely answered those ads directly, relying on campaign staffers' advice that voters would reject the attacks. Instead he hammered President Bush on his conduct of the war in Iraq and on what he viewed as the anemic performance of the U.S. economy.

The lead changed hands several times in the closely fought race, with Kerry's forsenic skills erasing a Bush edge at one point after the first debate between the two candidates. A sharply divided country finally elected President Bush to a second term on November 2 by a three percent margin in the popular vote and a slim 286-251 electoral-vote edge. The race came down to a margin of just over

100,000 votes in Ohio, where the outcome was not clear until the morning of November 3. Kerry's concession speech quickly followed when he became convinced that pending Ohio vote challenges could not erase that margin.

While Kerry remained in the front ranks of outspoken Democrats in the aftermath of the election, following the successful Iraqi elections, Bush's aggressive stance in support of world peace, and the election of former rival Howard Dean to the position as head of the Democratic National Committee made the likelihood of a Kerry comeback less talked about. While rumors still surfaced that he was considering a second run in 2008, one Kerry adviser commented to a *Newsweek* contributor: "if he wants to come back, he'll have to come back as a different candidate, not the stiff who plays it safe and takes four sides of every issue." Still, in the chimerical world of politics, the uniquely American odyssey of John Kerry has not yet reached its end.

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Mwai Kibaki

Kenyan President Mwai Kibaki (born 1931) ushered in an era of change upon his election, pledging to restore his country's economy and wipe out government corruption. Kibaki succeeded President Daniel arap Moi, under whom Kibaki served as vice-president. Moi took office in 1978 and remained in office for 24 years. Kibaki launched his campaign for the presidency in 1992, when the Kenyan constitution first allowed opposition parties to participate in the country's government. After two unsuccessful bids, Kenyans overwhelmingly elected him to the post in 2002.

Kibaki was born into a family of eight children on November 15, 1931, in Gatuyaini Village, Othaya division, Nyeri in Kenya's Central Province. He was the youngest son of Kibaki Githinji and Teresia Wanjiku. He and his family, members of the Kikuyu tribe, lived in a mud hut and supported themselves by herding cattle. Kibaki received his primary education at Gatuyaini village school and Karima mission school. In 1944, he progressed to Mathari School, now Nyeri High School, a boys' boarding school where he slept on a bed made from a wooden board and hay. There, he learned carpentry and masonry so that he and his fellow students could repair furniture and build materials for the school. He also learned to grow his own food. He continued his education at Man'gu High School, from which he graduated in 1950. During school holidays,



Kibaki worked on buses operated by the Othaya African Bus Union.

Began Political Career

Kibaki's academic performance at Man'gu High School earned him a scholarship to Makerere University College in Uganda, one of the top schools in Africa, although for a time he considered becoming a soldier. At Makerere, he served as chair of the Kenya Students Association and vice-chair of the Makerere Students' Guild. He graduated with honors in 1955 with bachelor's degrees in economics, history, and political science. Following graduation, he worked briefly as an assistant sales manager in the Uganda division of Shell Company of East Africa until he received a scholarship allowing him to study at the British school of his choice. He enrolled in the London School of Economics, graduating with distinction with a degree in public finance.

Kibaki returned to Makerere in 1958 as an assistant lecturer in the economics department. At the time, many Kenyans were fighting for independence from British rule. One of Kibaki's brothers had died in a guerilla uprising, known as the Mau Mau emergency, which was part of that struggle. Kibaki returned to Kenya in 1960 to lend his own efforts to the fight for independence, taking the secret oath of the Mau Mau guerillas, though not fighting like his brother. He helped found the Kenya African National Union (KANU) political party, which began ruling the country when it achieved independence in 1963. "Some friends and I visited the African Corner Bar along Race Course Road for

a drink," Kibaki recalled in a 2002 issue of the *Christian Science Monitor*. "During our conversation . . . one of us suggested that we draw a constitution for the future. So, we borrowed stationery from the counter and started drafting. . . . The exercise eventually led to the birth of KANU." Kibaki married Lucy Muthoni, the daughter of a pastor, in 1942. The couple have four children: Judy Wanjiku, Jimmy Kibaki, David Kagai, and Tony Githinji.

Kenya was granted independence from Great Britain in 1963 and joined the British Commonwealth the following year. KANU leader Jomo Kenyatta became the country's first president, remaining in that post until his death in 1968. Kibaki became a powerful member of the KANU party, which from 1969 until 1992 was the only political party allowed in Kenya. By the 1980s, opposition to the government was considered a capital offense. Kibaki served as KANU's national executive officer from 1960 until 1962, when he was elected to Kenya's first legislative assembly. President Kenyatta appointed him assistant minister of economics, planning, and development in 1964, and two years later Kibaki was appointed minister for commerce and industry. In 1969, Kibaki was named minister of finance and he continued in that position under President Moi, who assumed the presidency following Kenyatta's death in 1978 and remained in the post for 24 years. Moi was one of Africa's longest-standing leaders, surpassed only by Gnassingbe Eyadema in Togo, Omar Bongo in Gabon, and Colonel Muammar el-Quaddafi in Libya, all of whom assumed power in the late 1960s. Moi named Kibaki his vice-president, a position he held for ten years until he was reassigned to the Ministry of Health. Kibaki continued to serve as a member of Parliament as well during this time.

Founded Opposition Party

Kibaki left the KANU party in 1991 when it was declared that multiparty elections would be held the following year. By this time, Kenya had fallen into serious economic decline. The government had also become notoriously corrupt, with officials and bureaucrats alike routinely accepting bribes. The World Bank and the International Monetary Fund suspended most of their loans to the country, alleging that President Moi had misallocated the money. "Mr. Moi's Kenya has become a land of stark contrasts: dire poverty and fabulous, mostly stolen, wealth; natural beauty and collapsing infrastructure. AIDS ravages the people, and the country's infant mortality rate is one of the highest in the world. Known for its luxury safaris in remote unspoiled regions, it is also a place where the bulk of the population gets by on less than a dollar a day," observed Marc Lacey in the *New York Times*. It was thought by many that changes needed to be made in the political infrastructure.

Kibaki founded the opposition Democratic Party on December 25, 1991 and, as the party's leader, began campaigning for the presidency. He placed third in the 1992 election and ran again in 1997, placing second among 15 candidates. Prior to the 2002 election, he organized a coalition of opposition parties, the National Rainbow Coalition, and pledged to improve the country's economy, wipe out corruption, and provide free primary education for all chil-

dren. He gained widespread sympathy after suffering serious injuries in an automobile accident prior to the election, which required him to campaign in a wheelchair. "We don't want to be ruled anymore by those who dictate, declare orders, and issue instructions," he stated during the campaign, as quoted in a 2003 issue of *New York Times Upfront*. "We want to be ruled by the law."

Kibaki soundly defeated his Moi-backed opponent, Uhuru Kenyatta, the son of the first president, in the December 2002 election. "I can assure you, I will rise to the occasion," he remarked upon his victory, as quoted by Danna Harmon of the *Christian Science Monitor*. Kibaki was sworn into office on December 29 amid a jubilant celebration. "I am inheriting a country which has been badly ravaged by years of misrule and ineptitude," he stated at his swearing-in, as quoted by Andrew England of the Associated Press. With Moi looking on, Kibaki reiterated his pledge to end government corruption. "The era of anything goes is now gone forever," he was quoted by Marc Lacey of the *New York Times* as having said. "Government will no longer be run on the whims of individuals."

Spearheaded Reforms

Following his election, Kibaki began to implement a broad array of reforms. He followed through on his promise to provide free primary education to all children, and cracked down on corruption in the nation's courts. He launched an investigation of the country's banking system as well, resulting in the resignation of the chief of the central bank and the country's top tax collector. In addition, he ordered an inquiry into a complex bank scandal known as the Goldenberg affair, in which the central bank paid out money for nonexistent export credits. He replaced the chief executive of the state-operated Kenya Power and Lighting Company, which had consistently lost money despite holding a monopoly and failed to keep the lights on in much of the country, and sought a law requiring all politicians, including himself, to track campaign spending and declare their earnings.

Unlike Moi, whose portrait appeared on Kenyan treasury notes and above cash registers, Kibaki vowed to place the nation's well-being over his own profile. "What is important is that we should have a stable currency, not whose picture is there," he remarked, as quoted in the *New York Times*. "A president should prove himself by things he's going to do that change the life of ordinary Kenyans, not by naming every street and every corner." Some observers pointed out, however, that even though reform seemed imminent, Kibaki could not distance himself completely from the corruption of his predecessors, under whom he had served for many years. "Even if its leaders are the same politicians who once plundered the state, Kenya is considered to be changing," remarked reporter James Astill in the London *Guardian*.

After his first 100 days in office, with the economy still flagging and corruption curtailed but not wiped out, Kibaki faced critics who challenged his resolve. "We have made promises and are in the process of keeping them," he said in a taped speech reprinted in the *New York Times*. "Where

there are delays, these are sincere. We are not a government that makes promises it does not intend to keep." He insisted that his administration had restored the trust of the citizens. "The most important transformation in Kenya over the last one hundred days has been in the minds of the Kenyan people," he continued. "We have seen a renewal of their confidence in the future." Kibaki has stated that he will step down when his five-year term expires. He plans to retire to his farm and pursue his avid interest in golf.

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Krzysztof Kieslowski

Polish film director Krzysztof Kieslowski (1941–1996) is considered one of his country's most important filmmakers. He began his career in the 1960s making politically subversive documentaries under Poland's Communist regime. He began directing feature films in the 1970s and first gained international recognition with his 1979 film *Camera Buff*.

Kieslowski earned even greater renown in the 1980s for *A Short Film about Love* and *A Short Film about Killing*, both adapted from his ten-hour Polish television series *The Decalogue*. His subsequent releases, *Blue*, *White*, and *Red*, comprising the early-1990s "Three Colors" trilogy, stand as his most highly acclaimed works. Kieslowski shocked the film world when he announced his retirement following the release of *Red*. He had little time to enjoy his newfound leisure, however; he died following heart bypass surgery, on March 13, 1996.

Kieslowski was born on June 27, 1941, in Warsaw, Poland. His father was a civil engineer and his mother was an office clerk. Kieslowski's father suffered from tuberculosis, requiring him to stay in various sanatoria and the family moved frequently to be near him. "I went to so many schools that I often get them mixed up, and don't remember even where I went," Kieslowski recalled in *Kieslowski on*

Kieslowski. "I would change schools twice or even three times a year." At risk of contracting tuberculosis himself, Kieslowski also spent time in various sanatoria and, while home and resting, read a great deal, from classic works by Albert Camus and Fyodor Dostoevsky to *Tom Sawyer* and cowboy tales. "Those books formed us—at least, they did me," he stated in *Kieslowski on Kieslowski*. "They taught me something, made me sensitive to something. The books I read, particularly as a child or a boy, made me what I am."

Entered Film School

As a teenager, Kieslowski's parents could not afford to send him to boarding school and he expressed little interest in furthering his education, so his father sent him to firefighter's training college. As his father suspected, Kieslowski quickly grew to dislike the regimented environment. "They didn't beat me at firemen's training college; I just realized that I can't do things which are subject to rules, a trumpet, whistles a set time for breakfast and so on," he recalled in *Kieslowski on Kieslowski*. "I want to eat breakfast when I feel like breakfast or when I'm hungry." He arrived home ready to pursue an education, and enrolled in the College for Theater Technicians in Warsaw. There, he was introduced to various aspects of arts and culture. "They advised us to read books, go to the theater or the cinema, even though it wasn't such a fashionable thing to do then, at least not in my world, my environment," he recounted in *Kieslowski on Kieslowski*. "Then once I saw that such a world existed, I realized that I could live like that, too." Kieslowski's father died while his son was in school.

Kieslowski's schooling steered him toward a career as a theater director, and he decided to learn the craft of directing at the prestigious Łódź Film School in Poland. Łódź required a rigorous, two-week entrance exam, however, which Kieslowski failed twice. He worked for a time as a clerk in the Department of Culture and as a dresser at a theater. To avoid compulsory army service, he attended teacher's training college for one year, where he studied drawing, under the pretense of preparing to teach art. Later, he starved himself in order to fail the military conscription board's physical, although he ultimately avoided required military service by convincing the board that he was mentally ill.

Although his interest in the theater had begun to wane, Kieslowski attempted the Łódź entrance exam a third time in 1964 and passed. "I was happy when I got into film school," he recalled in *Kieslowski on Kieslowski*. "I'd simply satisfied my ambition to show them that I could get in—nothing else—although I do believe they shouldn't have accepted me. I was a complete idiot. I can't understand why they took me. Probably because I'd tried three times." While at school he grew to admire the film directors Ken Loach, Orson Welles, Federico Fellini, and some of the works of Ingmar Bergman, although he often cited authors as his greatest influences. "They always ask me, in interviews, which directors have influenced me the most. I don't know the answer to that," the director wrote in *Kieslowski on Kieslowski*. "When the newspapers ask, I always say, Shakespeare, Dostoevsky, Kafka." While in school,

Kieslowski directed *The Office*, a documentary satirizing bureaucracy through the workings of a state-owned insurance office. His 1967 short *Concert of Requests*, is a fictional tale. In 1968, he directed a 32-minute documentary for Polish television titled *The Photograph*.

After graduating from Łódź in 1969, Kieslowski attempted to create a studio with a group of fellow students. While this project was not realized until the 1980s, by a different group of filmmakers, Kieslowski and several colleagues, including Krzysztof Zanussi, Edek Zebrowski, Agnieszka Holland, and Andrzej Wajda, developed a collective they eventually called the Cinema of Moral Anxiety. "That name was invented by Janusz Kijowski, who was one of our colleagues," Kieslowski recalled. "I think he meant that we were anxious about the moral situation of people in Poland. It's difficult for me to say what he had in mind. I always hated the name, but it works."

Focused on Documentaries

Kieslowski focused exclusively on documentary filmmaking at the start of his career. Documentaries played an important role in Polish film at the time, as they could serve as a vehicle for subtle criticism of the country's Communist regime, which took power during World War II. Artistically crafted, the messages in such films often escaped government censors. The documentaries were often intended as lead-ins to feature films, but Polish audiences paid as much, if not more, attention to the documentaries as the top-billed dramas that followed. Kieslowski's early work in this genre includes *From the City of Łódź, I Was a Soldier, Factory, Before the Rally*, and *Refrain*. In 1972 he directed two industrial films for the Lubin Copper Mine, and he also released one of his best-known documentaries, *Workers '71: Nothing about Us without Us*, which focused on a 1970 labor strike that helped cause the downfall of a Communist United Workers' Party official. The documentaries *Bricklayer*, *X-Ray*, and *First Love* followed, along with a television drama, *Pedestrian Subway*, and *Curriculum vitae*, the last a "dramatic documentary" centering on a Communist party member's potential expulsion which some regarded as government propaganda.

Kieslowski's first feature film, *Personnel*, debuted on Polish television in 1975. The film tells the tale of a young costumer in a state-run theater company who must choose between his job or defending a friend who has been unfairly fired. Following the documentaries *Hospital* and *Slate*, the filmmaker made his cinematic feature debut in 1976 with *The Scar*, a survey of postwar Poland centering on several officials at an industrial plant. Three more documentaries—*From a Night Porter's Point of View*, *I Don't Know*, and *Seven Women of Different Ages*—followed over the next two years, along with the television drama *The Calm*.

Earned International Recognition

Kieslowski first gained the attention of the international film community in 1979 with the release of his feature drama *Camera Buff*. The satirical work, which earned Kieslowski the grand prize at the Moscow Film Festival, centers on a factory worker who jeopardizes his marriage

and his job due to his obsession with his new eight-millimeter film camera. Kieslowski released the documentaries *Station* and *Talking Heads* in 1980. That same year the democratic free trade union movement Solidarity succeeded in winning political reforms in Poland, including greater tolerance for dissent. In this more tolerant environment, Kieslowski directed the feature films *Blind Chance* and *Short Working Day*, both of which openly criticized Poland's Communist regime. The Communists declared martial law throughout the country in 1981, however, and film stock and equipment became difficult to access. Although martial law was suspended a year later, Poland was thrown into financial crisis, and Kieslowski still could not obtain the resources he needed. Aside from his 1984 film *No End*, a drama chronicling the political events in Poland at the time, he produced little work in the mid-1980s.

In 1988 Kieslowski began work on his ten-part television miniseries *The Decalogue*. Using the vehicle of a group of tenants in a Warsaw housing project, each installment in the series illustrated one of the Ten Commandments. Kieslowski turned two episodes of the critically lauded series into the feature films *A Short Film about Love* and *A Short Film about Killing*. These releases raised Kieslowski's stature in the international film community, and he earned both a jury prize at the 1988 Cannes International Film Festival and an Academy Award for Best Foreign-language Film, both for *A Short Film about Killing*.

Released "Three Colors" Trilogy

With the fall of the Berlin Wall in 1989, democracy was reestablished in Poland. The country remained in financial turmoil, however, and Kieslowski relocated to France. There, he topped his earlier international success with the 1991 film *The Double Life of Veronique*, the story of a woman leading two different, interwoven lives. In 1993, Kieslowski released *Blue*, the first of the films in his "Three Colors" trilogy. The series serves as a meditation on the French motto of equality, liberty, and fraternity, and each film—*Blue*, *White*, and *Red*—represents a color of the French flag. Kieslowski produced the trilogy at his trademark frenetic pace, often shooting one film during the day and editing another at night. The films were widely celebrated, earning Kieslowski an Academy Award Best Director nomination for *Red*, as well as the Best Foreign Film title from the New York Film Critics Circle, also for *Red*, a Golden Lion from the Venice International Film Festival for *Blue*, and a Silver Bear for Best Director at the Berlin International Film Festival for *White*.

Kieslowski opted to slow down after he finished *Red*, and he announced his retirement soon after the film's release. "When you're an active filmmaker you have to have plans, you have to pretend to have plans, you look for money, you answer questions," he told the *Washington Post* in 1994, following the announcement. "When you're a retired director you don't have to do any of this." Kieslowski had little time to enjoy his newly relaxed life, however. He died on March 13, 1996, in Warsaw following heart bypass surgery, and was survived by his wife, Maria, and his daughter, Marta.

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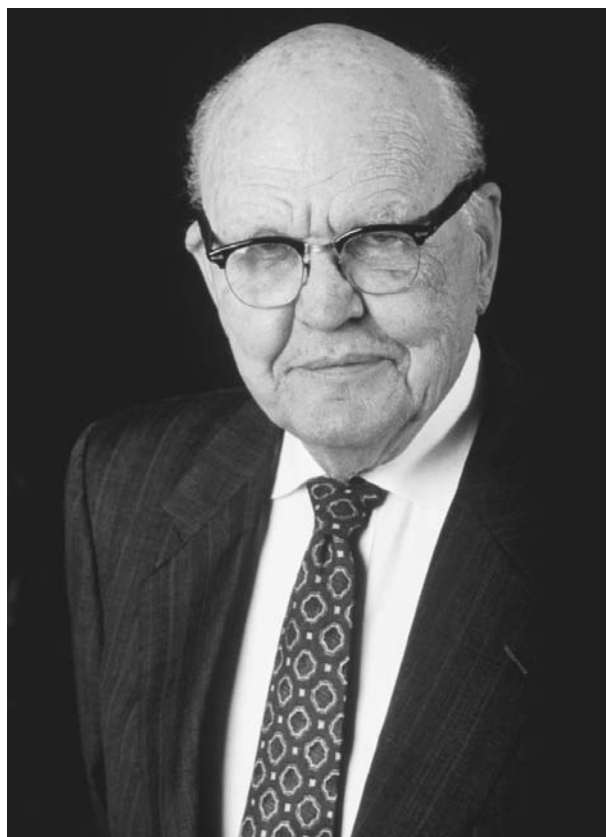
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Jack S. Kilby

American engineer Jack S. Kilby (born 1923) invented the integrated circuit, also known as the microchip, in 1958. His invention is the basis for a wide spectrum of personal electronic devices, including personal computers, calculators, cell phones, digital watches, video games, and DVDs. The microchip is also used in large-scale, high-tech designs, from medical diagnostic equipment to space exploration systems. Kilby's invention changed the face of modern electronics and his efforts have been recognized with numerous awards, including the 2000 Nobel Prize in Physics.

Kilby was born on November 8, 1923, in Jefferson City, Missouri, and he grew up in the small Kansas town of Grand Bend. Kilby's father ran a local power company there that served rural customers throughout western Kansas. When Kilby was in high school, an ice storm knocked down power lines in much of the area, and several amateur radio operators helped Kilby's father communicate with customers who lost their telephone service. This episode triggered Kilby's interest in electronics, and in 1941, after graduating from high school, he traveled to Boston, Massachusetts to take the entrance exam at the Massachusetts Institute of Technology (MIT). Kilby scored three points shy of the passing grade of 500, and enrolled instead in the University of Illinois. "They were interested in how well students were prepared for their very strenuous course. It was pretty clear I was not," Kilby recalled in 2001, in an interview with the *Washington Times*. "I don't know that it's any reflection on MIT or on me. It just reflected the state of affairs in 1941 with me."

Kilby had been at the University of Illinois only four months when the United States entered World War II. He enlisted in the Army, where he served in the Signal Corps and the Office of Strategic Services, a forerunner of the Central Intelligence Agency, in India, Burma, and China. Kilby returned to the University of Illinois at the end of the war and completed his studies in electrical engineering in 1947. Interestingly, his course work did not include the



study of solid-state electronics, the field in which he would make his name, although he did study vacuum tube technology, which was soon to become obsolete, largely due to Kilby's pending invention. He studied engineering physics as well.

Explored New Technology

Upon graduation, Kilby took a job with Centralab, a Milwaukee, Wisconsin-based division of the Globe-Union Corporation. The company manufactured parts for hearing-aid, radio, and television circuits, and Kilby worked on technologically advancing these components. While working at Centralab he attended evening courses at the University of Wisconsin, earning his master's degree in electrical engineering in 1950. As Kilby's career began, the field of electronics was rapidly changing. Many electronic devices at the time, including televisions, radios, telephones, and computers, relied on vacuum-tube technology. The tubes, which resembled large light bulbs and operated in the same manner, with current passing through a filament, were expensive, bulky, and broke easily. "By the end of World War II, it was obvious that the cost, bulk and reliability of vacuum tubes would limit commercial and military electronic systems," Kilby observed in his Nobel lecture published in *Nobel Lectures: Physics, 1996-2000*. In 1948, scientists at Bell Laboratories invented a transistor made out of semiconductor material-elements such as silicon or germanium that conduct electricity at a rate midway between faster elements like silver or copper and insulators, which do not conduct electricity at all. The transistor was significantly

smaller than the vacuum tube, as well as faster, more reliable, and more energy efficient.

Kilby had a chance to experiment with this and other developing technologies at Centralab, obtaining approximately one dozen patents during his tenure there. "Centralab was a fortunate choice for me, because they worked with hybrid circuits, an early form of miniaturization," Kilby recalled in his Nobel lecture. He began studying transistor technology at home and in 1951, Centralab sent him to a transistor symposium held by Bell Labs, which had begun licensing its technology. Kilby became the leader of a three-person team charged with incorporating transistors into Centralab products. While Centralab focused on the transistor's application to small devices, Kilby remained aware of the technology's broader possibilities. "It was clear . . . that major expenditures would soon be required, especially for the military market that was becoming a major opportunity," Kilby recalled in his Nobel lecture.

Invented Microchip

Kilby began looking for a new position where he could explore the developing technology more fully. In 1958, after turning down offers from IBM and Motorola, he accepted a position with Texas Instruments in Dallas, Texas, where he would be permitted to work on miniaturization full-time. He arrived at Texas Instruments just before a company-mandated two-week vacation for which he was not eligible. "When I started at TI in May of 1958, I had no vacation coming that year. So I worked through the period when about 90 percent of the workforce took what we called 'mass vacation,'" he recalled. "I was left with my thoughts and imagination." On July 24, 1958, Kilby described in his lab notebook what came to be known as the "Monolithic Idea." "It stated that circuit elements such as resistors, capacitors, distributed capacitors and transistors—if all made of the same material—could be included in a single chip," he explained in his lecture. Kilby's supervisor asked him to devise a prototype illustrating his idea and on September 12, 1958, Kilby successfully demonstrated his 7/16-inch by 1/16-inch silicon microchip, also known as an integrated circuit, to a group of company officials. Kilby later observed that being at an early stage in his career may have spurred his forward-thinking approach. "I was the ignorant freshman in the field," he told a contributor to the *Washington Post*. "I didn't know what everybody else considered impossible, so I didn't rule anything out."

Texas Instruments' application for a patent on Kilby's technology hit a snag when the Fairchild Semiconductor Corporation filed a patent application for a similar device, developed by Robert Noyce, during the same time frame. The U.S. Court of Customs and Patent appeals settled the dispute in 1969, declaring that Texas Instruments would be paid for the design of the integrated circuit and Fairchild would be paid for the manufacturing process and interconnection techniques. Noyce went on to found the Intel Corporation and he and Kilby are largely regarded as co-inventors of the microchip. Kilby has always remained congenial toward his colleague, who died in 1990. "While Robert and I followed our own paths, we worked hard

together to achieve commercial acceptance for integrated circuits," he wrote in an autobiography posted on the *Nobel Prize Web site*. "If he were still living, I have no doubt we would have shared this prize."

Kilby has routinely downplayed his personal significance with regard to his invention, arguing that technology was already headed in the direction he followed. "There were various efforts to solve the electronic miniaturization problem at the time I invented the integrated circuit. Humankind eventually would have solved the matter, but I had the fortunate experience of being the first person with the right idea and the right resources available at the right time in history," he wrote in his autobiography.

The integrated circuit had immediate applications for the U.S. military, which had long sought miniaturized technology for its projects. Both the Apollo lunar mission and the Minuteman missile utilized Kirby's invention, although he has expressed some ambivalence over the use of his invention to build weapons. "Military applications played a major role in the development of electronics," Kirby observed in his Nobel lecture. "I think the Nobel Peace Prize is important, because it honors people who work to bring peace. And peace means we can use electronics to benefit mankind rather than wage war." Kilby and his supervisors set out to demonstrate the usefulness of the microchip in the commercial realm, and in 1965 Texas Instruments debuted the first pocket calculator. "We began to work on that to expand the market for integrated circuits and it was very successful," Kilby recalled in an interview posted on the *Texas Instruments Website*. The first calculators sold for \$400 or \$500. Today, the microchip is used in a wide array of both personal and large-scale electronics and has enabled the ever-expanding field of wireless communications by supporting laptop computers, cellular phones, personal digital assistants, and other portable communications devices.

Awarded Nobel Prize

Kilby continued to pursue new projects both independently and at Texas Instruments, including an electronic check writer, a paging system, and a solar energy system on which he worked for about seven years until the project was abandoned, and by 2000 held more than 50 patents. In 1978, he was appointed professor of electrical engineering at Texas A&M University, where he remained until 1984. Kilby retired from Texas Instruments in the 1980s but remained affiliated with the company as a research consultant. He was inducted into the National Inventors' Hall of Fame in 1982 and the Engineering and Science Hall of Fame in 1988. "Seeing your name alongside the likes of Henry Ford, Thomas Edison, and the Wright Brothers is a very humbling experience, and I appreciate these and the other honors very much," he remarked in his Nobel autobiography.

Although he has always worked as an engineer and not a physicist, in 2000 Kilby shared the Nobel Prize in Physics with Russian physicist Zhores I. Alferov and American physicist Herbert Kroemer, who refined semiconductor technology. "The Nobel Prize is further recognition that Jack Kilby

invented the future when he invented the integrated circuit," Texas Instruments C.E.O. Tom Engibous remarked in a statement published on the company's Website. "He exemplifies the spirit of innovation and sharing that has driven Texas Instruments since the company's founding."

In his Nobel lecture, Kilby stated that he had not set out to revolutionize his field. "In 1958, my goals were simple: to lower the cost, simplify the assembly, and make things smaller and more reliable. Although I do not consider myself responsible for all of the activity that has followed it has been very satisfying to witness the integrated circuit's evolution," he remarked. "I am pleased to have had even a small part in helping turn the potential of human creativity into practical reality."

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Aleksis Kivi

Aleksis Kivi (1834-1872) is considered the first writer of fiction in the Finnish language to earn a living professionally. Coming of age during an era when Finland was rejecting seven centuries of Swedish colonial dominance, Kivi produced his novels, plays, and poems as the Finnish language was newly emerging as a modern literary force. His best-known work is the comic novel *Seitsemän Veljestä* (Seven Brothers), published in 1870.

Kivi was not the writer's surname at the time of his birth on October 10, 1834. His family name was actually of Swedish origin, Stenvall, but his ancestors' roots were in the town of Palojoiki, in the Nurmijärvi parish of southern Finland, about 20 miles distant from Helsinki, where his great-grandfather had settled around 1766. On occasion, the Stenvalls lived in Helsinki, Finland's major city, such as the time when Kivi's paternal grandfather had earned a living as a sailor, but later went back to Palojoiki and the Uusimaa province. Kivi's mother, Annastiina (Hamberg) Stenvall, was five years older than his father, Eerik Johan Stenvall, who was a tailor by profession. The elder Stenvall could read and write, probably as a result of childhood years spent in Helsinki.

That brief level of education was a rarity in a family of rather humble status, particularly because the ability to read and write meant that the elder Stenvall could read and write Swedish. Finland had been conquered by the Swedish king in 1154, and Christianity officially introduced thereafter. Until the early nineteenth century, Finnish was considered merely the language of the peasantry, and mainly confined to religious tracts. All educated Finns spoke Swedish, and native Finnish culture was virtually nonexistent.

Rural Finnish Background

Kivi's family was poor. He had three older brothers and a sister who died at the age of 13. By the time he began his formal schooling, he was taught in the Swedish language, but this would eventually change. In 1808 the country was conquered by Imperial Russia, and became an autonomous grand duchy. Rather than supplant the dominant Swedish language with Russian, Finnish language and native culture was encouraged by the local rulers. The *Kalevala*, Finland's national epic, was committed to paper in 1835, based on a wealth of folklore from Finland's past, and a nationalist "Fennoman" movement began to flourish.

Kivi having received a formal education was somewhat uncommon for the son of a tailor from the countryside, but he showed promise. At the age of 12, he was sent for further study to the Helsinki area, where he first boarded at the home of a prison warder and was tutored by an elderly sailor. He then went to live at the home of a master tailor, and was able to satisfy his voracious reading habits from the shelves of their home library. Now a teenager, Kivi fell in love with the daughter of the family, Albina Palmqvist. Like his mother was to his father, Palmqvist was five years his senior. He proposed marriage, but in the rigid class hierarchy of the time, it was unlikely her family would ever consent to the union unless he passed the onerous civil service examination. It is known that Palmqvist went to Denmark in 1853, and the chronic neuralgia from which she suffered led to a morphine addiction. Neither ever married, and when Palmqvist occasionally returned to Finland over the following years she was known to meet with Kivi. Critics believe she was the inspiration for several female characters in Kivi's fiction and drama.

In 1857, Kivi completed his secondary schooling, and two years later entered the University of Helsinki. Upon doing so, he became one of just seven boys from Nurmijärvi ever to pass the entrance examination for university enrollment between 1821 and 1868. Of those seven, he was the sole commoner. His original intention was to become a priest in the Lutheran church, which dominated Finnish life at the time. At some point, however, he jettisoned this career path and decided to become a writer instead, and to write in Finnish. It was a somewhat audacious move to choose Finnish over Swedish, for there were as yet no examples for him to follow.

Won Impressive Prize

In Helsinki, Kivi became entranced by the theater, and in 1859 wrote his first play, *Kullervo*, based on a tragic tale from the *Kalevala*. It won him a prize of the Finnish

Literature Society, and he used the small stipend to settle for a time in his home village of Nurmijärvi in order to concentrate on his writing. Eventually he moved on to Siuntio, a municipality also in the Uusimaa province, which had a large Swedish population. Finding a patron in Charlotta Lönnqvist, he stayed on the Lönnqvist estate, called Fanjunkars, but wrote sometimes to his family back in Nurmijärvi that he was homesick for true Finnish culture and language.

Kivi was still nominally enrolled at the University of Helsinki, and proved an intermittent student. At times, he disappeared for stretches, drinking in Helsinki taverns. His years in the city and around the university did serve to introduce him to a number of influential mentors, including J.V. Snellman, a renowned philosopher, journalist, and politician who provided Kivi with financial support at times. Another was Fredrik Cygnaeus, who had been Kivi's entrance examiner and served as a professor of aesthetics and modern literature at the university. Cygnaeus staked his reputation on Kivi's literary career. Both Snellman and Cygnaeus were active in the Fennoman movement, and some of the more ardent members advocated the Finnicization of surnames. Kivi himself did so, translating the Swedish Stenvall, or "stone-bank," into Kivi, which is Finnish for "stone."

After 1863, Kivi decided to concentrate exclusively on writing, abandoning his literature studies at the university, though he did continue to read voraciously. He produced a dozen plays, among them the 1865 work *Nummisuutarit* (The Heath Cobblers), which won the Finnish state prize. The language in this particular work was said to be the direct fruit of the development of the Finnish language over several decades; *Nummisuutarit* would become the most frequently performed play ever written in the language well into the modern era. Some of Kivi's initial success came thanks to another high-placed friend, Kaarlo Bergbom, the founder of the Finnish Theatre in Helsinki.

Only Novel a Masterpiece

Kivi's 1870 novel *Seitsemän Veljestä* (Seven Brothers) took Kivi nearly a decade to write. The comic tale centers around an orphaned septet, who inherit their family farm. They come of age with a resentment of all authority, and frequently quarrel with their neighbors, local officials, and anyone who challenges them. No local family will allow their daughter to marry one of the brothers, and when they learn that they must learn to read and write before their Lutheran church confirmation, they head to the forest in Impivaara in order to escape society. There, the hapless brothers endure a series of misadventures, including accidentally burning down their own house on Christmas Eve, and spend two years clearing forest for arable land. In the end, they return to their home village chastened by their experiences, several measures wiser and ready to participate in adult life. Each become responsible adults, husbands, and fathers.

Seitsemän Veljestä sparked somewhat of a controversy when it first appeared. Renowned critic August Ahlqvist, a professor of Finnish language and literature, disliked the

novel's realism—romanticism was in vogue in Scandinavian culture at the time—and called it "a ridiculous work and a blot on the name of Finnish literature," in his review for the newspaper *Finlands Allmänna Tidningen*, according to the *Kirjasto Website*. Others, particularly some of the more strident elements among the Fennoman movement, felt Kivi's novel portrayed rural Finns in a distinctly unflattering light.

By the late 1860s, Kivi had lost the financial support of Charlotta Lönnqvist, and his health declined along with his finances. He suffered from schizophrenia, had a breakdown, and was placed in a mental hospital in Lapinlahti for nearly a year. His brother Albert took him home and settled Kivi in a small rented cottage in Tuusula in May of 1872, and he died on the last day of 1872. Finnish legend claims his last words were characteristically perverse: "Minä elän!"—"I am alive!"

Endured Force in Finnish Culture

Seitsemän Veljestä went on to earn a place as one of the first masterpieces of Finnish literature. It was made into a 1939 film, a 1979 animated version, and a 12-part miniseries for Finnish television in 1989. The critic Ahlqvist, in the intervening years, is best remembered for disparaging Kivi's work. Other works from Kivi's pen also endured: the poem "Sydämeni laulu" (Grove of Tuoni), about a mother possibly contemplating infanticide, became the basis for work by renowned Finnish composer Jean Sibelius in 1898, his Opus 18 Number 6.

Kivi continues to occupy a prominent place in Finnish literary traditions and culture. His life was the subject of a 1946 film, *Minä elän*, as well as *Aleksis Kiven elämä*, a 2002 film by Jari Halonen. Operatic composer Einojuhani Rautavaara wrote a 1997 opera based on Kivi's life, *Aleksis Kivi*, that enjoyed some North American performances. Kivi's works for the stage, which include *Kihlaus*, *Kanervala*, *Yö ja Päivä*, *Karkurit*, *Lea*, and *Margareta*, continue to be performed in Helsinki theaters. Only a volume of his poetry, *Aleksis Kivi: Odes*, has appeared in English translation.

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Joy Nozomi Kogawa

Writer and activist Joy Nozomi Kogawa (born 1935) has combined personal, historic, and political endeavors in critically acclaimed literary works to shed light on the injustices suffered by Japanese Canadians during World War II. Her versatility as a poet, novelist, children's author, and speaker has resulted



in an unusually broad audience for her challenging and humanitarian subject matter.

Early Life

Joy Nozomi Kogawa was born Joy Nakayama on June 6, 1935, in Vancouver, British Columbia, Canada. Her parents, both *issei*—first-generation, born in Japan—immigrated to Canada's west coast before Joy was born. Her mother Lois Yao Nakayama worked as a kindergarten teacher, while her father Gordon Goichi Nakayama made his living as a minister. Kogawa was raised as a *nisei*—second-generation child of Japanese immigrants—and began her childhood in a predominantly white, middle-class community.

The harsh reality of World War II flooded Canadian and American coastal societies alike with government-enacted racism. All Canadian citizens of Japanese descent living on the coast were suspected of being allied with Japan—potential spies for the enemy. Kogawa, age six at the time, and her family were “evacuated” to the interior of the province to Slocan—described in Cynthia Wong’s 2000 *Asian American Novelists* biography as “a ghost town in the old silver-mining region of eastern British Columbia.” They were put to work in the beet fields with the other families under the Canadian government’s “dispersal policy.” Regardless of the terms used to describe the exodus—evacuation, relocation, dispersal—Kogawa often clarifies

that they were essentially imprisoned in internment camps, their property liquidated and sold, despite the fact that not a single Japanese Canadian was ever found to be a traitor.

Education

Kogawa’s primary and secondary education was gleaned from the poorly-funded and poorly-staffed schools run by the various detention centers she and her family inhabited. She began school in Slocan, continued in Saskatoon, then settled in Coaldale, Alberta. She attended the University of Alberta in 1954, studying theology and music as well as writing and literature. In 1956, she took courses at the Anglican Women’s Training College and the Conservatory of Music. She married David Kogawa on May 2, 1957 and they had two children together, a son named Gordon and a daughter named Deidre. She attended the University of Saskatchewan in 1968, then worked as a school teacher until approximately 1974.

Life as a Writer

Her first position as a writer was composing correspondence for the Office of the Prime Minister in Ottawa, Ontario from 1974 to 1976. When she completed her stint there, she began to work as a freelance writer—the occupation she still lists today. Her literary career began with her first poetry collection *The Splintered Moon*, published in 1968 and followed by *A Choice of Dreams* (1974), *Jericho Road* (1977), and *Six Poems* (1978). She successfully contributed pieces to many literary publications, from anthologies to poetry reviews, including *Canadian Forum*, *West Coast Review*, *Quarry*, and the *Chicago Review*. She served a term as Writer in Residence at the University of Ottawa in 1977, and became a member of the Canadian League of Poets, the Writer’s Union of Canada, and the Order of Canada in 1986.

Kogawa then decided to try her hand at fiction. Her novel *Obasan*, Japanese for *aunt*, was first published in the early 1980’s when Japanese Canadians began demanding reparation for their forced internment from the Canadian government. Kogawa’s novel featured female protagonist Naomi Nakane who is sent to a detention camp with her family at the same age that Kogawa herself was “evacuated.” Kogawa has stated in interviews that *Obasan* is intensely autobiographical, a story about breaking an imposed silence in order to induce healing. She followed the success of this novel with a sequel titled *Itsuka*, Japanese for *someday*, written 11 years later, and published in 1992. *Itsuka* follows the characters introduced in *Obasan* as they seek to chronicle the fight for governmental recompense.

The 1980’s were a rewarding decade for Kogawa. In 1985, she published another collection of poetry titled *Woman in the Woods*, and *Obasan* received a windfall of awards, acclaim, and attention. Its success prompted Kogawa to adapt the story for a younger audience, in the hope of influencing the way future generations would learn about this dark period in Canadian history. The adaptation, titled *Naomi’s Road*, was quickly translated into Japanese in 1988 (*Naomi no Michi*) and released in Tokyo as well as in Canada. This Japanese issue is still used as a school text-

book in Japan, and considered to be relevant and accurate despite its fictional framework. Kogawa also addressed the injustice Japanese Canadians faced during that time in a series of essays and interviews that identified her as an activist fighting for the redress of people like herself.

In 1995, she released the novel *The Rain Ascends*, an emotionally intense story about a woman who discovers that her father, a minister, had sexually abused young boys in the past. The character, Millicent Shelby, faces the impossible decision of how to confront her father, and whether or not to notify the public of his transgressions. While Kogawa has suggested that the rich characterization was based largely on the memories she has of her own father being a minister, she has not made any statements to the effect that the story is autobiographical in the way her previous work has been.

Critical Reception

Touted as a superbly gifted writer, Kogawa is most famous for *Obasan* and *Itsuka*, despite her recognized prowess as a poet. The two novels about the experiences faced by Japanese Canadians during World War II belong to a genre defined in *Asian American Novelists* by Linda Hutcheon as “historiographic metafiction” that “inscribes and then subverts its mimetic engagement with the world. It does not reject [mimesis] . . . but it does irrevocably change any simple notions of realism or reference, by confronting the discourse of art with the discourse of history.” Another popular term for Kogawa’s unique brand of fiction is “expressive realism.” *Obasan* was the first novel to deal with the distasteful truths of internment, and its adaptation—*Naomi’s Road*—was the first book for young readers to do the same. The word “obasan” can also mean *woman* in Japanese, and many feminist critics have lauded the powerful, feminist undercurrent that informs the novel’s treatment of culture and racism.

In *Obasan*—an exploration of the critical moment when silence must be broken in order to liberate the spirit—Kogawa effortlessly combines fiction and documentary to define truth, yet manages to avoid didacticism while she’s carefully criticizing oppressive systems. *Asian American Novelists*’ Cynthia Wong praises Kogawa for trying to address the injustices left out of “official” histories through a “skeletal story conveyed with all the cadence and intonation of poetry; the powerful evocation of imposed silence . . . rendered with aching beauty in [her] prose.”

Despite the fact that she is better known for her novels—which deal with the recurring themes of family honor, and endurance in the face of grave circumstances—Kogawa is also a celebrated poet. *Contemporary Women Poets* critic Pagnouille remarked on the way Kogawa’s poetry “elicits a sense of wondering surprise at unexpected combinations of words or at clinching assonances that suggest emotions without spelling them out.” Although the material Kogawa deals with tends to fall on the darker side of the spectrum of human emotions, she is not without mirth. Pagnouille points out that “even confronted by the most blatant injustices, [Kogawa] usually remains detached enough to instill humor in her indictment.”

Much of Kogawa’s poetry plays on rich veins of biblical allusions and the whispers of nursery rhymes. The reader also encounters a strong empathy for the animal world, and a deft wielding of lyricism—many of her poems presented as songs—that infuse her work with multiple layers of texture and meaning. Despite her Japanese heritage, critics agree that her work does not maintain an identifiably Asian tone or construction. The *Oxford Companion to Canadian Literature*’s Peter Stevens explains that her poetry relies on an “epigrammatic tightness . . . [that expresses] a moment’s experience without comment; yet they do not, like *haiku*, summarize the transitory quality of the experience through a tight focus on one image, but rather state the experience directly in pared-down phrasing.” Instead, she blends a traditionally Asian appreciation for silence with a distinctly Western awareness of words. Kogawa has said that the practice of poetry was, for her, “the sweeping out of debris between the conscious and the unconscious.” Critics often focus their analysis of her work on the way she lets silence speak the horror of the experiences, walking the fine line between personal and social elements.

Word Warrior

In her novel *Itsuka*, the protagonist has grown into middle age and is searching for some closure. Kogawa, divorced in 1978, has lived and worked as a freelance writer in Toronto and Vancouver since 1979. Her rare gift for balancing the horrific with a sense of hope, and her willingness to speak her mind and heart has placed her at the forefront of the movement to obtain reparation for Japanese Canadians who were imprisoned during World War II. Her novels and essays have brought the injustices to light with both candor and courage. She has become a voice for Canada’s multicultural and largely immigrant communities, attending to what Pagnouille describes as “the impossible task of assessing responsibilities.”

Pagnouille also points out that “Kogawa does not simplify the questions for her readers; rather, she leaves them to ponder the multifaceted dimensions of the way human beings are interrelated in their destinies . . . who becomes responsible for the weakest and most vulnerable members of society when the strongest and morally righteous have failed them? . . . [and] what reparation is available to those so deeply wronged?” Until that day of reckoning arrives, and justice is served, Kogawa will continue to use her mastery of language to focus on what *Feminist Writers’* Gurleen Grewal calls the “arduous work of healing.”

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Junichiro Koizumi

Born into a family of politicians, Japanese Prime Minister Junichiro Koizumi (born 1942) was regarded as an outsider and a maverick, due to his surprise election to his post and his insistence on widespread reforms. Elected through a first-time open-door process in 2001, Koizumi is known for both his flamboyant personality and his politics and has become a pop culture icon in Japan. Following his election, he recorded a karaoke CD of Elvis Presley cover songs, while a chewing gum company released a mint flavor that bears his name.

Koizumi was born on January 8, 1942, in Yokosuk, outside Tokyo, Japan. He is one of six children born to Yoshi and Junya Koizumi. He came by his later interest in politics naturally. Koizumi's maternal grandfather, Matahiro Koizumi, a farmer's son, was a plasterer before he was elected to Japan's House of Representatives in the late 1930s. The House of Representatives is one of two houses of the Japanese Parliament, which is also known as the Diet. Koizumi's grandfather later also served as minister of posts and telecommunications and vice-speaker of the House. Junya Koizumi, Koizumi's father, was elected to Parliament using his father-in-law's politically advantageous last name, and for a time the two served beside one another. In the 1960s, Junya Koizumi also served as minister of state for defense.

Elected to Parliament

Koizumi graduated from Keio University with a degree in economics in 1967. He began postgraduate studies at the London School of Economics, but returned home in 1969 following the death of his father. After running unsuccessfully for his father's seat in Parliament, he became a junior secretary to Takeo Fukuda, a member of the House of



Representatives who later became prime minister. "Petitioners made a line outside every morning," Koizumi once told *Asahi Shimbun*, according to an article in the *New York Times*. "I guarded the entrance, did calligraphy for Mr. Fukuda and dealt with the phone."

Koizumi sought a seat in the House again in 1972, and this time his bid met with success. Determining that marriage would enhance his political career, he consulted a matchmaker and picked out a photograph of Kayoko Miyamoto, a university student 14 years younger than him. He proposed to her after their first date, and the couple wed in 1978 in a lavish celebration with 2,500 guests. They divorced four years later and Koizumi retained custody of the couple's two children. As is the custom in Japan, all ties between the children and their mother were severed. Likewise, Koizumi has had no contact with a third son, born after the divorce.

Koizumi filled several government posts during the 1970s and 1980s, serving as state secretary for finance, the chairman of the Liberal Democratic Party's (LDP) and House of Representatives' finance committees, and chief deputy chair of the LDP's Diet Affairs Committee. In 1988, he was named health and welfare minister under Prime Minister Noboru Takeshita and was reappointed to the same post six months later under new Prime Minister Sosuke Uno. In 1991, he was named to the powerful post of chief deputy secretary general. That same year, along with two other LDP politicians, Koichi Kato and Taku Yamasaki, Koizumi laid out several political initiatives, which ultimately led to the

resignation of recently elected Prime Minister Toshiki Kaifu. Koizumi was named minister of postal and telecommunication services in 1992 but the next year, after the LDP failed to win a majority in the House of Representatives, he resigned.

Became Prime Minister

Koizumi launched his first bid for presidency of the LDP, a post that would make him prime minister, in 1995, pushing as a major plank in his platform privatization of Japan's postal-savings system, a massive government-run banking system based in post offices throughout the country. Prime Minister Ryutaro Hashimoto appointed Koizumi to the post of health and welfare minister again in 1996. He stepped down from the post in 1998 to seek the LDP presidency a second time, losing to Prime Minister Keizo Obuchi. When Obuchi fell into a coma in 2000, he was replaced by Yoshiro Mori, who achieved only a one-digit approval rating among Japanese citizens. In 2001, Koizumi won the LDP presidency in a surprise defeat of Hashimoto, and on April 24, 2001 he was named the party's 20th president and the country's 56th prime minister. For the first time in the country's history, the typically closed-door selection process was held in a more open forum, foreshadowing the numerous reform efforts on which Koizumi planned to embark.

Ignoring the long-standing tradition of awarding cabinet posts to those owed political favors, Koizumi quickly assembled an unorthodox cabinet of five women and three private-sector experts, most of them relatively young, alongside seven ministers from the previous administration. He named former opponent Makiko Tanaka, daughter of the late, reform-oriented Prime Minister Kakuei Tanaka, as the country's first female foreign minister. He vowed broad economic and political reforms of his own, as well, even if he could not gain LDP support. "If my party tries to destroy my reforms, if they try to stand in my way, I won't hesitate to destroy the party itself," he remarked, as quoted in a 2001 issue of *Time*.

As expected, an overhaul of the postal savings system became one of Koizumi's top priorities, and he also sought to redirect automobile-related tax revenues away from road construction and into areas that would be more likely to spur economic growth. He set a three-year target for the country's banks to write off years of debt resulting from bad loans. He also proposed a fiscal discipline policy designed to limit deficit spending in his heavily debt-ridden nation, but was unable to implement the policy as Japan's economy worsened.

Koizumi and his advisors' administrative style also differed from that of their predecessors. "Surface calm—long considered a virtue of Japanese politics—has given way to open squabbles between ministers and running battles with bureaucrats," observed Jonathan Watts in *The Guardian*. "Scripts have been thrown away in favor of off-the-cuff remarks. Diplomatic policy is made one day, discarded the next. Instead of the stoic dispassion admired by the old samurai-style politicians, there are tears, outbursts or anger and admissions of stress reminiscent of Princess Diana."

Divorced, with grown-out permed hair and a noted preference for Armani suits and heavy metal music, Koizumi became known as much for his anti-establishment public persona as for his political agenda. Soon after assuming the prime minister post, he released a CD of his own karaoke covers of Elvis Presley songs, while a chewing gum company named a mint flavor in his honor and a publisher issued a coffee table book of photographs of the prime minister engaging in various leisure-time pursuits. "He was always *murenai*" observed political commentator Nobuhiko Shima in a 2001 issue of *Time*, "outside the group. He always went his own way. Now, in Japan, outsiders are respected. It's a big change." Koizumi even played up his reputation in a television campaign advertisement. "So I'm an eccentric?" he asked. "People judged eccentric in Nagata-cho [a district of Tokyo] are thought pretty normal by the general public."

Mixed Reception Internationally

Reaction to Koizumi outside Japan has been more mixed. He is considered an ally by U.S. President George W. Bush, due in part to his willingness to commit troops to the Iraq war, but he has raised the ire of China and South Korea with his annual visits to Yasukuni, a Shinto shrine honoring Japan's war dead, including several war criminals. Support at home began to wane, too, as the economy worsened and Koizumi found it difficult to implement many of his planned reforms. He faced a no-confidence vote in 2002, called by the rival Democratic Party. That same year he fired Tanaka, who had remained a controversial figure throughout her tenure. Tanaka broke down in tears publicly as the conflict came to a head, and Koizumi spurred a small controversy of his own. After he remarked that tears were a woman's greatest weapon, 18 female members of Parliament demanded a retraction.

Koizumi was re-elected in 2003, though by a smaller majority than in the 2001 election. By 2004, his approval rating fell to 36 percent and the LDP fell two seats short of its 51-seat goal for upper house Parliamentary elections, although the party retained its majority. Prior to the 2004 elections, Koizumi reaffirmed his promise to pursue reforms in a Parliamentary address, which is reprinted on his government's website. "Having been granted the trust of the people of Japan in the general election that took place in November 2003, I once again have been given the honor of bearing the heavy responsibilities of Prime Minister of Japan," he stated. "Firmly maintaining the policy that has been followed to date of 'without structural reform there will be no rebirth or growth in Japan,' and reflecting once more on the words of the Chinese philosopher Mencius that 'when about to place a great responsibility on a person, heaven may test one with hardship and frustrated efforts in order to toughen one's nature and shore up deficiencies,' I will continue to promote reforms with firm resolve." In addition, Koizumi committed to sustained environmental protection, improvements in the education system, and economic recovery. "On the foundation of the stable administrative coalition of the Liberal Democratic Party and the New Komeito, I am now seeking to realize a country where the buds of reform are nurtured into a large tree and a

country granted the trust of the world full of pride and confidence," he remarked.

In January of 2005, Koizumi announced that he would not seek re-election after the end of his term in September of 2006. "I'm trying not to succumb to pressures or exhaustion as this will end in September next year at the latest," he stated, as quoted by the British Broadcasting Corporation's wire service. He expressed hope that a like-minded politician would take his place. "I think anyone would be okay if the person is to promote reforms and win the trust of the people," he said.

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Chandrika Kumaratunga

In 1994, Sri Lankan voters elected Chandrika Kumaratunga (born 1945) as their first female president, partly with the hope that this daughter of two political veterans might be able to end an interminable and bloody ethnic conflict in the Tamil-dominated northern part of the country.

Kumaratunga, whose mother and father both had served as prime ministers of Sri Lanka, has faced seemingly insurmountable difficulties in bringing both sides to the table. Her critics claim that her increasingly autocratic rule has served to only worsen the political quagmire. A *New York Times Magazine* profile by Celia W. Dugger repeated a common aphorism in modern-day Colombo, Sri Lanka's capital city, which theorizes "that Kumaratunga's father planted the seeds of Sri Lanka's ethnic conflict, that her mother nurtured them and that she has been left to reap the bitter harvest."

Politically Aware at Early Age

Kumaratunga was born in Colombo on June 29, 1945, when the Indian Ocean island nation was still known as Ceylon. Her father was Solomon W.R.D. Bandaranaike, an Oxford-educated scion of an elite Sri Lankan family, and he was serving as a government minister at the time of her birth. The country became independent of its longtime colonial ruler, Great Britain, but the new beginning only intensified a centuries-old conflict between the island's two main ethnic groups, the Sinhalese and the Tamil. Sri Lanka's first inhabitants were aboriginal Vedda, but around the sixth century B.C.E. the island began to be settled by Sinhalese, who came from northern India. Tamils, from another coastal part of India, came later, and on the northern part of the island the Tamils managed to maintain their own distinct culture. Clashes between the two groups, with India taking sides and lending military aid, occurred periodically over the centuries.

Sri Lanka's contemporary problems are, like many of the world's most intractable ethnic disputes, a legacy of the decisions and policies of colonial rule. After Ceylon became a crown colony of the British empire in 1802, Tamils were given a disproportionate number of well-paying civil-service and professional jobs, though they made up just 20 percent of the island's population. After independence from Britain was won in 1948, the majority Sinhalese sought to rectify that imbalance. When Kumaratunga's father campaigned for the post of prime minister, for example, he gained political support by calling for an official Sinhalese-only language law. Just after he was elected in 1956, the first genuine street clashes between Sinhalese and Tamil occurred.

Tamils are largely Hindu, while Sri Lanka's Sinhalese have been practicing Buddhism since the third century B.C.E. In a twist that illustrates the complexity of the alliances and rivalries that make up the Sri Lankan conflict, Kumaratunga's father was assassinated by a Buddhist monk in 1959. She was 14 years old at the time, and in her convent-school classroom when it occurred. Her newly widowed mother, Sirimavo, emerged as the surprising new leader of the Sri Lanka Freedom Party (SLFP), which had been founded by Solomon Bandaranaike. In 1960, a year after the tragedy, Sirimavo Bandaranaike became prime minister and entered the annals of women's history forever: she was the world's first female prime minister. Yet the loss of Kumaratunga's father was also the first of several notorious political murders over the next few decades in Sri Lanka, and it would not be the last to touch her immediate family.

Wrote for *Le Monde*

Kumaratunga's mother served until 1965, and returned to power again in 1970 for another seven years as prime minister. Kumaratunga, meanwhile, spent several years abroad, earning a degree in political science from the University of Paris, studying toward a doctorate in development economics, and working for the United Nations. She also worked for the esteemed *Le Monde*, France's leading political newspaper. Returning to Sri Lanka, she served as chair

and managing editor of *Dinakara Sinhala*, a Sri Lankan daily newspaper, from 1977 to 1985.

The first political post that Kumaratunga held came during her mother's second term as prime minister, when she was named to the Land Reforms Commission. In 1977, the Bandaranaike family lost political power when her mother was ousted by the rival party that year, and they would remain on the sidelines for the next 17 years. What took place during the interim, noted Dugger in the *New York Times Magazine*, was a "ghastly maturation of a political culture of violence that found ready recruits in the alienated ranks of its educated, unemployed youth, both Tamil and Sinhalese. The country had done a remarkable job of building a literate society, but its state-dominated Socialist economy had failed to produce enough jobs."

Another Tragedy

The Tamil insurrection in Sri Lanka's north began in earnest in 1983, led mainly by the Liberation Tigers of Tamil Eelam (LTTE, commonly called the Tamil Tigers), whose initial aim was to create a separate Tamil homeland in the northeast section of the country. The LTTE went on to wage a particularly ferocious war over the next two decades, and came to enjoy both popular support and some degree of political success despite their tactics. But the intensified political violence returned once again to Kumaratunga's own home: in 1978, she married film star Vijaya Kumaratunga, with whom she had a son and daughter. In 1984, the couple formed a political party, the Sri Lanka Mahajana Party (SLMP), that took a more conciliatory attitude toward the Tamil separatist movement in its bid to work for some sort of power-sharing arrangement. In February of 1988, Vijaya Kumaratunga was slain by Sinhalese extremists—those drastically opposed to any accord with the Tamils—in front of their home. Kumaratunga witnessed the murder from the doorstep, and ran to her husband, but by the time she reached him, "he had no more head," she told Dugger in the *New York Times Magazine* article.

Kumaratunga fled the turmoil of her country for a time, taking her two young children with her in fear of their safety. She returned in 1990 at her mother's request, and joined forces with the SLFP once more. The party attained some success, and for a time Kumaratunga served as chief minister of Sri Lanka's Western Province. By then, Sri Lanka's form of government had been constitutionally altered since her father and mother's era, and now had a president–prime minister arrangement similar to France's. In 1994, Kumaratunga's party won the August balloting, which made her the new prime minister. Three months later, she took the presidency as well in a separate election. Like her mother, she achieved a historic first, becoming the first woman president in her nation's history, but she did concede the prime minister post to her mother, as the constitution permitted.

Survived Attempt on Her Life

During her first six-year term in office, Kumaratunga tried to quell the Tamil insurgency through various negotiation tactics, but these were repeatedly thwarted, and the

violence continued. Determined to continue her mission, she campaigned for a second term in 1999. Just days before the December balloting, she was the target of an assassination attempt. Much of it was captured on camera, with footage showing her walking toward her official car after speaking at a campaign rally; an orange flash obscured her, which turned out to be a young female suicide bomber of the LTTE. The blast sent hundreds of ball bearings into the air, and the next image showed Kumaratunga crouching on the pavement, covered in blood. She lost sight in one eye, and days later won 51 percent of the vote. Delivering her inaugural address with her face bandaged, with the murders of her father and husband still fresh in mind, Kumaratunga told Sri Lankans, "I have suffered our nation's sorrow in every way humanly possible," Dugger quoted her as saying.

Kumaratunga's second term in office proved an even tougher test of her mettle, and her office made little progress in curbing the violence during its first two years. In December of 2001, her People's Alliance party, a coalition formed with the SLFP, was trounced in elections by the longtime SLFP rival, the United National Party (UNP). An old childhood friend of hers, Ranil Wickremesinghe, suddenly became prime minister. Wickremesinghe had campaigned on a promise to work toward a peace agreement with the Tamil Tigers, and made progress on it once he took office. Kumaratunga claimed, however, that Wickremesinghe failed to share crucial information with her office, and even cut secret deals with the rebels that corrupted the peace process entirely. Meanwhile, journalists loyal to the UNP carried out press attacks on her character and fomented gossip about her personal life. Embattled on several sides, Kumaratunga began to take a far more hard line approach to the Tamil strife, and made statements construed by some as inflammatory. Yet Wickremesinghe's government managed to bring the LTTE leadership to the table and arrange a permanent ceasefire agreement between the Tigers and the Sri Lankan forces in 2002. Peace talks, moderated by Norway, were slated to start later that year. The LTTE agreed to give up its demand for a separate state, in return for a measure of autonomy in the predominantly Tamil area.

Gave Herself Additional Year

In November of 2003, Kumaratunga used her constitutional powers as president and fired three ministers in Wickremesinghe's cabinet. She stationed troops at several government buildings in Colombo and declared a state of emergency. The event was viewed by some as a clear power play, for Wickremesinghe was out of the country at the time, meeting in Washington with President George W. Bush. Two months later, it was announced that she had actually extended her term in office by one year, with it set to expire in 2006, not 2005. She claimed a second investiture had taken place in 2000, with the chief justice of Sri Lanka and the country's Foreign Minister present.

Later in 2004, in the spring, Kumaratunga made another bid to unseat Wickremesinghe, calling for early parliamentary elections, but his party prevailed. She explained why she did so in an interview with *Time International's* Alex Perry, claiming that new peace talks underway were a

“farce” and had been seriously compromised by deals Wickremesinghe had struck in secret. “The Prime Minister was determined to harass me and chase me out,” she told Perry. “He has only one obsession: he wants to be the President. And he does not seem to care what happens to the country in the process.”

There was some hope that the December 2004 tsunami tragedy might unexpectedly serve to restore some peace to Sri Lanka. Nearly 30,000 in the country died, with scores more left homeless. In a nation of 19 million already permanently rent by ethnic and then political discord, such a natural disaster was a devastating blow to the country’s economy, stability, and soul. Not uncharacteristically, both Kumaratunga’s government and the LTTE claimed that the other was not distributing incoming international aid in the most efficient manner. Both sides suffered heavy losses to their military forces and equipment, but on the personal level many Tamils and Sinhalese put aside their differences to help one another. News stories reported that Sri Lankan soldiers lined up to donate blood for relief efforts underway in largely Tamil sections, for example.

Kumaratunga’s own future remained unclear at the beginning of 2005: her term is set to expire in 2006, and she is ineligible to run for the presidency again. She claims to be eager to leave the cutthroat political arena behind. Her daughter is unlikely to follow in her footsteps and emerge as the third generation of Bandaranaike power; as Kumaratunga told Perry in the *Time International* article, her daughter cautions her, “I like your soul and your spirit, and all this is killing your soul. Please go out of politics fast.”

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L

Ann Landers

Esther “Eppie” Lederer (1918–2002) was better known as the American syndicated advice columnist Ann Landers. For over 45 years, millions of readers turned to her straightforward and often funny column for both solace and entertainment. Widely considered to have brought the genre into its contemporary form, Lederer drew on a retinue of powerful friends, an abiding interest in people, and a gift for a snappy comeback to turn her column into one of the world’s most popular. Thus, it was no surprise that her daughter was not the only one who felt orphaned upon Lederer’s death.

Child of the Midwest

Lederer was born Esther Pauline Friedman on July 4, 1918, in Sioux City, Iowa. She was the third of four daughters born to Abraham and Rebecca Friedman, the fourth of whom was her twin, Pauline Esther Friedman (later to become advice columnist Abigail Van Buren). Her parents had come to the United States from Vladivostok, Russia in 1908 in order to escape the czarist pogroms. Although he initially spoke no English, Lederer’s father’s innate intelligence enabled him to progress from employment as a chicken peddler to owning movie theaters in three states. His business sense also made him one of the first theater owners to get into the lucrative sideline of selling popcorn at the movies. Lederer always credited her stable

upbringing as having kept her grounded in life. Margalit Fox of the *New York Times* quoted Lederer’s comments from a 1996 interview with the *Chicago Tribune* as, “I owe a lot to my parents and to my Iowa heritage. I think that middle American values have helped me tremendously—the principles, the morality.”

Lederer and her twin, respectively known as “Eppie” and “Popo,” were inseparable growing up. They wore matching outfits and shared a bed as little girls. As teenagers, they hung around one of their father’s theater’s that had burlesque acts, picking up some colorful tips. “That’s where we got our sex education, talking to the chorus girls,” Lederer later told Jon Anderson of the *Chicago Tribune*. After high school, the twins attended Morningside College in Sioux City, where they presciently collaborated on a gossip column called the “Campus Rats.” However, the sisters were more interested in dating than studying. So, it was really no surprise when both dropped out of college after three and a half years to get married, on the same day, in identical gowns, to men who became the closest of friends.

Started Career

After her marriage to Jules W. Lederer, a hat salesman who went on to found Budget Rent-a-Car, the new bride moved to Eau Claire, Wisconsin. For the next fifteen years, she concentrated on domestic activities and volunteer work. Lederer’s efforts with such organizations as the Red Cross and the local Democratic Party got her elected chairperson of the Eau Claire County Democratic Party, which, in turn, helped her to amass a network of important contacts that would eventually prove invaluable to her.

When Lederer, her husband, and their teenaged daughter, Margo, moved to Chicago, Illinois in 1955, Lederer began to look for something new to occupy herself. Al-



though the prosperous housewife had never held a job, she had been intrigued by a train conversation she had had with a journalist from the Chicago *Sun–Times*. At the time of the family's move, the newspaper had an advice column called "Ask Ann Landers," which Lederer had read. With typical decisiveness, she called the paper to volunteer to help the columnist with her mail, only to find that the writer (Ruth Crowley) had passed away the week before. A contest was being held to find a replacement and Lederer threw her hat into the ring.

The contestants were given sample letters to answer, and Lederer lost no time in plumbing the considerable resources of the impressive social circle she had begun cultivating in her Wisconsin days. For a question of law, she consulted her old pal Supreme Court Justice William O. Douglas; a problem concerning religious intermarriage went to the president of Notre Dame; a medical query was posed to a famous doctor at the Mayo Clinic; and so on. Once the contest editor was assured that Lederer was not leaving the paper open to a lawsuit by making up quotes, she was hired on the spot. Her first column was published on October 16, 1955.

Found her Voice

Although thrilled with her new position, Lederer had to rely on compassion and quick wittedness to help her in the early days. Years later, she recalled that time for Elizabeth Taylor of *Time*. "You don't have to have lived through an immense amount of agony and pain in order to relate to

people who are suffering. I really care about what happens to people, and when I first began to read those letters, it was an eye-opener. I came from a very solid Midwestern Jewish home. You see, I led a very sheltered life. I had never seen a man hit his wife. I had never seen any drunkenness. I had never seen any poverty . . . The mail grew me up in a hurry."

A fast study, Lederer soon found her voice, however, and it was a far cry from the ladylike tones of her predecessors in the advice trade. She cracked wise, addressed correspondents as "Honey" and "Bub," and refused to shy away from controversial topics. Indeed, in her column's very first year, Lederer responded to a question on the then taboo subject of homosexuality. A newspaper in St. Joseph, Michigan refused to print the column, thus dramatically spiking sales of a rival paper that ran the piece. "From then on, boy," Fox quoted Lederer as saying, "that St. Joe paper printed every . . . word I wrote."

Early on, Lederer often sought input from her twin, then Pauline Phillips, about the new vocation. That changed when Phillips developed a taste for the same business and started writing a rival column for the *San Francisco Chronicle* under the name Abigail Van Buren. The move did not amuse Lederer, and the sisters did not speak for five years.

Most Popular Column

Throughout the years, Lederer addressed issues from the frivolous (how to properly hang the toilet paper roll) to the deadly serious (AIDS, incest). Her frequent advice to seek counseling helped remove some of the stigma of entering therapy. She wrote six books, including 1962's *Since You Ask Me* and 1996's *Wake Up And Smell The Coffee*. Her outspoken views in favor of gun control, abortion rights, and the use of animals in medical research earned her the wrath of the National Rifle Association, pro-life outfits, and animal rights organizations, much to Lederer's delight. "Those three groups really despise me, and I'm very proud of it," Fox quoted her saying.

In 1975, Lederer publicly displayed her own fallibility by running a column that revealed the ending of her 36-year-marriage. In response, she received over 35,000 letters of support. Touched by the outpouring, the letters were the only reader correspondence Lederer ever kept. All other reader mail was destroyed because, as daughter Margo Howard quoted her mother to Katy Kelly of *U.S. News & World Report* in 2003, "I don't think anybody should know that Myrtle in Oklahoma City is getting free faucets because she's sleeping with the plumber."

Lederer changed home base to the *Chicago Tribune* in 1987. By that time, her column was the world's most widely syndicated, printed in 1,200 papers and read by an estimated 90 million people. Her staff sorted through some 2,000 letters a day, choosing between 200 and 500 for Lederer to read. Lederer did that reading at home, very often in the bath, picking the ones to print by instinct and writing all the replies herself. But she never found the work a chore. As Anderson quoted her, "I still enjoy it. It's never a bore. Every batch of mail contains surprises, excitement, fun(.) and some new sorrow."

Lederer owned the rights to the Ann Landers name. She once offered to turn it over to her daughter, who had also become an advice columnist, but Howard declined. Lederer thus decided that the name would die with her, and so it did.

Touched Millions

Lederer died of multiple myeloma in her Chicago home on June 22, 2002. At the time of her death, the diminutive lady with the big heart and sharp wit had accumulated honorary degrees from 33 colleges and universities. She had been the first journalist to win the Albert Lasker Public Service Award for her success in gaining governmental funding for cancer research and referring her readers to myriad health care agencies. In 2001, Lederer and her twin were the first non-editors to be inducted into the Features Hall of Fame. She had also served on boards and committees for such prestigious institutions as the Harvard Medical School and the Rehabilitation Institute of Chicago. Important as all those contributions and accolades were, however, none was her true legacy.

What mattered most to Lederer was her connection to her readers. "I would rather have my column on a thousand refrigerator doors than win a Pulitzer," she confided to Fox. Indeed, as millions of everyday people mourned Lederer's passing, Howard recognized the unique position her mother had filled. "She was like America's mother, and I'm not alone in my sadness," she told Anderson. "She was about fixing the world. She really wanted to make things better. She really cared about the people."

Perhaps equally telling about the woman whose words touched so many was the way she approached her own life. Jason Lynch of *People Weekly* cited Lederer's philosophy as quoted in the *Washington Post*. "I think people who aren't positive don't succeed," she said. "That is the way I have lived my life. I don't look back, I don't care what was, I care what is." That positive attitude was reflected in her remarks about the state of the human race, made shortly before she died and quoted by Anderson. "The world is getting better," Lederer confidently noted. "People are better educated. And their handwriting is easier to read."

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Rod Laver

Rod "Rocket" Laver (born 1938) is arguably the best tennis player ever. The Australian ace twice won the Grand Slam of tennis, one of the most elusive goals



in sports, and paved the way for future generations of agile, powerful lefties like John McEnroe and Pete Sampras. Laver's two Grand Slams, in 1962 and 1969, were separated by a five year period in which his professional status rendered him ineligible for the tournaments that make up the Slam. Over the course of his career, Laver won four Wimbledon titles, and likely would have captured more had the "Open" era—which opened the major tournaments to professional players—begun a few years earlier. In all, he won 11 major singles titles, and 9 more in doubles and mixed doubles.

Rodney George Laver was born on August 9, 1938, in Rockhampton, Queensland, Australia. Everyone in the Laver clan played tennis. Laver's father, Roy, was one of 13 children, all of whom played tennis. His mother, Melba Roffey, was also a tournament-caliber player. Roy and Melba frequently played mixed doubles together, as well as singles individually, in Rockhampton-area tournaments, often emerging as champions. Every home the family lived in had a tennis court on the premises, and the Laver children all began playing competitively at early ages. The family was soon a local tennis institution. At the tender age of 13, Laver took on his older brother Bob in

the finals of the junior division of the Central Queensland Championship. Naturally, the match took place on the Laver home court.

Discovered by Aussie Davis Cup Captain

At a tennis camp sponsored by an Australian newspaper, Laver caught the attention of Harry Hopman, longtime captain of the Australian Davis Cup team and a legendary coach and developer of young talent. Hopman tagged Laver with the nickname "Rocket," which stuck with him for the rest of his career. The moniker was actually ironic; Laver was not particularly fast on his feet. In fact, he was a short, scrawny, freckle-faced kid that looked like anything but a top-caliber athlete. He turned out, however, to have a rare combination of natural ability and fierce determination.

Laver burst onto the international scene in 1956, when he triumphed in the U.S. Junior Championship at the age of 17. He put his career on brief hold to serve for a year in the Australian Army in 1957, then hopped back onto the fast track to tennis fame. By 1958, Laver was ranked eighth in Australia, and the following year he was named to the Australian Davis Cup team, joining established stars Neale Fraser and Roy Emerson. He gained further notice that year when he made it to the finals at Wimbledon, where he was defeated by Alex Olmedo. This was the first in an amazing string of six straight appearances in the finals at Wimbledon, beginning before and ending after his five-year banishment from the tournament, which remained closed to professionals until 1968.

1960 was something of a breakout year for Laver. He won his first major tournament, the Australian Open, defeating fellow Aussie Neal Fraser in a five-set thriller. Fraser got his revenge later that year at the U.S. Open in Forest Hills, but by this time Laver was practically a fixture in the final round of major tournaments. In 1960 he was a finalist at Wimbledon in both singles and mixed doubles, and in addition to his match-up with Fraser at the U.S. open, he also appeared in the doubles final at that event.

Captured First Grand Slam Since Budge

Laver thoroughly dominated men's tennis in the early 1960s. He captured his first Wimbledon championship in 1961, dispatching Chuck McKinley in straight sets in a final that lasted less than an hour. The following year, he again won the Wimbledon final in straight sets, this time over Martin Mulligan. That victory followed earlier victories in the Italian, French and German championships.

Having claimed three of the four Grand Slam events for the year, Laver entered the 1962 U.S. championships with the eyes of the entire tennis world upon him. Nobody had won the Grand Slam since Don Budge became the first player to accomplish the feat in 1938. Laver waltzed through the early rounds of the tournament, leading to a face-off with countryman Roy Emerson in the final. Laver prevailed in four sets, completing the first Grand Slam in tennis in 24 years. No other male singles player has won a Grand Slam since.

In December of 1962, Laver announced that he was abandoning the amateur tour to join the International Pro-

fessional Tennis Players Association. He was guaranteed earnings of \$110,000 for a three-year period, good money for a tennis player at the time, but a far cry from the vast sums earned by top players today. While the money was attractive and the tennis was good—Laver enjoyed a lively rivalry with fellow Australian Kenny Rosewall during this period—Laver's decision barred him for all of the major tournaments. It is, of course, impossible to know how he would have fared in those tournaments had he remained eligible; but there is little doubt that Laver's record at the game's biggest events would have been even more impressive had he been able to participate in them during what were probably his peak physical years, between the ages of 24 and 29.

In 1964, Laver met his future wife, Mary, at fellow tennis giant Jack Kramer's country club in Los Angeles. Mary was there to watch a swimming exhibition, and had no idea that this fellow, who was so shy he needed an intermediary to ask her to join them for a drink, was a superstar. The pair married in 1966. In August of 1967, Laver defeated Rosewall in a weeklong, eight-man professional tournament on Centre Court at Wimbledon. The success of this tournament helped set the stage for a decision later that year by the Lawn Tennis Association to delete the language referring to amateur and professional players from its rulebook. This move paved the way for the dawn of the open era in tennis in 1968, a change the British tennis community had been clamoring for as a way of dealing with the steady exodus of name players from the big tournaments. This meant that major tournaments were now open to professional players. Approaching the age of 30, it appeared to many in the tennis community that Laver's best days were behind him. He managed to win the 1968 Wimbledon singles crown, knocking off Tony Roche in under an hour in the final, but that was his only major tournament championship that year.

Second Grand Slam Silenced Doubters

In 1969, however, Laver proved that his tennis obituary had been written prematurely. He was not only competitive, but he was as dominant as he had been seven years earlier. In fact, 1969 may have been the greatest season of his entire career. That year, he won 106 singles matches against only 16 defeats, and won 17 of the 32 singles championships in which he competed. Early in the Grand Slam cycle, Laver had to survive a marathon 80-game, four-hour semifinal match against Roche to survive in the Australian Open. He had another scare against yet another Aussie compatriot, Dick Crealy, in the second round of the French Open. After triumphing once again at Wimbledon, all that remained between Laver and his second Grand Slam was the U.S. Open. He prevailed in four sets against Roche to capture the \$16,000 championship and become the only player in history to win the Grand Slam twice. In many ways, the second time around was more impressive, since it was accomplished against all of the world's top players, both pro and amateur, while his 1962 feat came at a time when many of the best players had already turned pro and were therefore ineligible to compete in the tournaments that make up the

Grand Slam. One additional major event of 1969 in the lives of the Lavers was the birth of their son Rick.

While Laver was not able to repeat his glory of 1969 in the new decade, he remained among the game's top players into the 1970s. While he did not manage to successfully defend any of his Grand Slam tournament titles in 1970, Laver nevertheless earned more than \$200,000 in prize money that year, the first player to reach that mark. In 1971, Laver claimed the Italian Open title and six lesser tournaments. The \$292,717 in prize money he won that year made him the first tennis player to break the million dollar barrier in career earnings.

When professionals were allowed to play in Davis Cup competition for the first time in 1973, Laver answered the call to play for the Australian team. He teamed up with John Newcombe to end a five-year period of Davis Cup domination by the United States. Laver also helped Australia to three World Cup championships during this period, in 1972, 1974 and 1975. As his tournament career began to wind down, Laver signed on with the San Diego squad in World Team Tennis in 1976, and was named the league's rookie of the year at the un-rookie-like age of 38.

Laver retired from competitive tennis in 1978, leaving a career record unmatched at the time: two Grand Slams, 11 major singles titles, 20 major championships in all (including doubles and mixed doubles), 47 total pro singles titles, 21 times runner-up. He was ranked in the top 10 in the world during 13 years between 1959 and 1975, and collected career earnings of more than \$1.5 million. Laver was inducted into the Tennis Hall of Fame in 1981. At 5 foot 8 and 145 pounds, Laver was hardly the prototypical power player. But so thick and strong was his left arm that it appeared to some that it had been nabbed from a much larger man and grafted onto his body. Laver played an attacking style of tennis that often overwhelmed less aggressive opponents. He applied topspin to a much greater degree than other players of his time, a style that did not become popular until the 1970s, as exemplified by such champions of that decade as Bjorn Borg and Guillermo Vilas.

In July of 1998, the 59-year-old Laver was taping an interview for ESPN at a Los Angeles hotel when he suddenly felt his legs and fingers go numb. What he thought was a dizzy spell turned out to be a major stroke. Laver spent 13 days in intensive care, during which at one point his temperature rose to 106 degrees and the prognosis was grim. He began physical therapy two weeks after the stroke, and had to relearn how to speak, walk, write, and even dress himself. Gradually, he regained use of the right side of his body. Laver left UCLA Medical Center after seven weeks, and within a couple more weeks he was putting around the golf course using a club as a cane. Soon after, he began to reacquaint himself with tennis, assisted by local pro Tommy Tucker. By May of 1999, Laver's recovery was thorough enough to allow him to present Andre Agassi with the trophy for his victory in the French Open, a triumph that made Agassi the first player since Laver—and only the fifth male player in history—to win all four Grand Slam events in his career.

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Philipp Lenard

German physicist Philipp Lenard (1862–1947) won the 1905 Nobel Prize for his research into the properties of cathode rays. His reputation was later tarnished, however, thanks to his support of Germany's National Socialist (Nazi) Party and its racial-superiority theories. In the 1920s, Lenard broke with the international scientific community over Albert Einstein's theory of relativity. From his post as professor of physics at the esteemed University of Heidelberg, he derided Einstein's breakthrough as spurious "Jewish science."

Disliked Wine Business

The future Nobel winner was born Philipp Eduard Anton von Lenard on June 7, 1862, in Pressburg, the Slovakian city that later became Bratislava. His family was of Austrian heritage, from the Tyrol, and lived comfortably from the income of his father's business as a wine merchant. It was hoped that Lenard, too, would enter into the wine trade and someday take over the family business, but he favored the science experiment over the business deal. He took some courses in Pressburg and also at the technical university in Budapest, Hungary, and then agreed to work for his father for a year. Afterward, he traveled through Germany, and at one point attended a series of lectures given by Robert Bunsen, the German chemist after whom the ubiquitous chemistry-lab gas burner is named. The lectures sparked Lenard's determination to pursue a scientific career in earnest.

Lenard studied at the universities of Heidelberg and Berlin, earning his doctorate with high honors in 1886 from the former. He remained in the city for the next three years, taking a position as assistant to his professor, Georg Quincke, but was able to conduct his own research experi-

ments. As a youngster, he had been fascinated by the way fluorine crystals began to glow when heated. His earliest projects concluded that such phosphorescence was a result of impurities in the material. Calcium sulphide, for example, was thought to be self-luminous, but Lenard's work showed that traces of heavy metals, such as copper and bismuth, formed crystals that caused the substance to glow.

Worked with Heinrich Hertz

From Heidelberg, Lenard went to England in 1890 for a job at the electromagnetic and engineering laboratories of the City and Guilds of the London Central Institution. He remained there less than a year, however, and came away with a lifelong disdain for the country and even its scientific community. Over the next decade, Lenard switched jobs several times, taking posts at the universities of Breslau, Bonn, and Heidelberg, and at the technical college of Aachen. It was during this period that he made the significant advances in cathode ray research, which had progressed out of his work in phosphorescence. Discovered in 1879, cathode rays were essentially light beams of charged particles produced as a result of the discharge of electricity in vacuum tubes. Scientists were eager to find a way to study their properties outside of the vacuum tubes.

Some of Lenard's work was done under the auspices of Heinrich Hertz at the University of Bonn, to whom he served as an assistant. The scientific designation for frequency (Hz), used commonly in radio communication, is named in Hertz's honor. One day in 1892, according to the official Nobel Prize Website, "Hertz called him to see the discovery he had made that a piece of uranium glass covered with aluminum foil and put inside the discharge tube became luminous beneath the aluminum foil when the cathode rays struck it." Hertz conceived an experiment whereby the two spaces could be separated via a thin aluminum plate, "one in which the cathode rays were produced in the ordinary way and the other in which one could observe them in a pure state, which had never been done. Hertz was too busy to do this and gave Lenard permission to do it and it was then that he made the great discovery of the 'Lenard window,'" the Nobel Prize essay noted.

The cathode-ray work led Lenard to theorize about matter, the basic element of the physical world, and the atoms of which it consists. He concluded that the atom contains neutral pairs of what he called dynamids, one positively charged and the other negatively charged. He was not entirely correct, but it would be another decade before a nuclear model of the atom would be correctly assembled by Ernest Rutherford, the New Zealand-born Nobel Prize winner who made several notable scientific advances while at the Universities of Cambridge and Manchester in England. Rutherford was the 1908 winner in chemistry, while Lenard was awarded the 1905 Nobel Prize in physics for his cathode ray work.

Theorized about Atoms

Lenard's other significant contribution to science involved the photoelectric effect, or what happens when a

beam of light strikes a metal plate. Electrons are emitted from the plate, and Lenard found that their intensity was dependent on the brightness of the incident light. He also found that the speed of the electrons remained unchanged. Explaining why this occurred, however, was beyond the grasp of science at the time, and could not be proved by correlating experiments using the current laws of physics. Only in 1905, when Albert Einstein published a paper that discussed what he termed "light quanta," or photons, could the photoelectric effect be accurately explained by science.

After several years as a professor at the University of Kiel, Lenard was offered a professorship at his alma mater, the University of Heidelberg, in 1907. He remained there for the rest of his career, and proved a popular, enthusiastic teacher and mentor to a generation of students. He also became head of the physics institute at the esteemed university. He was said to have been disappointed that Einstein did not acknowledge his contributions to the study of the photoelectric effect, especially when Einstein was awarded the 1921 Nobel Prize in physics. A German Jew who was by then serving as the director of the Kaiser Wilhelm Institute of Physics in Berlin, Einstein was widely hailed as a genius and the theorist who single-handedly pushed modern science into a new and exciting future. In an unpublished autobiography, Lenard later dismissed Einstein's groundbreaking theory of relativity, calling it "a Jewish fraud, which one could have suspected from the first with more racial knowledge than was then disseminated, since its originator Einstein was a Jew," he declared, according to Alan D. Beyerchen's *Scientists under Hitler: Politics and the Physics Community in the Third Reich*.

Lenard was not alone in the scientific community with his objections to Einstein's work. The charge was initially led by the Work Group of German Scientists for the Preservation of Pure Scholarship, which even held a few anti-Einstein rallies in 1920. These activities prompted Einstein to respond in the press, and he attacked Lenard in one of his letters published in a German newspaper. Over the next few years, Lenard personally campaigned against Einstein's theories in various scientific papers, at conferences of German physicists, and in the press. Originally, he questioned only the methods used by Einstein and other theoretical physicists, but the attacks took on a shriller, anti-Semitic tone.

Suffered Several Personal Setbacks

This shift occurred around the same time that Lenard's son, Werner—from his 1897 marriage to Katherine Schlehner—died from the aftereffects of malnutrition in February of 1922. Several years earlier, during World War I, England had blockaded Germany, cutting off food supplies, and it was the youngest Germans who suffered most. Werner never fully recovered, and had been Lenard's only son. The tragedy likely further fueled the frustration he felt and injustices perceived. A conservative in outlook, Lenard was by then middle-aged and like many of his contemporaries, felt adrift with the end of imperial Germany after World War I. Economic difficulties compounded his attitude. The newly installed constitutional democracy, commonly called the Weimar government after the city where the constitution

was drafted, had a difficult time managing the country's dire economic predicament, and inflation skyrocketed. After the war, Lenard had exchanged his savings for government bonds, which became worthless; he and other Germans worried that the money had actually been stolen by the Weimar government, which had some prominent Jewish politicians amongst its leaders.

The assassination of Germany's Foreign Minister, Walther Rathenau, in June of 1922 instigated a professional crisis for Lenard. Rathenau was a wealthy Jewish industrialist before he served in the Weimar government, and heir to the AEG electric fortune. Right-wing extremists in Germany accused him of using his post to secretly collude with the Soviets in what was deemed a "Jewish-Communist conspiracy." A day of mourning was declared on the day of Rathenau's funeral, but Lenard refused to close his physics institute at the University of Heidelberg or fly its flag at half-mast. Protesters gathered outside, stormed the building after water was dumped on them from above, and marched Lenard by force to the local union hall, where city authorities took him into custody for a few hours for his own protection. The University's academic senate suspended him, but students loyal to him protested and he was exonerated.

Praised Hitler in Newspaper Articles

The incident served to crystallize Lenard's belief that his country was becoming clearly divided by ideology, and he wholeheartedly threw his support to conservative side—the emerging Nazi Party, which called for the removal of Jews from German political, social, and cultural institutions. When Nazi Party leader Adolf Hitler began serving a jail sentence in April of 1924 for a failed coup in Munich known as the Beer Hall Putsch, Lenard penned an article for a Bavarian newspaper, *Grossdeutsche Zeitung*, commending Hitler. He asserted that the Nazis "appear to us as gifts of God from a long darkened earlier time when races were still purer, persons still greater, spirits still less fraudulent."

It is known that Hitler and his deputy, Rudolf Hess, later paid a visit to Lenard at his Heidelberg home in 1928. When Hitler became chancellor in 1933, Lenard wrote him and offered his services as scientific advisor to the new Reich. In the letter, he suggested that the esteemed German university system was unduly riddled with Jewish influence. By then he had retired from the University of Heidelberg, and in 1935 its physics institute was renamed in his honor in 1935. He was the recipient of several other official honors, including the Eagle Shield of the Reich, but his actual role in guiding Nazi policy during the 1933–45 era was negligible. At World War II's end and the defeat of Hitler, Allied authorities discussed subjecting him to a denazification trial, but a rector at the university intervened. Lenard was in his early eighties by then, and spent the remaining years of his life in a nearby town called Messelhausen, where he died on May 20, 1947.

The cathode-ray research Lenard conducted early in his career helped pave the way for the cathode ray tube, or CRT, which was the essential element in the development of television. The CRT was standard in the television manufac-

turing industry for nearly 50 years after Lenard's death, until it was replaced by liquid-crystal display technology. In the end, however, Lenard's scientific legacy was tarnished by his support for "Aryan physics" and "German science," which rejected foreign influence on German research and progress. He dismissed the standard notion that science is an international activity where nationalism has no place. In the 1936 textbook he wrote, *Deutsche Physik* (German Physics), he asserted instead that "science, like everything man produces, is racially determined, determined by blood."

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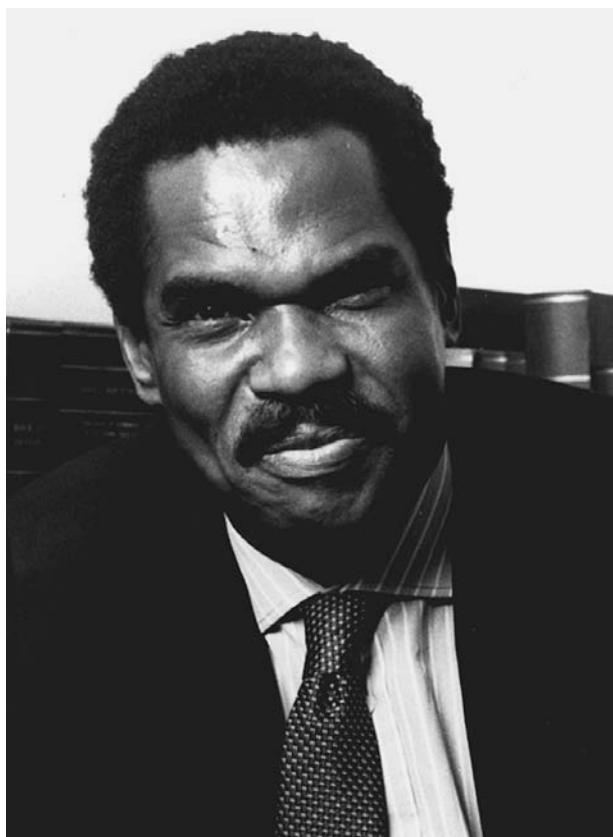
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Reginald Francis Lewis

African American businessperson Reginald F. Lewis (1942-1993) was best known for his unprecedented leveraged buyout of Beatrice International Food Companies in 1987, creating TLC Beatrice. The deal was notable both as the biggest acquisition of overseas assets by any American company and because it rendered TLC Beatrice the largest African American business in the United States. Lewis was also a well known philanthropist, and his hometown of Baltimore honored him posthumously with the 2004 opening of a cultural museum bearing his name.

Lewis was born to Clinton and Carolyn Lewis on December 7, 1942, in Baltimore, Maryland. His father was a civilian technician in the United States Army Signal Corps who went on to be a small business owner and join the navy. After his parents' separation when Lewis was five (they divorced four years later), his mother worked as a waitress and department store clerk before signing on with the postal service. Mother and son lived with his maternal grandparents, Sam and Sue Cooper, for a while, and Lewis was particularly taken with his grandpa's tales of World War



I France. In 1951, Lewis' mother married Jean S. "Butch" Fugett Sr. and before long, the only child had five siblings to enjoy.

Lewis showed early business acumen by refusing to give up his paper route when he went away to summer camp at 10. Instead, he drafted his mother for the job and kept his eye on the bottom line. She later recalled to Janice M. Horowitz of *Time*, "He paid me a salary, but he made sure that he made a profit, believe me."

As a teenager, Lewis was active in sports, even harboring thoughts of someday playing professionally. He was captain of the football, baseball, and basketball teams at Dunbar High School in East Baltimore, as well as being the school's star quarterback. Part-time and summer jobs in a drugstore and the local country club also kept him busy. And although Lewis was not a stellar student, he worked hard and managed his time efficiently. "He put a lot of time into his studies," his mother told Horowitz. "He didn't goof off." That kind of focus would serve him in good stead in the future.

Lewis entered Virginia State College (now Virginia State University) on a football scholarship, but quit playing after his freshman year. He discovered an affinity for economics, and graduated in that discipline in 1965. A college job selling photographic services also honed his salesmanship skills. He went on to Harvard Law School and received his law degree in 1968.

From Lawyer to Entrepreneur

Upon graduating from law school, Lewis went to work for the prominent New York City law firm of Paul, Weiss, Rifkind, Wharton & Garrison. Two years later, he struck out on his own, founding one of Wall Street's first African American law firms, Murphy, Thorpe & Lewis. The firm later evolved into Lewis & Clarkson and specialized in venture capital. Its major clients included Aetna, Equitable, and General Foods. For all his success, however, Lewis was not content. "There was not a lot I could do with the law firm besides making a good living(,) unless I did the deals myself," he told Andrew Kupfer of *Fortune*. Equally telling were his words to Horowitz: "I like to stretch myself. I like to face challenges." So once again, Lewis went his own way.

In 1983, Lewis started the TLC Group, L.P. in order to concentrate on acquisitions and sales. There was always some mystery surrounding what the investment holding company's initials represented, which Lewis cheerfully perpetuated. ("I'm not going to tell you!" was his laughing response to Kupfer's query). But whether it was Tender Loving Care or The Lewis Company, there was no ambiguity about the impact of Lewis' new business.

TLC Group, L.P.

A leveraged buyout is the acquisition of a company using mainly borrowed funds, with the resulting debt to be paid out of the company's operations and sales of assets. It is exactly the sort of transaction that Lewis had set up TLC to do, and he wasted little time getting to it. The first company he set his sights on was the ailing McCall Pattern Company of New York City. Founded in 1870, it was one of the oldest sewing pattern companies in the United States and the second-largest one in the business. Lewis saw it as an opportunity.

In January of 1984, Lewis closed a deal to buy McCall's with \$24 million in borrowed cash and only \$1 million of equity. He promptly instituted such revitalizing changes as adding knitting patterns and greeting cards, along with containing costs and increasing cash flow. It worked. Within three and a half years, Lewis had doubled McCall's profits and was able to sell the company at a stupendous 90 to 1 return. That lent him the credibility to raise the money for the deal of a lifetime.

It is important to recall that in the 1980s, most successful African American businesses sold consumer goods to their own community. Most were also small, primarily because of the scarcity of risk capital available and Wall Street's unwillingness to take African Americans seriously. Lewis' next takeover exploit changed all that.

With the backing of investment banking firm Drexel Burnham Lambert and its infamous takeover expert, Michael Milken, Lewis acquired Beatrice International Foods, an amalgamation of 64 companies in 31 countries, in October of 1987. The price was \$985 million. The deal attracted Lewis' interest because, he told Kupfer, "It was something like the gnat swallowing the elephant, which frankly appealed to me." But it was far more than that. It was also the largest leveraged buyout of overseas assets by an American

company in history (at that time). Even more importantly, it made the resulting TLC Beatrice the first African American-owned company to top \$1 billion dollars in revenue and rendered it the largest African American business in the United States. And it had forever altered the practical potential of black business owners. The first black governor of the Federal Reserve Board, Andrew Brimmer, explained to Robert H. Bork Jr. of *U.S. News & World Report*, "The importance of Reginald Lewis is that he has demonstrated that he can attract Wall Street financiers and run a business not anchored in the black community." African American entrepreneur J. Bruce Llewellyn chimed in and told Bork, "If you went in and talked about \$1 billion prior to Reg Lewis, they'd laugh at you."

Lewis, however, preferred the attention be paid to the success of the deal, not his race. ". . . I think of myself as an American of African descent who's committed to what he is doing," he told Kupfer. "If that work is an inspiration and helps others of my ethnic background, or any other, I'm delighted. But I don't want it to seep into decisions on how we evaluate our business." So he went about running his new business and tried to avoid the furor.

True to form, Lewis began selling the less profitable of TLC Beatrice's various subsidiaries, along with enacting other measures aimed at increasing overall gain. But his progress was not without obstacles. Among these were a failed initial public offering (IPO) of the company in 1989 and two lawsuits stemming from his sale of McCall's. Lewis, however, was not a man to be cowed by setbacks or challenges. Indeed, responding to criticism that the IPO would have unjustly enriched him, Lewis told *Fortune's* Erik Caloni, "One man's greed is another man's incentive." In any event, TLC Beatrice had revenues of \$1.54 billion by 1992, over \$2 billion in 1996, and was still a healthy concern in 2004.

Philanthropy, Death, and Tribute

In 1987, the year of his historic buyout, Lewis established the Reginald F. Lewis Foundation. Through that institution, he gave away millions of dollars and became known as a committed philanthropist. Those gifts included donations to Virginia State University, Morgan State University (to create a scholarship in his name), and Howard University. In 1992, his \$3 million gift to Harvard University Law School was the largest ever donated by an individual. Harvard reciprocated the following year by naming its first building in honor of an African American, The Reginald F. Lewis International Law Center. Lewis was also active in politics, contributing to the political aspirations of such people as Reverend Jesse Jackson, former New York City Mayor David N. Dinkins, Virginia Governor L. Douglas Wilder, and Los Angeles Mayor Tom Bradley.

Beyond business and philanthropy, Lewis was a devoted family man with a taste for quality. His 1969 marriage to attorney Loida Nicolas was his only one and produced two daughters, Leslie and Christina. He became interested in art in the 1960s and accumulated an impressive collection over time. He was also a wine connoisseur, an avid tennis player, and spoke fluent French. He had even begun

work on his memoir, *Why Should White Guys Have All the Fun? How Reginald Lewis Created a Billion Dollar Business Empire*. (The book was finished posthumously by Blair S. Walker). But fate played Lewis an ugly trick.

Lewis was diagnosed with brain cancer late in 1992. Just two months later, on January 19, 1993, the business power who revolutionized Wall Street's perceptions died of a cerebral hemorrhage. He was only 50 years old.

Lewis' untimely death was much lamented. There was a large funeral in Baltimore, followed by a memorial service in New York City. Hundreds of people, including such luminaries as Dinkins and opera singer Kathleen Battle, showed up to pay their respects. But a more lasting tribute would take place in 2004 with the opening of the Reginald F. Lewis Museum of Maryland American History and Culture in Baltimore. Dedicated to African American history and culture, the museum was to be the largest of its kind on the East Coast. It was 82,000 square feet, and included two classrooms, exhibition galleries, an oral history recording studio, and information resource center, a 200 seat theater, a museum shop and an eatery. The museum was a fitting homage to the native son of Baltimore who had accomplished and given so much. His widow, who had taken the helm of TLC Beatrice in 1994 and continued as chairman and CEO in 2004, expressed her pleasure with the tribute to Siobhan Benet of *Black Enterprise*. "There is an African saying that says, (,) ('as long as someone mentions his name, he lives('). With this museum, my beloved lives a long, long time."

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Li Qingzhao

Highly educated for her time, Chinese poet Li Qingzhao (1084–c. 1150) wrote lyrical poetry with such emotional intensity and creativity of voice and

meter that she was regarded as China's greatest female poet.

In the waning days of the Northern Song Dynasty in the early 1100s, Li was a highly educated woman for her time, studying literature, writing poetry, and amassing an immense collection of Chinese antiquities with her husband. She was a master of the *tz'u*, or *ci*, form of lyrical poetry that was set to music, writing with emotional intensity and unconventional language. In 1127, the Jin invaded the northern Song, and she fled with her people to the south, losing virtually all of her artifacts in the exodus. After her beloved husband died, her poetry reflected the deep grief and desolation she felt. The few poems that have survived have continued to influence poets through the centuries.

Educated in Literature and Collected Antiques

Li was born in 1084, in Tsinan [Ji'nan] in what is today the Shandong [Shantung] province in northern China. She grew up in a scholarly household during the Northern Song [Song] Dynasty, surrounded by a love of history and literature from an early age. Her father, Li Kê-fei, was a high official in the imperial court, a division head in the Ministry of Rites, and an accomplished writer whose prose and poetry was praised by the famous poet Su Tung-p'o. Li's mother, too, was skilled at writing poetry and came from a highly educated family.

At a time when a girl's education depended on the status of her family, Li was blessed with a family of scholars and administrators. She was not only taught to read, but was instructed in Chinese history and literature, calligraphy, painting, and music. She led an intellectual yet sheltered life of cultural refinement and opulence.

In 1101, Li married into another family of academics and government officials. The 17-year-old Li married Zhao Mingcheng [Chao Ming-Ch'eng], the 21-year-old son of a prime minister. An enthusiast of art and antiques, Zhao was a student in the Imperial Academy, but soon began his career as an official in the Song government.

Li and Zhao's marriage was extremely happy, as can be seen reflected in her poetry. The couple shared a love of art and antiquities and spent much of their time and money collecting seals, bronze vessels, rubbings of inscriptions, sculpture, manuscripts, scrolls, poetry, and paintings. Sharing the desire to preserve China's unique artwork, they would spend their evenings together in their studio pouring over their collection, examining and systematically cataloging the many pieces. They had amassed one of the most impressive collections of Chinese artifacts of their time. Zhao even began a book, *Record of Bronze and Stone*, documenting the relics.

The couple also studied poetry together, often challenging each other and their friends to poetry contests. In her memoir, "Hou Hsu," which appeared in her husband's book, she describes these games and the happiness she felt: "Whenever I got it right, I would raise the teacup, laughing

so hard that the tea would spill in my lap . . . I would have been glad to grow old in such a world."

Most of Li and Zhao's money went into their books and antiques, and at times they lived a relatively frugal and sparse life. Often, Zhao would travel around the province on business, leaving Li alone, during which time she wrote poetry about her longing for his return. This academic and blissful married life lasted for several years until the invasion by the Jin [Chin].

Wrote Lyrical Poetry in the Tz'u Style

Li wrote poetry most often in the *tz'u*, also known as the *ci*, style, which is written to old song tunes and is usually indicative of the Song Dynasty. *Tz'u* is lyrical and emotional with precise rhymes and complex meters mirroring the original tune of the song. Always challenging herself with difficult rhymes and variations in meter, Li produced *tz'u* poems that revealed her immense talent, gift for diction, and natural voice. Seventy-eight of Li's *tz'u* poems have survived. Li was also a literary critic in her time, examining and judging the *tz'u* poems of her contemporaries. Her critique *Lun Ci*, (Discourse on Lyric), is one of the earliest theoretical writings on *tz'u* poetry.

Tz'u poetry had evolved into two schools: euphemistic and heroic. Li adopted the euphemistic approach characterized by intense themes, graceful style, sincerity, and artistry. She showed a maturity and eloquence in her style that contrasted with the floweriness of her peers. Her poems would later be categorized as the Yi'an style and her euphemistic *tz'u* became highly regarded.

At the time, male poets attempted to capture the intimate feelings of courting women in their poems, but could not succeed with any authenticity. Li used simple language and expressions to present the emotional experiences of a genuine woman. She rejected the conventional themes of jilted courtesans written by male poets, and wrote sharp original works with warmth, vividness and elegance. In her early life, Li wrote about love and her happily married life. She described her sorrow at being parted from her lover, comparing her loneliness to flower petals falling at the end of spring. In her *tz'u* to the tune "Drunk under Flower Shadows," she says she "looks thinner than the yellow flower," conjuring the lingering image, metaphorical, yet evocative.

Driven from Her Home

In 1126, the Tartars, or Jin, invaded the Northern Song region of China, destroying homes and remnants of the Song. As the fighting reached the Shandong province, Li and Zhao were forced to flee their home, knowing they could not take all of their vast collection of antiquities with them. They first gave up the bulky items, such as paintings and vessels, but managed to escape with 15 cartloads of books. The Jin ended up burning ten of Li and Zhao's buildings filled with items. Half a million people fled the northern invasion. In their evacuation southward, Li and Zhao were able to ferry their haul over the Huai river to Donghai [Jiangsu] and managed to reach the Yangtze region. Two years later, as the Song established a new capital in

Hangzhou [Hong-Zhou], Li's husband received an assignment to govern the city of Hu-Zhou.

In 1129, on a trip for his new post, Zhao took ill very suddenly. Li received word in time to travel to him, but was with him only a few days before he died. The death of Zhao was a cruel blow to Li, who was 46 and childless. After her husband's death, Li never managed again to find rest in one place, fleeing with the rest of the Song court, wandering the country from city to city. Along her many travels she was forced to sell what little remained of her prized collection for income. She sent some of her baggage to her husband's brother-in-law, but the Jin sacked that city and destroyed more of her collection. Even when she was able to find rented lodgings, landlords stole her remaining baskets of books and ink stones.

Li's poetry had by now lost its spiritedly optimistic bent and reflected the deep sense of grief that crushed her. In the tz'u set to the tune "Every Sound, Lentement," she listed seven pairs of monosyllabic words at the beginning of the poem, such as "lone . . . cold . . . pain . . . moan," drawn out when sung slowly. She abruptly ended the poem with the word "grief."

Wrote a Brief Memoir

Li finally arrived at the new capital of Hangzhou in 1132. Around this time, she was determined to finish the work Zhao had begun compiling their vast collection. She collated his manuscripts into an antiquarian manual entitled *Chin Shih Lu* [Jin Shi Lu], *Record of Metal and Stone*, alternately known as *Record of Bronze and Steel*. The 30-volume tome included 2,000 rubbings of inscriptions Zhao had copied and 500 essays. The book received praise for its anthology of seals and bronze characters.

Not only did Li collate the book, she wrote an epilogue to it, which served as a memoir of her life and poetry, known as the "Hou Hsu." Li spent the rest of her life in misery and loneliness. In the "Hou Hsu," she expressed how her heart was broken after her husband's death and her utter desolation: "When there is possession, there must be loss of possession; when there is a gathering together, there must be a scattering. . . . The reason why I have recorded this story . . . is to let it serve as a warning for scholars and collectors in later generations."

Soon she was on the move again for the city of Chin-hua in the Chekiang province. According to historical records, she was writing assignments for the new court in the 1140s, but the official mentions of her or her works end in 1149. She is presumed to have died circa 1150.

Some historical sources claim she remarried in 1132, to a man who beat her, but that is open to debate. The sources of this information originated after her death with the puritanical Neo-Confucianism movement which held that a proper widow does not remarry. It is believed that news of her second marriage was created to discredit her name by male historians who were jealous of her status as one of China's greatest female poets.

After a lifetime of writing, Li published seven volumes of shi, or traditional poetry written in essay form, and six

volumes of tz'u lyrics. Sadly only about 17 shi and 50 tz'u have survived to the present, and most of those only survive as fragments. Her "Hou Hsu" epilogue to her husband's book survives, as well as her *Lun Ci* critiques. Kenneth Rexroth's collection, *100 Poems from the Chinese*, contains seven of Li's poems.

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Eli Lilly

American pharmaceutical executive Eli Lilly (1885–1977) spent nearly 70 years with the family company that bears his name. Lilly guided the Indiana business, which had been founded by his grandfather a decade before his birth, through a period of both immense change and immense success over the course of the twentieth century. The scientific advances made during his tenure, combined with the firm's emergence as a marketing leader, helped make Eli Lilly one of the world's leading drug companies.

Company Founded in 1876

Lilly was born on April 1, 1885, in Indianapolis, Indiana. His grandfather and namesake, Colonel Eli Lilly, was a Maryland native whose parents had relocated to Greencastle, Indiana, when he was a child. During the Civil War, the elder Lilly served with a regiment from Indiana that fought on the Union Army side, and after the war's end the "Colonel" settled in Indiana and established himself as a pharmaceutical chemist and owner of a drugstore. He founded the company that bears his name in 1876 with

\$1,400 in savings, establishing a small laboratory space on Pearl Street.

Originally, the company made pills and the fluid extracts that were popular medicines in the era before doctors dispensed medicines only with a prescription. The Colonel's laboratory soon gained a reputation for producing reliable products that were often markedly better than the standard patent medicines sold over the counter. Many of these potions were ineffective or even dangerous, but the Colonel's business plan aimed to make and sell only formulas that were recommended by physicians for their efficacy. One early bestseller was *Succus Alterans*, which was reportedly derived from an old Creek Indian formula. It was marketed as a blood purifier and treatment for "syphilitic conditions," rheumatism, and skin problems like psoriasis.

Joined as Junior Bottle-Washer

Lilly's father, Josiah K. Lilly, joined the family business, and assumed its helm when the Colonel died in 1898. Josiah had married a distant cousin, Lilly Ridgely, who became Lilly Ridgely Lilly, and they had two sons: Eli and Josiah Jr. The family lived in an affluent neighborhood in Indianapolis known as the "new north side" at the time, but also spent summers on Lake Wawasee in Kosciusko County, where the Colonel had a cottage. Lilly was close to his grandfather as a child, and his lifelong interest in archeology would be sparked by the tales of Native Americans in the Indiana area that his grandfather regaled him with during summers on the lake.

Lilly began working at the company pharmaceutical plant at the age of ten during the summer months. He began as a bottle-washer, and later progressed to other duties, such as cleaning out hogs' stomachs used in one of the medicinal preparations the company made from scratch, or grinding the foul-smelling pokeweed. After graduating from Shortridge High School in 1904, he went on to the esteemed Philadelphia College of Pharmacy. Three years later, having earned his degree, he joined the family business full-time and wed Evelyn Fortune, whom he had known since childhood. The couple had three children, but two died in infancy—one at the age of one month, the second at seven months. Only their daughter Evie, born in 1918, survived to adulthood, but her life would be touched by later tragedy as well.

Implemented New Management Ideas

Lilly's father was pleased that his son was joining the growing company, but did not wish to give him a job that might have been due as a promotion for a longtime employee. Thus Lilly was installed as head of the newly created Economic Department, and charged with finding ways of to make the company more efficient. Lilly proved a whiz at this, and instituted several new policies and systems. It was his idea, for example, to make multiple copies of manufacturing formulas from blueprinting. The tickets traveled with the product through each of the departments, and helped streamline the manufacturing and shipping process and improve quality.

Lilly was also fan of time-motion studies, and read avidly on new business management ideas gaining currency at the time. He was a particular devotee of Frederick W. Taylor's *The Principles of Scientific Management*, and the ideas in it found their way into company policy. There was a Methods and Standards Department, and its official manual set forth guidelines for completing nearly every task at the company in the most efficient manner possible—even for polishing the brass entrance doors. The manual advised Lilly employees that "both hands should be busy; if they are not, surely some change can be made to keep them busy all the time," according to James H. Madison's *Eli Lilly: A Life*.

In 1909, Lilly was named superintendent of the manufacturing division, where he continued to implement new ideas that made the company more efficient and thus more profitable. He devised a new method for filling gelatin capsules, and the Lilly company's automated system even merited a 1917 feature article in *Scientific American*. By this time his younger brother Josiah had also joined the company, with responsibilities in the human resources department, and Lilly was soon made a vice president with supervision of both the manufacturing and scientific divisions. The World War I years forced the company, along with other American pharmaceutical makers, to find new sources for the plants and extracts used for drug manufacturing. Before World War I, pharmaceutical research was in its infancy still, and remained largely a European effort. The wartime restrictions on commerce forced Lilly to rethink its corporate strategy and invest in research and development closer to home.

Aided Discovery of Insulin

That strategy paid off handsomely. A new Experimental Medicine division, within the Lilly's Scientific Department, was established in the early 1920s, and the two Lilly brothers installed a brilliant British scientist, George Henry Alexander Clowes, as its head. Clowes oversaw the company's first significant breakthrough: insulin. Working with scientists from the University of Toronto, Clowes theorized that extracting insulin from sheep and cattle pancreas and injecting it into humans who suffered from diabetes might yield positive results. Diabetes was a fatal disease at the time, a condition in which the pancreas did not produce enough insulin, the hormone that regulates the body's conversion of food into usable energy. A child born with it had a life-expectancy rate of just one year, while adults sufferers wasted away from the starvation diet, the only remedy doctors believed would help.

The Lilly Company launched insulin on the market in October of 1923, and it proved a historic breakthrough that won two of the Toronto scientists, Frederick Banting and J. J. R. Macleod, the 1923 Nobel Prize. The new treatment was said to have saved the lives of thousands of diabetics in its first weeks on the market alone, and newspaper stories trumpeted the Lilly product around the world. Eager to continue such success, Lilly approved many new research projects, including a liver extract for the treatment of pernicious anemia in 1930. The deadly blood disease afflicted his own

mother, but the Lilly formula could not save her in the end, and she died in 1934.

Applied Management Techniques to Personal Life

Lilly oversaw a company that became a world leader in the 1920s, but his strong work ethic took its toll on his marriage, and he and Evelyn divorced in 1926. He married his longtime secretary, Ruth Allison, on November 27, 1927. A year after the death of his mother, Lilly's father, then 73, wed Allison's sister. Father and son grew closer, though when Lilly was younger their relationship was somewhat strained. Lilly had long strived to please his father, and his work schedule and lengthy correspondence with his father proved that. But his second marriage instigated a determination to become a more well-rounded person, apparently, and he decided to change his personality. He even went so far as to author his own "Plan for Developing a Proper Outlook on Life." It recommended the deployment of willpower, the cultivation of a sense of humor, and an expansion of the mind through reading and cultural pursuits.

Despite the divorce, Lilly tried to be an involved parent to his daughter Evie. He wrote her regularly, and she spent several weeks of the year with him in Indiana. The entertainment at her lavish debutant party at her father's home in 1937 included big-band star Benny Goodman. But Evie eschewed college, entered into two ill-advised marriages, and began to drink heavily. She spent time at rehabilitation facilities, but her increasing irresponsibility compelled her father to alter his will by 1948 after realizing she would likely squander any fortune left to her.

From 1932 to 1948 Lilly served as president of the company, which continued to thrive. During World War II it became involved with a joint research effort that led to the discovery and mass production of penicillin, the life-saving antibiotic. It also produced a typhus vaccine and Merthiolate, an antiseptic, for the battlefield. Josiah Sr., his father, died in 1948, and by then Lilly was 63 years old and, ostensibly, nearing retirement age. He became company chair that year and his brother assumed the president's post. After Lilly was appointed honorary chair in 1953 and had no other daily duties at company headquarters, he came to the office three days a week for years and remained a vital force.

An Ardent Republican

During these years Lilly's fortune accrued, thanks in part to the company's work on another medical breakthrough, the polio vaccine in 1955. The immense profits made from the life-saving vaccine, which had reduced deaths by polio some 95 percent in its first six years on the market, aroused government regulatory suspicion. Lilly's company and four others were accused of a price-fixing scheme in 1958, but were exonerated after a long legal battle. Lilly, a staunch Indiana Republican, opposed what he saw as meddling in business, and once dryly remarked that "it takes about fifty percent of the time of our top brass to fight our own government," according to the Madison biography.

Lilly assumed the post of company chair again after his brother died in 1966, and held it for another three years until becoming honorary chair once again. By this time, the interests he had determined to cultivate in order to improve his personality had borne much fruit. He collected Native American artifacts from the Indiana area, and even authored a book on the subject, *Prehistoric Antiquities of Indiana*. In 1934, he bought and began a long restoration of the William Conner homestead in Noblesville, Indiana. The Conner home dated back to the early 1800s, and was of first two-story brick homes in the entire region. Lilly turned it into a historical and educational landmark. He was also active in the Christ Church in downtown Indianapolis for decades.

Doled Out Raincoats

Lilly was eager to see theories about personality development explored in a more scientific setting, and funded a number of projects that were the work of respected sociologists and other researchers. These efforts were done largely under the auspices of the Lilly Endowment, which he and his brother had established in 1937. Yet he was also a personally generous fellow, and one story claims he once noticed a young woman on a scooter at a stoplight in Indianapolis during a downpour. Rolling down the window of his Rolls-Royce, he offered her his own raincoat, which she warily accepted. He began keeping a stock of plastic raincoats on hand for similar situations.

The Rolls was one of Lilly's few personal indulgences, and he liked to sit in the front with his longtime driver so they could chat. He continued to come into the office three days a week, even on his 90th birthday. His health declined after the death of Ruth in 1973; his daughter Evelyn had died of cancer as well three years earlier. He was diagnosed with liver cancer not long after the company celebrated its centennial anniversary in 1976. Worth over \$165 million when he died, he left large bequests of stock to the Indianapolis Museum of Art, Butler University, Wabash College, the Indiana Historical Society, the Children's Museum of Indianapolis, and the Lilly Endowment.

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Lin Yutang

Chinese writer, philosopher, translator, and poet, Lin Yutang (1895–1976), wrote more than 35 books in English and Chinese, and brought the classics of Chinese literature to western readers.



In 1919, at the age of 23, he received a half-tuition scholarship to attend Harvard University in Cambridge, Massachusetts. He married at this time and moved with his wife to the United States. At Harvard he worked toward his doctorate in comparative literature and counted literary scholar and editor Bliss Perry and humanist Irving Babbitt as his professors. Next to T.S. Eliot, Lin has been called the most influential of Babbitt's students. Lin was perhaps the only writer to feature Babbitt in one of his own poems, having mentioned him in "Autobiographical Poem of the Author at Forty," written in Chinese, and again forty years later in his *Memoirs of an Octogenarian*.

Lin did not finish his degree at Harvard; instead he moved to Le Creusot, France, to study with other Chinese and to work for the Young Men's Christian Academy (YMCA), teaching Chinese laborers to read and write. In 1921 he was accepted at the University of Jena in Leipzig, Germany, where he finally completed his doctorate. Lin returned to China to teach for thirteen years. He was a professor of English literature at the University of Beijing from 1923–1926, and served as Dean at Amoy University in 1926.

Participated in the Literary Revolution

The event known as the May Fourth Movement ushered in a new perspective on Chinese culture and literature. On May 4, 1919, students and intellectuals demonstrated in Beijing, calling for a sense of nationalism, anti-imperialism, and linguistic reform. Lin, part of the latter

movement, favored abolishing the old, formal Chinese writing style in favor of everyday vernacular. He also supported expressionism and following one's own beliefs.

Two literary groups evolved during this time—those who maintained that literature was a vehicle for morality plays and government propaganda, and the likes of Lin, who believed literature should reflect personal experiences. He supported realism and humanitarianism in literature.

Lin's desire for literary reinvention carried through his academic life. Around 1924, he was one of the first writers to turn to the new, popular writing form of essays. Considered one the best known essayists, he contributed to the influential magazine *Yü Ssu*. Lin wrote satirical and critical essays filled with sarcasm about government inefficiency and corruption, and wrote rebellious essays that encouraged independent thinking.

Lin had written in an article that appeared in the publication, *Random Talks*. As quoted in Lai Ming's *A History of Chinese Literature*, he said, "All independent thinking persons who honestly hold their personal opinions will, at some time or other, become abusive. But this abusiveness is exactly what upholds the dignity of scholars. The scholar who never criticizes anything, only loses his self."

Eventually, those in power noticed Lin's writings, and warlord "Dog-Meat" General Zhang Zongchang chased him out of Beijing. In 1926, Lin fled with his family back to Amoy where he took a position at Amoy University, then served as a secretary to the foreign ministry with the Wuhan Nationalist Government at Hankou.

Established Popular Satirical Magazines

Lin did not lose his love of self-expression in his essay writing and delved into publishing journals and magazines that accepted new writers. In 1930, Lin and a few colleagues started the *China Critic*, written in English, that focused on political and social issues. This journal attracted western scholars, and commentaries in the *New York Times* discussed Lin's writings.

In 1932, Lin established *The Analects Fortnightly*, a western-style satirical magazine that encouraged individuality. It was an instant success, spurring Lin to start *This Human World* and *Cosmic Wind* in 1934 and 1936, respectively. These magazines featured contemporary writing that celebrated the human spirit and everyday pleasures.

Chinese peer Chou Tso-jen and western writers Benedetto Croce and Joel Elias Spingarn influenced Lin. He sometimes drew criticism for his lack of intellectual standards in creating serious modern literature, preferring instead to write about personal experiences and whimsical topics such as the joys of smoking a pipe. Nevertheless, in 1936, in the face of imminent Japanese aggression toward China during World War II, Lin joined others in issuing a Manifesto of the Literary Circle advocating for writers to stand together against suppression of free speech.

Published His First English Book

In China, Lin developed a friendship with American author Pearl S. Buck, who wrote the critically acclaimed

novel, *The Good Earth*. At her encouragement, Lin decided to write a book in English about China specifically for western readers. In 1935, he published *My Country and My People*, an unshamed, and intimate portrayal of the Chinese people and mindset. The book was translated into numerous languages, and made Lin the first Chinese author to reach the top of the *New York Times* best-seller list.

Lin moved to the United States settling in New York after publishing *My Country and My People*. He followed in 1937 with his witty *The Importance of Living*, a precursor to the modern “self-help” book filled with philosophical observations, which also landed on the national best-seller list throughout 1938. Lin, who had become less influential among Chinese writers, had nonetheless become an international success, with his English translations of Chinese texts, historical accounts, and novels. He was a prolific writer for the next 30 years.

Lin saw himself as a “world citizen,” an ambassador who brought Chinese culture to the west, and who encouraged communication between east and west. His *Famous Chinese Short Stories Retold* was a highly acclaimed translation of Chinese classical literature. Lin also gained notoriety for creating a new method of Romanizing the Chinese language and indexing Chinese characters.

Lin, forever an advocate for enjoyment of life, had a reputation for loafing, encouraging the pursuit of leisure, comfort, food, smoking, and relaxation. *The Importance of Living* contains observations of life’s simple pleasures and spiritual happiness. His many philosophical quotes in the book include: “If you can spend a perfectly useless afternoon in a perfectly useless manner, you have learned how to live,” and “The most bewildering thing about man is his idea of work and the amount of work he imposes upon himself, or civilization has imposed upon him. All nature loafs, while man alone works for a living.”

Visited China for the Last Time

In 1939, Lin published *Moment in Peking*, a novel that follows the lives of two Chinese families over 40 years. His 1942, *The Wisdom of China and India*, further explored Chinese humanism. *Between Tears and Laughter*, written during World War II, was Lin’s bitter plea for the west to change its perspective of the world order. In that book he wrote: “The white man’s mission has become a paradox and a boomerang. The white man gave the yellow man the Bible and guns. He should have given him the Bible, which he himself has no use for, and kept from him the guns that he himself used most expertly.”

Lin returned to China for a few brief trips during the war. He and his family once survived a Japanese raid. He published *Vigil of a Nation* in 1944, an ambitious diary of war and societal upheaval he witnessed in his homeland. After another brief trip back to China in 1954, he returned to the United States, never to visit mainland China again.

Lin remained a staunch anticommunist, further alienating him from China. For his novel *Looking Beyond*, 1955, he presented a utopian view of life, emphasizing his themes of hedonistic pursuits such as wine, women, and food. Despite avowing the Taoism doctrine of pleasurable

pursuits, in 1959, Lin publicly renounced his “paganism” and returned to the Christianity of his youth.

During the 1960s he translated and edited Chinese texts, and wrote several more novels. In 1973 he published a Chinese–English dictionary, and in 1975 he wrote his *Memoirs of an Octogenarian*. Lin was nominated in 1975 for the Nobel Prize in Literature. In his later years, he lived in Taiwan and in Hong Kong, where his daughters worked. Lin died at 80 in Hong Kong on March 26, 1976, of heart failure after suffering pneumonia. He is buried in Yangmingshan, Taipei, Taiwan.

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Gabriel Lippmann

French physicist Gabriel Lippmann (1845–1921) is the inventor of an early process that yielded the first permanent color photograph. Though his system was too unwieldy to be used commercially at the time, Lippmann was awarded the 1908 Nobel Prize in physics for his achievement. “Rather than the antiquated photographic process for which he received the Nobel Prize, however, many scientists believe Lippmann’s real contributions to science lay in his work with the capillary electrometer and his theoretical papers,” noted a *World of Physics* essay on his career.

Born on August 16, 1845, Lippmann was a native of Hollerich, Luxemburg, where his French parents were living at the time. His early education came at home, but when he was 13 years old the family moved to Paris, France, and he enrolled at the Lycée Napoléon. He later studied at Paris’s École Normale, where he proved a brilliant student. He eventually found work with the

Annales de Chimie et de Physique, summarizing German scientific articles for French publication. He was fascinated by the reports coming in about discoveries in electricity from France's neighbor to the east. In 1873, he took part in a scientific mission to Heidelberg, Germany, and took a post there in the laboratory of physicist Gustav Kirchhoff.

Patented Several Inventions

Lippmann found another mentor in Heidelberg in Wilhelm Kühne, a professor of physiology. Kühne demonstrated to Lippmann an experiment using a drop of mercury, which had been covered with diluted sulfuric acid. The mercury behaved oddly when touched with a piece of iron wire, balling up but then recovering its original shape when the wire was taken away. Lippmann devised a theory for this phenomenon, surmising that the wire had altered an electrical current between the acid and the mercury, which caused it to contract. He was granted permission to conduct experiments in Kirchhoff's laboratory on this, and his ideas were published in 1873.

From those experiments Lippmann went on to devise his first invention of significance, an early voltmeter called the capillary electrometer. Its narrow tube, or "capillary," was placed at a horizontal angle, and held mercury covered with diluted acid. The change in the electric charge between the two liquids caused a shudder at the point where they met, and moved up the tube. This capillary electrometer was the first highly sensitive voltmeter, able to measure electrical currents as small as 1/1,000 of a volt, and was widely used in the era before solid-state electronics.

Thanks in part to this invention, Lippmann was granted his doctorate by the Sorbonne, the University of Paris, in 1875. A year later, he published another paper that showed how it was possible to reverse the electromagnetic phenomenon. This could be done, he demonstrated, by altering the shape of the mercury by mechanical means; if it was squeezed together, it impacted the electrical field between the mercury and the acid. In order to demonstrate this phenomenon, he devised an engine that worked on the same principles of the capillary electrometer. The engine would turn when electrified and produced electricity when turned mechanically. "Lippmann built upon the earlier work of French engineer Nicolas-Léonard-Sadi Carnot," explained the *World of Physics* contributor. "In 1824 Carnot demonstrated, with a reversible heat engine, the thermodynamic principle that there exists an inverse (or opposing) and measurable relationship between heat and force. Following this reasoning, Lippmann established a more general theorem that he published in 1881. It states that given any phenomenon, the reverse phenomenon also exists and that one can calculate its degree of change."

Enjoyed Long and Esteemed Career

In 1883, Lippmann became a professor of mathematical physics at Paris's Faculty of Sciences laboratory. He was named professor of experimental physics there three years later, and eventually served as laboratory director and oversaw its administrative incorporation into the Sorbonne. His other contributions to physics were many: he devised a

method of taking high-speed photographic images to record the behavior of pendulums, and also worked on several instruments that came into use in the sciences of astronomy and seismology. One of these was the coelostat, the successor to siderostat. This particular device was a mirror attached to a machine, which reproduced the axis and rotation of the Earth. This enabled scientists to photograph large regions of the sky, not just a single star, without any motion of the Earth interfering with the picture. Lippmann's offshoot of his coelostat was the uranograph, which made a photographic map of the sky with longitudes automatically imprinted on it. He also found ways to measure longitudinal differences between observatories through radio and photography. In seismology, he found a way to use telegraphic signals to allow for the early detection of earthquakes and how fast they traveled.

Despite this impressive list of achievements in science, it was for the first permanent color photographic process that Lippmann would be awarded the 1908 Nobel Prize in physics. Back in the early 1800s, scientists discovered that moist silver chloride could reproduce the colors of the spectrum. In 1848, Edmond Becquerel became the first to reproduce colored objects on a silver plate covered with a layer of silver chloride, but the colors faded on the plate over time. In 1890, Otto Weiner confirmed that Becquerel's achievement came from "interference" light waves that had been trapped at different levels in the layer of silver chloride, which was related to the phenomenon of seeing rainbow colors in soap bubbles, or in an oil patch on a road.

A year later, in 1891, Lippmann published findings that described a new method for color photography, using a transparent plate with a layer of silver nitrate, gelatin, and potassium bromide in an emulsion. The plate was then placed, emulsion-side-down, in a holder in a camera. "When the incoming light struck the light reflected from the mercury, stationary light patterns were produced that left their impression in the emulsion," explained the *World of Invention*. "This impression reproduced the natural colors of" what had been photographed by the camera. Though the colors reproduced were permanent, Lippmann's was an impractical method. It was not possible to make multiple copies, for example, and the lengthy exposure time—from three hours but eventually reduced to just a minute—still made it unfeasible for mass production.

Little is known about Lippmann's life outside of the laboratory. He married a woman named Cherbuliez in 1888, but they had no children. Author of two books, *Cours de thermodynamique* in 1886 and *Cours d'acoustique et d'optique* in 1888, he was a member of the French Academy of Sciences, the Bureau des Longitudes, and a foreign member of the Royal Society of London. He died at sea on July 13, 1921, aboard the liner *La France*, on the return journey from a French scientific mission to Canada.

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Elias Lonnrot

Finnish physician, philologist, and professor Elias Lonnrot (1802–1884) was best known as the compiler and editor of Finland’s national epic, the *Kalevala*. First published in 1835, it was a compilation of folk poetry that was instrumental in establishing Finnish as a literary language and cultural medium. Lonnrot went on to contribute other significant writings on folklore, medicine, language, and science.

Born to Change

Lonnrot was born to Fredrik Johan Lonnrot, a tailor, and Ulrika (Wahlberg) Lonnrot in Sammatti, Finland on April 9, 1802. Just seven years after his birth, the Finnish people underwent a great transformation with the signing of the 1809 Treaty of Hamina. The treaty broke ties of nearly seven centuries between Sweden and Finland, attaching the latter to the Russian Empire as a self-governing Grand Duchy. The long-assimilated Finns were thrown into a state of flux as they struggled to build a new history and culture, while honing their language (the educated spoke Swedish, not Finnish, at the time) into one that was equal to the task. The small tailor’s son in Sammatti would prove to be invaluable to this nationalist effort.

Although Lonnrot’s eldest brother and parents provided the financial assistance they could, Lonnrot’s education was often interrupted when funds ran short. He contributed as well, working as a tailor, tutor, or apothecary’s assistant when the situation demanded it. In the autumn of 1822, Lonnrot enrolled at the University of Turku. Interestingly, his class also included Johan Vilhelm Snellman, who would go on to be a prime mover in the nationalist movement, and Johan Ludvig Runeberg, who was destined to become the national poet of Finland. Indeed, the coincidental freshman triumvirate would be fundamental to their country’s burgeoning sense of culture, identity, and pride.

Lonnrot pursued his studies and academic degrees, along with intermittent bouts of necessary employment, for the next ten years. He eventually gained a medical diploma. Along the way, his Finnish language teacher, Reinhold von Becker, stirred in Lonnrot an interest in folk poetry. Thus inspired, Lonnrot set out, shortly after receiving his initial degree in 1828, on his first of many expeditions to collect material. He became a physician in 1832, but his true life’s work had already begun.

Folklore and Medicine

Lonnrot rapidly became immersed in Finland’s rich oral tradition, publishing his first collection of folk poetry before he graduated from medical school. The four booklets, collectively called *Kantele*, were released from 1829 to 1831. A fifth was never published, although the manuscript was completed. In 1831, Lonnrot was also one of the founding members, and inaugural secretary, of the Finnish Literature Society. That same year Lonnrot attempted another gathering mission, but a cholera epidemic in Helsinki cut the trip short. (Although he did not yet have his M.D., he did hold a master’s degree in medicine as of 1830, thus enabling him to assist in such medical emergencies).

After graduating from medical school in 1832, Lonnrot was hired as an assistant district medical officer in Oulu. The following year, he took a job as a district medical officer in the rural area of Kajaani, near Russian Karelia. Kajaani was to be his home base for the next 20 years. Part of what suited Lonnrot in both his roles as country doctor and gatherer of folk tales was his social background and innate understanding of the lives of ordinary people. In his beginning years as a doctor, he also saw sufficient suffering from such natural horrors as famine and typhoid to bolster that instinctive empathy.

Lonnrot was not all about work, however, he was also in favor of a bit of fun. He did not marry until he was 47 and his wife, Maria Piponius, was over 20 years his junior. He was fond of playing cards, sometimes augmenting his travel budget with his winnings, and was even known to gleefully overindulge in drink from time to time. He stopped imbibing in his later years, and even founded Finland’s first temperance society, the not very popular “Clearheads Club,” but those days were still ahead. Until his late middle years, Lonnrot was apparently something of a jolly rake.

The *Kalevala*

From his base in Kajaani, Lonnrot continued his folklore research in earnest. He built upon his original field trip in 1828 and the interrupted one in 1831 to go on nine more expeditions in search of the remnants of ancient Finnish society and culture. Those remnants were found in the sung poetry, or “runo,” tradition that was still in force in the outposts of the country. Lonnrot traveled the borderlands of Finland and Russia from Estonia to Lapland to Russian Karelia, and beyond, in his quest. He recorded lyrics, charms, fables, riddles, proverbs, along with the poetry. His fourth trip, in September of 1833, was especially notable because it was the one during which it occurred to him to compile an epic from his collection. The idea of the *Kalevala* was thus born.

Lonnrot’s journeys were somewhat epic in themselves, given the transportation and travel conditions of his day. Roads were few and poorly maintained, so boats and feet were the favored transportation modes. In the winter, sleds were preferred. The website *Lonnrot and Kainuu’s* “Travel in Lonnrot’s Time” quoted Lonnrot on his favorable view of winter travel. “If one is interested in undertaking such a trip, I recommend he do it in winter. He will have an easier time getting all of his baggage where he is headed because he

can have his own horse and sledge (toboggan). In addition, at that time of year he is more likely to find people at home and less occupied in their work." Water travel had its own hazards, and the same website offered some of Lonnrot's thoughts on that subject. "There are pilots for the most dangerous rapids, who live along them and are bound for a fee to steer a boat through and, if a mishap should occur, to compensate the traveller (sic). One can tell from the expression on these helmsmen how important this undertaking is." Perhaps because of his proclivities at the time, Lonnrot went on to note, "When one has made it safely and successfully, it is customary to have a drink. Some rapids have such a reputation that more than one drink is in order." In short, his research was often hard-won.

Lonnrot's fifth excursion, in April of 1834, was significant in that he met one of his most fertile sources, the great bard Arhippa Perttunen. The trip produced more poems than the four previous trips combined, and prompted Lonnrot to take a leave of absence from his physician's duties upon his return in order to work the *Kalevala's* manuscript. The *Kalevala* was a merger of ancient folklore and Lonnrot's efforts. Simply put, Lonnrot compiled the epic by arranging the material he had collected into one cohesive poem. He chose the best versions of each tale, inserted the necessary connective passages and overall timeframe, and transformed local dialect into a hybrid that became literary Finnish. Along the way, he edited characters and the story for flow and consistency. The result was a sweeping saga of the mythical people of Kaleva, full of magic and drama, and incorporating such heroic characters as the shaman Vainamoinen, the blacksmith Ilmarinen, and the warrior Lemminkainen. The first edition, now called the *Old Kalevala*, was completed on February 28, 1835. From that time forward, February 28 has been celebrated in Finland as Kalevala Day, the birthday of Finnish culture.

Lonnrot completed an expanded version of his historic epic, called the *New Kalevala*, in 1849, and the story began to resonate around the world. In Finland, of course, the tale was regarded as the cornerstone of Finnish culture because it marked the onset of Finnish as a literary language. But it went on to influence artists far beyond its time and place. American poet Henry Wadsworth Longfellow borrowed its rhyming meter for his *Song of Hiawatha*, for instance. Many also saw parallels between the *Kalevala* and J.R.R. Tolkien's Lord of the Rings trilogy. Closer to home, Finnish composer Jean Sibelius based such works as *Kullervo* (1892) on Lonnrot's epic, both establishing the musician's international reputation and helping to shape a Finnish musical identity as well. Even over a century after its publication, the *Kalevala* held sway over artists in mediums from jazz music to heavy metal, and popular culture such as comic books. By January of 2005, the chronicle had been translated into 51 languages, including Arabic, Chinese, Swahili, and Yiddish. Lonnrot clearly had made his mark with the *Kalevala*, but his contributions did not end there.

Shown to Be Multi-Talented

In 1840, Lonnrot published a companion to the first edition of his epic. It was a collection of lyric poems and

ballads called the *Kanteletar*, and became one of his other seminal works. Among his further writings on folklore were *Proverbs of the Finnish People* (1842) and *Riddles of the Finnish People* (1844). However, Lonnrot was not limited to the subject that had made him famous.

Lonnrot was a prolific journalist who submitted articles to 11 different newspapers and magazines, including *Helsingfors Morgonblad*, edited by his old schoolmate, Runeberg. He also founded the first Finnish language magazine, the *Bee*, in 1836. Another major project was a Swedish-Finnish-German dictionary (1847), which he followed up with a Finnish-Swedish dictionary that remained the standard through the beginning of the 21st century. Further, Lonnrot published one of the first short stories in Finnish literature, the *Tale of Vorna*, and coined many new Finnish words, including those for literature, grammatical ending, and chapter.

As Lonnrot was a practicing physician, it is not surprising that he also contributed to the world of science. His publications in that field included the *Finnish Peasant's Home Doctor* (1839), *Advice to the People in Ostrobothnia on Rearing and Feeding Children* (1844), and a book on botany called *Flora Fennica—Suomen Kasvio* (1862). Moreover, Lonnrot was a talented musician, and was adept at writing psalms.

In 1853, another dimension was added to Lonnrot's battery of skills when he was appointed professor and chair of Finnish language and literature at the University of Helsinki. He relocated to the Finnish capital and remained at the university until his retirement in 1862. He then moved to Sammatti, where he had been born, and continued to keep himself busy with such endeavors as a book of Finnish magical poems that was published in 1880. After a long and productive life that left a deep and lasting imprint on Finnish culture and identity, Lonnrot died in Sammatti on March 19, 1884. The first statue in his honor, by Emil Wickström, was unveiled in Helsinki in 1902. And Kalevala Day marches on.

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Clemence Sophia Harned Lozier

American physician Clemence Lozier (1813–1888) struggled against the tide to earn the right to attend medical school, in the mid-1800s, when the field was ruled by men. The discrimination Lozier faced inspired a lifetime of female activism.

Lozier was tired of watching qualified female candidates get turned away from medical schools, so she opened her own school, exclusively for women, in New York in 1863. The school's hospital provided the first place in New York where women could be treated by doctors of their own gender. Lozier was also involved with the women's right-to-vote movement, serving as president of the New York City Woman Suffrage Society for 13 years. A highly successful doctor, Lozier used her earnings to support both her school and the suffrage movement.

Born to Family of Healers

Clemence Sophia Harned Lozier came into this world on December 11, 1813, in Plainfield, New Jersey. She was the youngest of 13 children born to Hannah (Walker) and David Harned. Though spelled Clemence, her name was pronounced "Clemency" by her family. Given the time period, this was not an unusual name for a girl, since Charity and Patience were also popular. Lozier's father was a farmer and devout Methodist—his brothers were ministers of that faith.

Lozier's interest in medicine was sparked by her mother, a Quaker woman who served as the neighborhood "medicine woman." Sick children and adults always came to Lozier's mother for help. Hannah Lozier had learned healing techniques while living among the Native Americans in Virginia. Growing up, Lozier watched her mother's



capable hands heal time and time again and she decided she wanted to learn the craft as well. When Lozier was a child, two of her older brothers had already left home and were in training to become doctors. Lozier was apparently a precocious child. Her mother once wrote her brothers to tell them their sister had an unusual mind and deserved a high-quality education.

This did not happen. When Lozier was 11, her parents died, leaving her an orphan. She was sent to live and be educated at the Plainfield Academy but escaped as a teen to marry an architect/carpenter named Abraham Witton Lozier, who was many years her senior. They married around 1829 and Abraham Lozier constructed a home for them on Tenth Street in New York City. Lozier gave birth to at least five children, though some sources say seven. Only one, Abraham Witton Jr., lived through childhood. Two of Lozier's children died in unspecified accidents and Lozier attributed two other deaths to the poor medicine of the day that relied on drastic drugging to cure ailments. Lozier's surviving son followed in his mother's footsteps, also becoming a doctor.

Opened School for Girls in Home

Shortly after their marriage, Lozier's husband fell ill and could not work anymore. Forced to support the family, Lozier opened a girls' school in their home around 1832. Lozier soon established herself as a popular and highly-regarded teacher, enrolling girls from some of New York City's most prominent families. She taught an average of 60

students a year for the next decade. Lozier had always been interested in anatomy and hygiene and she stunned conservatives by covering these topics in her school. At the time, these subjects were considered inappropriate for young women. Lozier, however, had a firm grasp on these subjects because her doctor-brother was tutoring her on the side.

Around this time, Lozier also got involved with reform work, particularly with the New York Moral Reform Society, which aimed to steer women away from work as prostitutes and “reform” those who had fallen into it. Highly religious, Lozier edited the *Moral Reform Gazette* and held in her home weekly gatherings to “promote holiness.” Lozier’s husband died in 1837. In time, she moved to Albany, New York, and busied herself with charitable work for the poor. She continued her lectures for women on physiology and hygiene at local churches. Around this time, Lozier married a man named John Baker, but they later separated and divorced in 1861.

Pursued Medical Degree

More and more, Lozier knew she wanted to become a doctor but knew she faced an uphill battle to get admitted to medical school—a purely male domain in the 1840s. Lozier ignored the desire until 1849, when she heard about the success of Elizabeth Blackwell, who had graduated from the Geneva Medical College of New York that year. Lozier applied to the school but officials feared a scandal should they admit another woman.

Undaunted, Lozier pressed on and finally persuaded the Central Medical College of Rochester to allow her to attend its medical lectures. She was later admitted to New York’s Syracuse Medical College. After earning her medical degree in March 1853, Lozier returned to her New York City home and opened her own practice. In an age where there were virtually no medical school trained female doctors, Lozier launched a successful practice, specializing in obstetrics and surgery.

Lozier’s success can be attributed not only to her steadfast personality, but also to her timing and connections. Lozier opened her practice around the same time obstetricians began using anesthetics and surgery in their care. Queen Victoria had ushered in a new age with the use of chloroform during the 1853 delivery of her seventh child. The practice of using chloroform and surgical techniques during delivery was gaining ground just as Lozier opened her doors. Many of the young women Lozier had taught were now married and required obstetrical care, and they trusted their old teacher. In her book *These Were the Women*, Mary Ormsbee Whitton noted that a fellow doctor once described Lozier as “the most ceaseless, tireless, sleepless worker I have ever seen.”

Founded Women’s Medical College

Around 1860, Lozier began a series of lectures from her home on anatomy, physiology, and hygiene because these topics were regularly neglected in women’s education. She organized her own medical library so she could offer these types of books to curious women. Her classes were always packed, causing Lozier to realize that women desired—and

deserved—more training in these areas. Men could learn these things at medical school but women could not. During this time period, women were considered intellectually inferior to men and therefore excluded from medical training. Male physicians also thought women were too squeamish for the job. Despite the negative attitudes, Lozier, with the help of women’s-rights advocate Elizabeth Cady Stanton, was able to persuade the legislature to grant her a charter for a women’s medical college.

The New York Medical College and Hospital for Women opened on November 1, 1863, the first women’s medical college in the state. There were seven women in the inaugural class. The struggle, however, was far from over. According to the charter, Lozier’s students were given the right to attend clinics at the Bellevue Hospital in conjunction with their studies at her medical school. However, the male students and professors made it clear they were not welcome, greeting them with hisses and jeers. At one point, the women required police escorts to attend clinics. The school faced many struggles those first years but Lozier kept it running using money from her own pocket. Though women were accepted at Lozier’s school, they could not become members of the American Medical Association, even after earning their degrees. The AMA, founded in 1846, did not accept female members until 1915. According to an article on the Notable Women Ancestors website, Lozier’s granddaughter, Jessica Lozier Payne, summed up her grandmother’s success this way: “Although forceful in character, she gained results by persuasion and example. Many and difficult were her problems, but sustained and inspired by her active faith, she solved them.”

Despite its bumpy start, the school grew and over the next 25 years placed more than 200 female graduates in practices all across the United States. Women from other countries came to receive training as well. In the 1860s, Canadian Emily Stowe enrolled after being refused admission to every medical school in Canada. Likewise, Maria Augusta Generoso Estrella graduated from Lozier’s school in 1882 and returned to her native Brazil, becoming her country’s first female physician. The school’s hospital was run by Lozier’s students and graduates and cared for about 200 patients annually. The school’s clinics, however, served about 2,000 patients per year, highly popular because it was about the only place in the city where female patients could be treated by doctors of the same gender.

At first, Lozier was president of the college and chair of the Department of Diseases of Women and Children. In 1867, she traveled to Europe to study medical practices there. When she returned, she instituted curriculum and equipment changes and initiated a reorganization that made her dean and professor of obstetrics and gynecology. In June 1868, the college purchased land to build a new school and hospital. Lozier also stayed busy writing and published a few medical texts during her lifetime, occasionally contributing to medical journals. Her most noted work was an 1870 pamphlet called *Child-Birth Made Easy*.

Involved with Woman Suffrage Movement

Lozier's home was also a meeting place for advocates of women's causes. She counted Susan B. Anthony and Elizabeth Cady Stanton among her friends and visitors. When Anthony had trouble finding enough money to publish her weekly dispatch *The Revolution*, Lozier helped out. Active in the women's suffrage movement, Lozier was president of the New York City Woman Suffrage Society from 1873 to 1886 and the National Woman Suffrage Association from 1877 to 1878. She was involved with other causes as well, serving as president of the Moral Education Society of New York and of the Woman's American Temperance League. A social reformer, Lozier also hosted meetings of the anti-slavery society. Her home became a storehouse for various pamphlets touting the causes of the day, from women's suffrage to temperance.

On April 24, 1888, Lozier delivered the main address at her medical school's 25th commencement ceremony. Two days later, on April 26, she died. Lozier had seen patients right up to her death. She worked on April 26, saw friends and patients, but that evening complained of pain and fatigue. Lozier later summoned her maid and told her she feared an attack of angina. She died later that night. She was 74. Lozier was buried at the Greenwood Cemetery in Brooklyn.

Writing about his mother in memoriam, Abraham Witton Lozier Jr., had this to say, according to an article posted on the Notable Women Ancestors website: "Perhaps no woman of her age has accomplished so much in so many different directions for women. No one ever inspired women more with faith in themselves, nor ever a readier hand worked with a readier heart for mankind." The New York Medical College and Hospital for Women closed in 1918 when it was absorbed by the New York Medical College and Fifth Avenue Hospital. Lozier's portrait, however, was placed at the affiliated school. In 1920, women earned the right to vote, some 50 years after Lozier first took up the cause.

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Rebecca Lukens

Rebecca Lukens (1794–1854) inherited her family's Pennsylvania ironworks and turned it into one of the American Industrial Revolution's most successful enterprises. The Lukens Iron Works, which later became Lukens Steel, sat on the banks of Pennsylvania's Brandywine River and churned out boilerplates and track for the growing American railroad network during much of the nineteenth century. Lukens is believed to be the first woman ever to head an industrial company in the United States.

Venerable Pennsylvania Roots

Lukens came from a Pennsylvania family whose roots in the area stretched back to the 1680s, what was then one of the 13 original American colonies founded by William Penn. Penn was a member of a Protestant offshoot sect known as the Religious Society of Friends. Also called "Quakers," the Friends were committed to pacifism and rejected the Puritans' literal interpretations of biblical scripture. In Pennsylvania, Friends families made up the first wave of settlers to the area, and their fairness in dealing with the Native American population already living there was said to have maintained the peace for many generations.

Lukens's paternal ancestors, the Pennocks, were among that first wave of Quaker settlers. She was born Rebecca Webb Pennock on January 6, 1794, in Marlboro Township in Chester County. Her father, Isaac, was the son of a landowner and farmer, and showed little interest in taking over the family farm as he neared adulthood. Instead Isaac was fascinated by emerging technologies, particularly the new ways of casting a form of strong but malleable iron for various consumer and industrial products.

Around 1793, on part of the 300 acres his father had deeded over to him, Isaac established the Federal Slitting Mill, an iron mill on the Bucks Run tributary of the Brandywine River, located about four miles from present-day Coatesville. "Slitting" refers to a process by which Isaac bought iron from other blacksmiths, reheated the rods, and turned out thin strips that were used to make wheel rims and barrel hoops. The elder Pennock objected strongly to his son's career as an ironworker, but Isaac knew there was tremendous demand for consumer and industrial goods in the newly sovereign American nation. It was a rapidly expanding country, and was no longer required to buy a certain amount of goods—or ship its wares at a loss—to England.

Teen Years Spent at Boarding School

Lukens was the first of seven Pennock children, and often accompanied her father on his daily business rounds. As a result, she learned to ride at an early age, and also grew up with a firsthand knowledge of business strategies and financial management. Back at home, she was an avid

reader, and was encouraged to pursue somewhat more of an education than was common for young woman of her era, who generally were schooled at home, if at all. Her father supported her in this, as did a set of slightly older cousins who lived nearby at whose home she spent many hours during her youth. She recalled her childhood years as idyllic. "With my young friends I have bounded over hill and dell as wild, happy and joyous as youth could make me, when I neither knew nor feared misfortune," she wrote in her autobiography.

Lukens went away to a boarding school for young women between the ages of 12 and 16, and did well in her studies. When she returned home, however, she was dejected by long days spent helping her mother take care of her younger siblings. "For a long time I felt lonely and isolated. I had no companions to mingle my thoughts with," she wrote. She pleaded with her father to allow her to return to school, and he agreed to send her to an academy in Wilmington, Delaware. There she learned adequate French and found she had a talent for chemistry.

Lukens's husband, Dr. Charles Lukens, played an integral role in her later career as America's first female steel magnate. She met the Quaker physician while on a visit to Philadelphia when an old friend of her mother's arrived to see her. The woman had been driven into the city by a physician friend, and Lukens recalled her first meeting with her future husband. "I ran hastily into the room with an exclamation of pleasure," she wrote about rushing to meet her mother's friend, but "I started back, for she was not alone, and felt my face glow. . . . He bowed with a peculiar grace, and for a moment my eyes rested on his interesting face and his tall and commanding figure," she recalled, noting that "next I bent them with confusion to the ground."

Husband Joined Father's Firm

The Lukens were married in 1813, when she was 19 and her husband was 27 years old. They moved into her parents' home for a time, and Charles gave up his practice in Abington, Pennsylvania, to join his new father-in-law in the ironworks business. By then Isaac Pennock had acquired an interest in a second ironworks operation, a converted saw mill that was operating in Coatesville under the name Brandywine Iron Works and Nail Factory. Pennock made Lukens's husband a partner in his original business, the Federal Slitting Mill, which was then renamed "Pennock and Lukens." It did an excellent business meeting consumer demand for household and transportation goods in the rapidly expanding American economy, which had been boosted immensely by the opening of new settlements west of Pennsylvania's Allegheny Mountain range.

During these first years, Lukens—a new mother—was not directly involved in the business. But around 1817, her father bought out his original partner in the Brandywine Iron Works enterprise, and then leased it to her husband, who was proving a skilled executive. Charles Lukens was intrigued by a new kind of iron, known as "charcoal iron," that could withstand the high pressures created inside steam boilers. The American Northeast was entering the Age of Steam, made possible by innovations by James Watt and

other inventors. Steam-powered engines were emerging as a new, reliable, and efficient source of energy, but their boilers needed to be able to withstand the high temperatures—from furnaces fueled by wood or coal—and the pressure that built up within them.

The Brandywine Iron works rolled the first iron boilerplate in America in 1818. Charles Lukens planned to refit the Brandywine mill so that it could produce only these kinds of boilerplates, which were used in ship construction and also in the new locomotive industry. In March of 1825 the company received a large order for the iron plates that would be needed to build the first American metal-hull ship, a steamship called the *Codorus* owned by John Elgar of York, Pennsylvania. Charles Lukens never saw its successful launch, however, due to a sudden setback in his health. He died later that year, when Lukens was expecting her third child.

Proved of Sound Business Mind

Compounding the tragedy, the family businesses were in a financially precarious position. Lukens's father had died the previous year, and left an ambiguously worded will. He had told her, however, that she would inherit the Brandywine plant. As her husband lay dying, he urged her to take over the business. The surviving family members seemed to object to this idea, but Lukens went ahead anyway. She put her late husband's brother Solomon in charge of plant operations, while she concentrated on its financial well-being.

The company was carrying a large debt, and had not yet fully converted to charcoal iron making. She foresaw the market for charcoal iron boilerplates with the coming of the steam railroad in North America, and the company began making locomotive-grade iron. It later began making the rails themselves. It did not emerge as a profitable business for several more years, however. Lukens managed it shrewdly through various crises, including a financial panic of 1837. "All is paralyzed—business is at a stand," she wrote to a friend, according to *Philadelphia Business Journal* writer Deni Kasrel. "I have as yet lost nothing but am in constant fear, and have forbidden my agents to sell, not knowing who would be safe to trust." The "panic" actually touched off a depression that lasted five years, and at one point Lukens was forced to shut down manufacturing operations. She refused to lay off workers, however, and instead had them make repairs inside the plant or help out at the nearby farm she maintained. When she could not meet payroll, she paid them in produce.

Lukens operated under a sense of fairness and compassion instilled by her Quaker upbringing. For this, her workers remained loyal to her through the years, but she dealt with others on a different playing field altogether. It had never been entirely clear whether she had actually inherited the business, and the death of her mother in 1844 set off a legal challenge. Two of her brothers had taken over the former Federal Slitting Mill property after their father's death, and there may have been some competition or even sibling animosity. A court ordered her to make onerous payments to her father's estate, and when these were paid in

full, in 1853, she was given full title to the Brandywine Iron Works. She also battled a nearby landowner over water rights for a number of years; river levels affected the operation of her mill, which relied on water power. When the levels were too low, she was forced to shut down the plant operations. In the end, the court ordered her to lower the dam that her plant used.

Company prospered for decades

The plates produced by Lukens's Brandywine mill were known for their high quality and durability. She found an excellent source of revenue in the New Orleans shipbuilding industry, and her firm's plates were used on numerous Mississippi River steamboats. The mill continued making such plates well into the 1930s, when it then switched over to custom steel plate production. But Lukens's health began to fail her when she neared the age of 50, and she made Abraham Gibbons, the husband of her daughter Martha, a partner in the business in 1842. Seven years later, her daughter Isabella's husband, Charles Huston, also joined the firm.

Lukens died on December 10, 1854. Five years later, the Brandywine Iron Works was renamed Lukens Iron Works. The descendants of Charles and Isabella Huston retained control of the firm for many years. It became Lukens Iron and Steel in 1890, and built an ever-larger succession of furnaces and mills. The company's principals were still Society of Friends adherents, and until 1916 they did not sell the iron or steel to businesses that made arms, cannons, or other instruments of war.

The company became Lukens, Inc. in 1982, when General Steel Industries bought it, and 12 years later, when Lukens was inducted into *Fortune* magazine's National Business Hall of Fame, the company was No. 395 on the

Fortune 500 Industrial List and the oldest American steel mill in continuous operation. It struggled along, like the rest of American steel industry, until Bethlehem Steel acquired it in early 1998. That company was later forced to file for bankruptcy because of heavy losses related to the Lukens purchase. Looking back on her career, Lukens recognized the perils of the business. "I had built a very superior mill, though a plain one," she wrote in her memoir, entitled the *Autobiography of Rebecca Webb Pennock Lukens*, "and our character for making boiler iron stood first in the market, hence we had as much business as we could do. . . . There was difficulty and danger on every side. Now I look back and wonder at my daring."

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Gloria Macapagal-Arroyo

Gloria Macapagal-Arroyo (born 1947) assumed presidency of the Philippines in 2001, after a corruption scandal forced her predecessor, Joseph Estrada, from the post. Her move into Malacanang Palace, the presidential residence, served as a homecoming. Macapagal-Arroyo's father, Diosdado Macapagal, served as president of the Philippines in the 1960s, and Macapagal-Arroyo told reporters she looked forward to sleeping in her old bedroom. The Macapagal-Arroyo presidency has not been without its share of problems. The island nation is plagued by economic depression, the government has been involved in battles with militant rebels, and Macapagal-Arroyo's administration has faced its own charges of impropriety.

Macapagal-Arroyo was born on April 5, 1947, in San Juan in the Philippine province of Rizal. She is the daughter of former Philippine president Diosdado Macapagal and his second wife, Evangelina (Macaraeg) Macapagal, the daughter of prominent parents who worked as a doctor until the outbreak of war in 1941. Diosdado was born a peasant and became an actor and then a lawyer and professor of economics. He worked for the Foreign Service and served in the Philippine Congress before being elected vice-president of the country in 1957. He served as the nation's president from 1961-1965. "He was a highly dedicated public servant," Macapagal-Arroyo recalled, as quoted in *The Power and the Glory: Gloria Mac-*

apagal Arroyo and Her Presidency by Isabelo T. Crisostomo. "God is first in his priority list, followed by the country and lastly his own family. And because the country comes first before family, he made a special arrangement with my mother. In public service, he was supreme and she would not meddle. But at home my mother was supreme and he was not allowed to meddle."

Raised in Two Towns

Macapagal-Arroyo was raised in both San Juan and her mother's hometown of Iligan, on the island of Mindanao, where she lived from the age of four to eleven with her maternal grandmother, Irinea de la Cruz Macaraeg. Reportedly, Macapagal-Arroyo moved in with her grandmother because she was jealous of her younger brother, Diosdado Jr., although Crisostomo theorized in *The Power and the Glory* that Irinea Macaraeg prevailed on Macapagal-Arroyo's parents to let their daughter live with her so she could dote on her granddaughter. After the age of 11, Macapagal-Arroyo commuted between her grandmother's home and her parents'. In 1994, at Diosdado Macapagal's urging, the Philippine government turned the house in Iligan into a tourist destination featuring memorabilia related to the Macaraeg and Macapagal families.

Macapagal-Arroyo attended primary and secondary school at Assumption College in the Philippine capital of Manila. When she was 15, her father became president and she moved into the Malacanang Palace with her family. She graduated from high school in 1964 and was named valedictorian of her class. From 1964 to 1966, Macapagal-Arroyo attended Georgetown University in Washington, D.C., where she was classmates with future United States President Bill Clinton. Macapagal-Arroyo returned to Manila after two years at Georgetown to be with her future hus-



band, Jose Miguel “Mike” Tuason Arroyo, a law student from a political family who went on to become one of Macapagal-Arroyo’s staunchest supporters. The couple, who began dating when Macapagal-Arroyo was a teenager, were married on August 2, 1968. They have three children: Juan Miguel, born on April 26, 1969; Evangelina Lourdes, born on June 5, 1971; and Diosdado Ignacio, born on September 4, 1974.

Macapagal-Arroyo completed her undergraduate education in Manila, graduating magna cum laude from Assumption College with a degree in commerce in 1968. Initially, she stayed home to raise her children, but soon returned to academia. “Early in our marriage, I asked her to stay home, look after the kids, while I worked,” Mike Arroyo recalled in *The Power and the Glory*. “I saw how bored she was, wasting away that intelligence. So I told her she could go back to school, do what she wanted and I’d support her. I’ve supported her ever since.” Macapagal-Arroyo earned a master’s degree in economics from Ateneo de Manila University in 1978 and a Ph.D. in economics from the University of the Philippines in 1985. She worked as an assistant professor at both schools as well, from 1977 to 1987. From 1984 to 1987 she also chaired the Economics Department at Assumption College. In 1989, she became assistant secretary in the Department of Trade and Industry under president Corazon Aquino. She was later named Trade Undersecretary and Governor of the Board of Investments.

Launched Political Career

Macapagal-Arroyo launched her political career in 1992 at the age of 35, when she successfully ran for the Philippine Senate. Arroyo served as her “handler” during the campaign. While Macapagal-Arroyo placed only 13th in the election, she soon established herself as a major force in the Senate, sponsoring several important pieces of economics-related legislation. Arroyo ran for reelection in 1995, with Arroyo serving as her campaign manager. This time, she placed first with a record 16 million votes and a 3.2 million-vote lead over the second-place candidate. As Macapagal-Arroyo’s popularity soared, she initiated a bid for the presidency in the 1998 election, running under the banner of the newly formed *Kabalikang Malayang Pilipino* (KAMPI) party. For a time, Macapagal-Arroyo led in the polls, pulling ahead of Joseph Estrada, the vice-president and leading contender. Macapagal-Arroyo withdrew from the race, however, after her running mate, Tito Sotto, became the target of a Senate investigation for his ties to a suspected drug lord. Macapagal-Arroyo instead ran for vice-president on the *Lakas-NUCD-KAMPI* combined party ticket and was elected to that post, receiving even more votes than Estrada, who was elected president. Soon after the election she also accepted the position of Secretary of Social Welfare and Development in Estrada’s cabinet.

While Macapagal-Arroyo planned to leverage her position into a successful presidential campaign, just as Estrada had done, her ascension to the nation’s top post came sooner than expected. By 2000, charges of corruption had begun to surface against Estrada and on October 12 of that year, Macapagal-Arroyo resigned from her cabinet and became leader of the United Opposition movement, which sought to remove Estrada from office and put Macapagal-Arroyo in his place. The popular opposition movement came to be known as *People Power 2*, referring to an earlier uprising in 1986, which ousted President Ferdinand Marcos. When approached by the media, Macapagal-Arroyo took a diplomatic approach regarding her new role. “We call it *delicadeza*,” she told *Newsweek International* in October 2000. “It’s not proper for me to comment on the options of resignation, impeachment or even a leave of absence, because I would be the beneficiary. The role that I see for myself is getting the opposition together, and working on the alternative national agenda that will serve as our road map for where we want to go.” Macapagal-Arroyo portrayed herself as a reluctant oppositionist, driven by a moral code. “I’m not a happy warrior, so it’s never pleasant to be opposing someone as far as I’m concerned. But I have to do what is right,” she continued in *Newsweek International*.

Assumed Presidency

Following public demonstrations on January 19, 2001, *People Power 2* ultimately prevailed. Estrada was forced from office, and Macapagal-Arroyo was named 14th president of the Philippines on January 20, 2001, becoming the first child of a former president to hold the post. As she anticipated this event, she told *Time International* in a November 2000 interview that she planned to look to two

predecessors as examples: "I will follow my father's footsteps in doing what is right, and God will take care of the rest. My father is my role model. My living role model is Cory Aquino. I am prepared."

Although her recent predecessors had lived outside Malacanang Palace, Macapagal-Arroyo opted to return to her girlhood home. The new president faced numerous challenges, including an unstable economy and violent protests launched by Estrada's supporters. She was also accused of providing special treatment to the jailed former president. On May 27, 2001, Islamic militants abducted 20 hostages at a resort in the province of Palawan, and Macapagal-Arroyo was thrust into the ongoing battle between the Philippine government and the rebel forces, known as Abu Sayyaf. Several other kidnappings by various criminal gangs followed. Macapagal-Arroyo officially adopted a hardline "no ransom" response to the rebels and launched military operations against them. Her administration was embarrassed, however, when it was revealed that several of the hostages families paid ransom to the kidnappers directly, with some claiming that Philippine military officers received a portion of the funds. The Macapagal-Arroyo administration received another black mark when Mike Arroyo was accused of receiving bribes from a telecommunications company seeking government-approved contracts.

On the economic front, Macapagal-Arroyo developed a blueprint to lift the Philippines out of its financial crisis. In 2002, looking back on her first year as president, she cited the country's economic survival as her greatest achievement, although she remained well aware that much work lay ahead, according to *The Power and the Glory*. "We have been able to survive, to have a higher growth rate than our neighbors," she said. "I dwell on what must be done. I am a very focused person. I don't focus on laurels, on feeling secure, feeling comfortable. Even on the day I was sworn in as president, I didn't say, 'Wow, I am now president,' I said, 'What should I do now?'"

Elected to Full Term

Despite the obstacles and various charges of impropriety directed at those close to her, Macapagal-Arroyo was elected to a full six-year presidential term in May 2004. She edged out her closest competitor, Filipino actor Fernando Poe Jr., by only one million votes. In her inaugural address, Macapagal-Arroyo vowed to create up to 10 million jobs in the next six years, balance the budget, improve tax collection, provide inexpensive medicine for the poor, and unite the country. "Our nation must embrace a vision of economic opportunity, social cohesion and always an ever-democratic faith," she stated, as quoted in the July 1, 2004, edition of the *International Herald Tribune*.

Macapagal-Arroyo made international headlines in July after a Filipino driver was kidnapped by militant rebels in war-torn Iraq. In defiance of the United States government's requests, Macapagal-Arroyo honored the rebels' demands to pull all Filipino troops out of the country. Later that month, she called for an end to political infighting in her own nation in order to turn the focus to economic

recovery. After former president Estrada declared the Philippines a "nation in distress," as reported on CNN.com on July 23, 2004, Macapagal-Arroyo stated in a State of the Nation address, "Let us set aside political bickering and politicking for at least one year." She also used the address to reiterate her pledge to relieve poverty and promote economic growth.

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Catharine Macaulay

Called by Mary Wollstonecraft a "woman of the greatest ability, undoubtedly, that this country has ever produced," in her famous treatise *A Vindication of the Rights of Women*, Catharine Macaulay was the first female British historian. She also was a proto-feminist and a Whig, having grown up surrounded by the radical politicians of her day. "Yet, quite apart from her interest to historians of feminism, there is much in her work worthy of attention," wrote Bridget and Christopher Hill in the *Welsh Review*.

During her lifetime Macaulay was one of the most widely known women in England, her fame stemmed from her influential eight-volume *History of England during the English Civil War and the Restoration*. Unusual for the time period, Macaulay based her writings mainly on primary source materials, an approach almost unheard of at the time, although it has since come to be the standard mode of historical research. She wrote treatises that were very popular in revolution-prone America and France, and which circulated among the learned of those nations. Both countries applauded Macaulay's demands for equal liberties for all people no matter their station in life, although much of British society was scandalized by her rather radical, for the time, views.

Macaulay was born on April 2, 1731, in Olantigh, her family's estate in Wye, county Kent, England, near Canterbury. She was born to Elizabeth Wanley Sawbridge and

John Sawbridge, both of whom came from prominent London Whig banking families. Her father was a country gentleman and after his wife died in 1733 he became almost a recluse. Macaulay had two brothers and one sister, and all of them were educated at home. History was one of her greatest joys in her childhood and she read avariciously from her father's library. She studied many subjects, but was especially interested in Greek and Roman history. While information about her upbringing is scarce, purportedly Macaulay's father visited his children very little and absolutely refused to hire an instructor for his two daughters. Despite that, Macaulay managed to educate herself thoroughly, aided in these efforts by her brother John Sawbridge the Younger. He supported his sister intellectually her entire life and himself became "a radical Whig, member of the 'Bill of Rights Club,' partisan of the policies of John Wilkes and Charles Fox, and in succession alderman, sheriff, Lord Mayor of London, and member of Parliament," according to the *International Journal of Women's Studies*.

Entered Whig Society and Wrote *History*

In 1760 Macaulay married Dr. George Macaulay a Scottish physician who lived in London. Dr. Macaulay was very well connected in Whig and Scottish circles and introduced his wife to such famous men as Tobias Smollett, William Hunter, and Thomas Hollis, all of whom were diligently active in politics. It was, in fact, Hollis, who encouraged Macaulay to research and write about their shared political views, which were republican or Old Whig. The Whig party, at the time, was the radical branch of politics. Macaulay wrote many pamphlets arguing her radical position, some of which were replies to Edmund Burke's conservative pronouncements. She supported deposing King James I, but because she considered Protestant leader Oliver Cromwell to be just as depraved as the king, she withdrew her support from him as well.

Macaulay published many pamphlets and articles before she finally settled down to write a comprehensive history of England. She published the first book of her eight-book series, *History of England during the English Civil War and the Restoration*, in 1763. The collective work covers England from the Accession of James I to that of the Houses of Hanover. The books were published rather sporadically, due to personal events in Macaulay's life, but she did manage to get all eight books published before she died; book two was published three years after the first volume and volumes three, four, and five were published between 1767 and 1771. Macaulay's *History of England* was her most important work and was highly regarded by her contemporaries. It was the most thorough and in-depth treatment of the Old Whig view available. The view in it was antimonarchical and strongly supported the ideals of liberty, reason, the people, and the perfectibility of human establishments. The treatise seemed to answer the history of England written earlier by David Hume that supported the monarchy and espoused more conservative Tory views.

Wrote Political Pamphlets

Macaulay's methodology was significant because, in hindsight, it was a precursor for the ways in which modern historians research their topics. She used primary sources for her research, reading pamphlets and manuscripts written in the previous century, and using them to draw her conclusions. She was known for quoting sources at length and sometimes published essays that reflected both sides of an argument, presenting a broad view rather than being solely one-sided. Unlike the work of her colleagues, Macaulay wrote history mainly for a political, not a moral, purpose.

After the publication of the first volume of her history of England, Macaulay began a "series of radical pamphlets which embodied some of her best prose and ideas," according to a contributor to the *International Journal of Women Studies*. These pamphlets included a repudiation of Hobbes' *Philosophical Rudiments of Government and Society*, and an attack on a pamphlet of Burke's titled *Thoughts on the Cause of the Present Discontents*. Unlike her *History*, these pamphlets required that Macaulay be brief and to the point. Because of that her writing was particularly good, filled with a combination of moral fervor and sarcasm that answered her opponents well. Along with her brother John's political success, these pamphlets introduced Macaulay to a wide range of social and intellectual contacts. Her works were said to have appeared in political cartoons behind people who were defending liberty and were even quoted publicly by such men as William Pitt, the famous politician, in the House of Commons.

During her research into political subjects Macaulay became very interested in the efforts of the revolutionaries the American colonies. She met most of the colonists who visited England, and she became a correspondent with several of them, including John and Abigail Adams and Mercy Otis Warren. She even wrote a pamphlet about the problems in America, giving warning that repressing the colonies would only lead to troubles. The pamphlet, called *An Address to the People of England, Ireland, and Scotland, on the Present Important Crisis of Affairs*, was, not surprisingly, very well thought of in America and went through several reprintings there.

Finished *History*

In 1766 Dr. Macaulay died and Macaulay, along with their daughter, Catharine Sophia, moved out of the family's prominent St. James's Place house to a newer section of London off Oxford Road. There Macaulay opened her doors to the city's radicals who were often found at her home discussing unorthodox political views. Her health was declining, however, and she made frequent visits to Bath in order to restore herself somewhat. Finally, in 1774 she moved permanently to Bath. During her time in Bath Macaulay befriended and then moved in with Reverend Thomas Wilson, something that caused her political opponents to gossip venomously. Desiring to make use of Wilson's extensive library, she paid little attention to the gossip that surrounded her actions. Macaulay also associated with a quack doctor named James Graham while she was in Bath. Graham, along with Wilson, arranged a grand birth-

day party for Macaulay in 1777 that caused even more gossip, as did the fact that Wilson had a larger-than-life statue of Macaulay dressed as Clio, the muse of history, put up in his church in the city. It was so badly received that it was eventually removed.

For her next major work Macaulay turned her hand to publishing a history of modern England, titled *The History of England, from the Revolution to the Present Time*. The work was begun as a series of letters in 1778, but remained incomplete because of its poor reception. In the treatise Macaulay condemned some of the men who were still alive, which made her very unpopular and fueled reaction to her seemingly scandalous behavior. The death knell to her reputation, however, came in December of 1778 when the 47-year-old historian eloped with William Graham, the 21-year-old brother of Dr. James Graham. The marriage caused a falling out between Macaulay and Wilson that was eagerly covered by the press, which presented both the truth as well as highly fictionalized accounts. Amid vocal disapproval of her politics and her scandalous marriage to a much younger man of lower social standing, Macaulay ignored all of it and returned to her writing.

After her marriage Macaulay—now called Mrs. Macaulay Graham—and her husband moved to live quietly in Leicestershire. There she published the remaining volumes of her *History of England*. In 1784 Macaulay and her husband visited the United States and saw many of her friends in North America. The trip culminated in a ten-day visit with George and Martha Washington, where she shared her love of Republicanism with the young nation's president. From America, Macaulay and her husband visited France, returning to England in 1787 and settling in Binfield, Berkshire.

Wrote *Letters on Education*

In 1790 Macaulay published her *Letters on Education*, her last major work. Two years later Mary Wollstonecraft wrote her better-known *A Vindication of the Rights of Women*, which Wollstonecraft admitted had been immensely influenced by Macaulay's work. *Letters on Education* focused on three subjects: kindness and non-violence, moral precepts, and the education of women. Unlike Wollstonecraft who wanted women to be educated so they could become better wives and mothers, Macaulay wanted women to be educated so that they could use this education and their talents to win in the man-dominated world, just as she had done. She talked about how women's seeming deficiencies were due not to their lower nature but to their lack of a proper education. She supported the same educational system for boys and girls, men and women. In the work she discussed the fact that a woman's virtue was only a measure of one thing: how chaste they were. She admitted that in society it was acceptable that a woman be a thief, liar, cheat, coward, deadbeat, or any other type of criminal as long as she was still a virgin. Losing her virginity, outside of wedlock, a woman was marked as a debased woman, a situation from which she could never recover. To Macaulay women could find more power in a chastity that they chose

for themselves than they could in throwing that chastity away.

The motivations behind *Letters on Education* never really came to the attention of British society because at the time it was published all attention was riveted on the nation across the English channel, which was then in the throes of the French Revolution. For her part, Macaulay wrote several pamphlets explaining her approval of the overthrow of the French monarchy, viewing those efforts as those of a people trying to create a better way of life for their nation, a life in which there was equality. She wrote her pamphlets in answer to Burke's more conservative essays.

Macaulay died on June 22, 1791, in Binfield, Berkshire. She is buried in All Saints Church where there is a marble plaque decorated with her profile and an owl, symbolizing her wisdom. According to Mildred C. Beckwith in the *Bulletin of the South Carolina Historical Association*, "Horace Walpole, that inveterate letter writer, upon hearing of her death wrote to a friend that he felt certain she already was discussing republicanism versus unprincipled monarchs with other reformers who had preceded her in heaven!"

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Francois Magendie

French physiologist Francois Magendie (1783–1855) made pioneering efforts in the medical fields of physiology, pharmacology, pathology, and nutrition. More interested in facts than theory, his experiments led to such innovations as the introduction of various drugs into medical practice and the Bell–Magendie Law regarding the functioning of spinal nerves. Among his other contributions were his early description of cerebrospinal fluid and a delineation of a foramen (small opening) in the brain that later came to bear his name.



Early Life

Magendie was born the eldest of two sons to Antoine Magendie and Marie Nicole de Perey on October 6, 1783, in Bordeaux, France. His father was a surgeon who was a devotee of Utopian philosopher Jean-Jacques Rousseau (1712–1778), even naming his youngest son after him. Magendie's father was also an ardent proponent of the imminent French Revolution (1789–1799). The Magendie boys were reared in accordance with Rousseau's teachings in that their individual independence was prized more highly than the benefits of outside instruction. This was, unsurprisingly, both a help and a hindrance to them, as it fostered an ability to think for themselves, while restricting their access to a basic education.

With the revolution in full force in 1791, the Magendie family relocated to Paris so that Antoine Magendie could immerse himself in politics more completely. Magendie's mother died the following year, depriving her sons further of the minimal intellectual guidance and stimulation they had known. At the age of ten, Magendie, who had not yet learned to read or write, finally took matters into his own hands and insisted on going to school for the first time. There, he combined his innate intelligence with his unorthodox upbringing and excelled.

As the revolution was winding down, Magendie was apprenticed to surgeon Baron Alexis de Boyer (1757–1833) at the Hotel-Dieu. Just 16 years old, he was allowed to

indulge his interest in anatomy by participating in dissections. It was a practical training that was well-suited to the young man's temperament, and helped nurture in him an affinity for facts over theory. In 1803, Magendie passed the entrance examination for medical school and began traditional medical training. He received his M.D. in Paris on March 24, 1808.

Personality Problems

Shortly after obtaining his degree, Magendie began to ruffle feathers in the medical community. His first published article was a severe critique of Marie Francois Xavier Bichat's (1771–1802) basic premises, and appeared in the *Bulletin of Medical Science*. Bichat was one of the icons of French physicians.

Magendie's abrupt style was to serve him ill throughout his career. Often seen as vain, rude, and contemptuous among his fellows, his personality often hindered his advancement and sometimes cost him positions. For example, all his surgical skill later displayed during his brief time at the Faculty of Medicine of Paris could not override the conflicts with the professors of anatomy (Francois Chausier) and surgery (Guillaume Dupuytren) that caused him to resign his post as anatomy demonstrator after only two years. For all the hostility he engendered, however, Magendie's innovative work and electrifying insights could not be denied by even his harshest detractors.

Physiology, Pharmacology, and the Lymphatic Myth

Physiology was defined by the *Microsoft Encarta Online Encyclopedia* as a, "study of the physical and chemical processes that take place in living organisms during the performance of life functions. It is concerned with such basic activities as reproduction, growth, metabolism, excitation, and contraction as they are carried out within the fine structure, the cells, tissues, organs, and organ systems of the body." During his medical education, Magendie transferred his primary allegiance from anatomy to physiology, especially with regard to the central nervous system, cerebrospinal fluid, and the spinal nerves, and he went on to be considered one of the forefathers of experimental physiology. Despite all this, Magendie's first important study had a significant impact on the field of modern pharmacology instead.

In 1809, just a year out of medical school, Magendie presented the finding of his first experimental study, conducted with botanist and physician Alire Raffeneau-Delille (1778–1850). They ran a series of experiments to discover the consequences of various plant-derived drugs on the body. This was important to pharmacology in that it was the first time a comparison was made of the analogous effects produced by drugs of different botanical origins. It was Magendie's contention that the action of a natural drug was dependent on its chemical substance, and that that active ingredient must be attainable in its pure state. (He was later proven correct with the isolation, for instance, of strychnine in 1819 and his own detection of emetine, from ipecac, in 1817). But these remarkable insights were not all the experi-

ments revealed. They also debunked the prevailing view that absorption took place solely through the lymphatic system. By introducing a poison into an animal's system through either a blood vessel or quill, Magendie was able to demonstrate that absorption was instead achieved through the bloodstream and the skin. Beyond its invaluable educational value, such research eventually led to the introduction of several new drugs, including morphine, codeine, and quinine.

Teacher and Physician

In 1811, Magendie took the short-lived position of anatomy demonstrator at the Faculty of Medicine of Paris mentioned above. He also taught anatomy, physiology, and surgery there. When he resigned in 1813, Magendie opened his own medical practice and taught physiology privately. For quite some time, perhaps partly because of his outsider status in the medical community, he was unable to find an official post on a hospital staff. This limited his ability to conduct clinical studies and observe treatments, among other professional inconveniences. In 1818, Magendie was appointed to the Central Bureau of Parisian Hospitals, but it was not until 1826 that he was at last given a formal hospital assignment, at the Salpetriere. He was then named director of the women's ward at his alma mater, the Hotel-Dieu, in 1830. Finally, on April 4, 1831, Magendie found his niche as the chair of medicine at the College of France. It was there he established the first medical school laboratory, and would later come to know the talented protégé, Claude Bernard (1813–1878), who was destined to, in some respects, eclipse him.

It is worth noting that Magendie's infamous personality flaws were seldom in evidence around his patients, among whom he had a fast reputation for great sympathy, warmth, and understanding. Despite that excellent bedside manner, however, there is a fair argument that his medical talents were best exhibited in a research environment. For instance, he maintained that neither cholera, nor yellow fever, were contagious diseases, and opposed quarantine. These views became particularly unfortunate after he was appointed chief of the Advisory Committee on Public Hygiene in 1848. He also sometimes performed unnecessary operations on the sick toward some scientific end. This latter inclination was rendered even more problematic when coupled with the doctor's strong opposition to surgical anesthesia, believing it weakened the patient. But most would agree that Magendie's research contributions outweighed his limitations as a practicing physician. Indeed, the innovative physiologist himself grasped the confines in which physicians worked. He was quoted on the Who Named It Website as having said, "I hesitate not to declare, no matter how sorely I shall wound our vanity, that so gross is our ignorance of the real nature of the physiological disorders, called diseases, that it would perhaps be better to do nothing, and resign the complaint we are called upon to treat to the resources of nature, than to act (as) we are frequently compelled to do, without knowing the why and the wherefore of our conduct, and at obvious risk of hastening the end of the patient."

Contributed to the World of Science

Happily, Magendie's scientific research continued to yield impressive results long after his revelations of 1809. In 1813, he demonstrated the largely passive role of the stomach in vomiting and described the mechanism of swallowing as well. After serving on a commission to investigate the nutritional value of assorted food extracts in 1815, he continued to explore the field of nutrition and discovered such facts as mammals' reliance on protein to live and that not all proteins were equally life-sustaining. In 1817, Magendie published the first modern physiology textbook, *A Summary of Physiology*, in which he replaced theory with his revered facts. In 1821 he founded the *Journal of Experimental Physiology*, the first publication of its kind. In 1822, Magendie went on to publish the resultant findings of his experiments which he began in 1809 with his introduction of the effects and uses of such alkaloids as morphine, emetine, quinine, and strychnine. Around this same time he released his discoveries building on the 1811 work of Scottish anatomist Sir Charles Bell, in which he distinguished the motor and sensory functions of the spinal nerves, the anterior root being motor and the dorsal root sensory. What Bell had defined from anatomical evidence, Magendie verified in living animals. This was a seminal work in the field of physiology and became known as the Bell-Magendie Law.

Magendie made another important contribution in 1825, when he offered one of the first descriptions of cerebrospinal fluid. Among his other efforts were his groundbreaking observations of anaphylaxis (a kind of allergic reaction) and his description of a tiny opening in the brain (*apertura medialis ventriculi quarte*) that came to be known as the foramen of Magendie.

Magendie's astonishing body of work drew criticism, however, especially outside of France, for his use of live animals in his experiments. He was sometimes viewed as an extreme vivisectionist and characterized as seeing living organisms as simply complex machines that could be experimented upon without ethical consideration. On a visit to England in 1824, for instance, his public presentations of his experiments on the cranial nerves of living dogs caused a public outcry and a demand for the protection of animals. No matter how distasteful Magendie's methods may have been, however, they are difficult to judge in hindsight. There is nothing arduous, on the other hand, about appreciating the advances his research made possible.

Lasting Impact

As Magendie reached his 60s, he began to spend more and more time on his country estate (acquired through his 1830, and apparently happy, marriage to Henriette Bastienne de Puisaye) in Sannois. He retired from his duties at the Hotel-Dieu, where he started his career at 16, in 1845 and allowed his former student disciple, Bernard, to fill in for him at the College of France beginning in 1847. In his final years, Magendie remained busy conducting physiology experiments on plants. He died on October 7, 1855. Often referred to as the founder of experimental physiology, the fact-loving Magendie's additional outstanding contri-

butions to such disciplines as pharmacology and nutrition rendered his impact on science unassailable.

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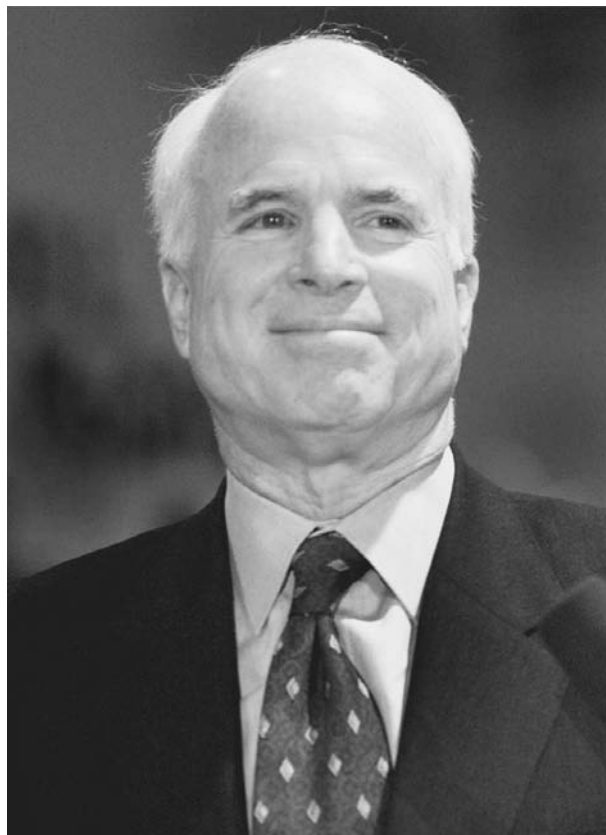
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John Sidney McCain, III

United States Republican Senator John S. McCain III (born 1936) truly came to the public's attention with his failed bid for the presidential primary nomination against George W. Bush in 2000. Once in the spotlight, many found the blunt and feisty Vietnam War veteran's candor refreshing. Known for his bipartisan collaborative efforts in the Senate, McCain was equally bipartisan in his criticism.

To the Navy Born

McCain was born on August 29, 1936, in the Panama Canal Zone. He was one of three children born to John S. McCain Jr. and his wife, Roberta. McCain's father and grandfather were both admirals in the United States Navy, the first father and son serving at that rank in naval history. Quick to anger even as a toddler, McCain used to hold his breath until he passed out when thwarted. After bouncing from school to school in the tradition of a child of a military family, McCain was sent to high



school at the elite Episcopal High School in Alexandria, Virginia. There, his temper remained short and repeated discipline appeared wasted on him. "I thank God every day there weren't drugs around when I was growing up," he told Jonathan Alter of *Newsweek*. Despite his best efforts, McCain graduated from Episcopal High in 1954.

After graduation McCain went off to follow the family trade at the United States Naval Academy in Annapolis, Maryland. However, the storied disciplinary effect of military school had little effect on the rambunctious young man. He continued to push the buttons and limits of his superiors, accumulating an impressive number of demerits for small infractions and barely squeaking by academically to graduate in the bottom five of his class in 1958. Even after being accepted to train as a naval aviator, McCain was irrepressible and irresponsible, ditching one airplane into Corpus Christi Bay and flying another so low in Spain that he managed to cut power lines and deprive part of the country of electricity for a time. For all his wild behavior, though, McCain also displayed a strength of character beyond his years. He refused to participate in hazing rituals at Annapolis, for instance, later explaining to Alter, "I just thought it had become too demeaning." Instead, he did not suffer bullies gladly, defending underclassmen and other victims alike in his typical bellicose fashion.

As a young navy pilot, McCain was in his element. "I enjoyed shooting rockets and dropping bombs and shooting off guns," he recalled to *Esquire's* Charles P. Pierce. "Nobody in their right mind wouldn't enjoy that. . . . You're

a young, single guy, and you go out and you fly for a couple of weeks, then you come in for a week and carouse. . . . Nobody deserves to get paid for that." He gave up the single part of the equation in 1965, when he married Carol Shepp and adopted her two children (the couple later had a child of their own, too), but the lure of adventure was more difficult to abandon. So McCain volunteered for service in Vietnam.

Vietnam

In June of 1967, McCain (by then a lieutenant commander) set out for Vietnam from Norfolk, Virginia aboard the USS *Forrestal*. The carrier was in the Gulf of Tonkin on July 29, its crew preparing for the second launch of the fifth day of striking enemy targets in North Vietnam, when one of its own bombs detonated on deck. McCain narrowly escaped the resulting conflagration that killed 132 crewmen, with two others missing and presumed dead, and injured 62 more. It was one of the worst military accidents of the war.

A little less than three months later, on October 26, McCain was making his 23rd bombing mission over North Vietnam when his plane was hit by an antiaircraft missile. Forced to eject, breaking both arms and a leg in the process, he landed in a lake near Hanoi and was captured. He spent the next five and a half years as a prisoner of war (POW) at the sarcastically nicknamed "Hanoi Hilton."

Injured and ill, McCain was denied medical assistance until his captors learned that he was an admiral's son, and even then treatment was rudimentary. His father's position also prompted the North Vietnamese to offer him early release in June of 1968. McCain refused, as the U.S. Military Code of Conduct required that prisoners accept release on a first in/first out basis, and there were more than 100 POWs ahead of him. His refusal resulted in a round of torture that included knocking his teeth out, hanging him by his broken arms, and beating him almost around the clock for a week. Although the abuse never succeeded in convincing McCain to accept early release, he did break down and sign a confession that he was a "black criminal" and an "air pirate." The shame of the confession led McCain to contemplate suicide at the time, and stayed with him years after the fact. "The only thing I can say is that the code says you will resist to the best of your ability," he told Pierce in 1998. "But I failed myself. I failed my fellow prisoners. I failed my family, and I failed my country. Is there anybody else?" Most did not judge McCain as harshly as he judged himself; many, indeed, found his ongoing determination to remain in prison heroic. He was finally released on March 14, 1973, and returned home with a Silver Star, Bronze Star, Legion of Merit, Purple Heart, and the Distinguished Flying Cross.

Began Anew

The seven years following McCain's homecoming were uneven. He advanced professionally, attending the National War College in Washington, D.C. and receiving a promotion to captain in 1977. 1977 also saw his appointment as the Navy's liaison to the U.S. Senate, a position that laid the groundwork for his political ambitions. His personal

life, however, was less than stellar. Carousing, womanizing, and a poor choice of companions led to some unsavory episodes, and ultimately resulted in a divorce from his first wife in 1980. Candid about this period in his life, McCain explained to Pierce, "One of the reasons I've been reluctant to judge other people is that I've had so many failures of my own. I failed when I was in prison. I failed in my [first] marriage. I think that if there are any benefits from my failure, it's to realize that other people fail, too."

McCain's life began to get back on the right track after his 1980 marriage to Cindy Lou Hensley, daughter of a prosperous Arizona beer distributor. He retired from the Navy the following year, and the newlyweds moved to Arizona to embark on McCain's new career. In 1982, he was elected to the United States House of Representatives as a Republican. A longtime admirer of then-President Ronald Reagan, McCain generally embraced the party line for his two terms in the House. In 1985, he was elected to the Senate seat vacated by retiring elder statesman Barry Goldwater. And before too long, McCain began to make waves.

Maverick Politician

The freshman senator was appointed to various committees, including the Armed Services Committee and the Commerce, Science, and Transportation Committee (which he went on to chair). Among the early issues he embraced were veterans' rights and the push to normalize relations with Vietnam (on which he joined forces with Democratic Senator and fellow war hero John Kerry, and which was finally realized in July of 1995). McCain suffered an early embarrassing setback in 1989 when he was investigated, along with four other senators, regarding political contribution improprieties involving Charles Keating, who ended up in jail over one of the biggest savings and loans scandals ever. McCain was the only one of the five to be absolved of any wrongdoing except "poor judgment," and the experience engendered his championing the issue of campaign finance reform (also eventually attained, with Democratic support, in 2002).

McCain was reelected to the Senate for two more terms in the 1990s. During those years, his blunt approach, sharp temper, and unwillingness to toe the party line caused consternation among fellow Republicans. Then in 1999, he threw his hat into the ring for the 2000 Republican presidential primary and his singular style gained a much broader audience. Though McCain failed in his bid for the nomination against George W. Bush, many people from both political parties found his straight talk and disarming candor (complete with gaffes) refreshing. Indeed, McCain's popularity was such that he became one of the few senators that gained a national constituency.

After his loss, the newly high-profile senator from Arizona went on ruffling feathers. Former Democratic state representative Tom Vallely told Pierce, ". . . it's [McCain's] instincts. John's not a chess player, I don't think. He's more intuitive, because he has no political fear." McCain mastered the art of bipartisan politics in order to get things accomplished (as with the campaign financial reform bill) and dismissed those who criticized him for it. "Much to my

surprise, me stating that John Kerry and I are friends upsets some people very much. That you can't even be friends with a politician in an opposing party really shows how much things have changed," he told David Kronke of the *Los Angeles Daily News*. "Somehow, even to praise someone of another party is an anathema and an act of betrayal." Such critics as conservative activist and president of Americans for Tax Reform Grover Norquist remained unappeased. He told Mark Leibovich of the *Washington Post*, "[McCain] ought to not be allowed near sharp objects or legislation."

Future Goals

The 2004 presidential election and its aftermath did little to change the minds of McCain's detractors or supporters. While he supported Bush's reelection and the 2003 invasion of Iraq, McCain once again did not keep within the Republican tenets. For instance, he defended Bush opponent John Kerry's Vietnam War record when it came under attack during the campaign, and strongly disagreed with the president's backing of a constitutional amendment barring same-sex marriage. He also maintained his determined opposition to pork barrel spending. Nor was McCain reticent about his misgivings about Secretary Defense Donald Rumsfeld's handling of the war in Iraq, telling the Associated Press, as quoted by the Newark *Star-Ledger*, that he had "no confidence" in Rumsfeld's leadership. In short, McCain remained McCain.

McCain was reelected to a fourth term in the Senate in 2004. There was, once again, talk of another run for the presidency in 2008. But at 68, the senator was non-committal. He told Leibovich "I want to keep a reputation which makes young people come up to me and say, 'I admire you, Senator McCain,' rather than being some old political hack who keeps running for president." By 2005, McCain had also written three books, including 2004's *Why Courage Matters: The Way to a Braver Life*. But that was not to say that he intended to alter his forthright style or slow down in any particular way. "This is all so transient," he told Leibovich. "It could all end tomorrow. My philosophy is just to go, go like hell. Like Teddy Roosevelt did it. Full-bore." McCain summed himself up even more succinctly to Kronke: "I'll keep fighting."

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Norman McLaren

Canadian filmmaker Norman McLaren (1914–1987) revolutionized his field with his hand-drawn and hand-painted animated films. He also pioneered the use of pixilation—a filming technique that creates a stop-motion effect—which he used in his Academy Award-winning film *Neighbors*. McLaren created many of his projects for the National Film Board of Canada, where he was employed for more than 40 years.

McLaren was born on April 11, 1914, in Stirling, Scotland, the youngest of three children born to William McLaren, an interior designer, and his wife Jean (Smith) McLaren. In addition to his father, many of McLaren's other relatives on his father's side were house painters and interior designers, while his mother's family were farmers. McLaren's first introduction to animation came at the age of seven, when he first viewed Felix the Cat and Mickey Mouse cartoons, as well as Walt Disney's "Silly Symphony" series. McLaren did not become interested in film until he was a teenager, however, and grew intrigued by the work of Russian filmmakers Vsevolod Pudovkin and Sergei Eisenstein.

McLaren entered the Glasgow School of Art in 1932 with the intention of studying interior design. He began making films during his first year at the college and so impressed the local newspapers with his work that he was called the "young genius of the Glasgow School of Art." Soon, he shifted his attention to animation. McLaren saved himself the expense of buying a camera and new film by purchasing a worn-out 35mm commercial film, soaking off the emulsion of the images in his bathtub, and painting new color images directly onto the celluloid to create animation. "The less money there is, the more imagination there has to be," he later remarked, as quoted in his obituary in the *Los Angeles Times*. The technique had another advantage, McLaren once noted, as recounted in a 1993 issue of *Americas*: "If I don't like what I've done, I can wipe it out with a damp cloth and begin again." He continued to paint and draw

directly on film for the duration of his long career. "Handmade cinema is like watching thought, if thought could be seen," he once said, as quoted in *Americas*.

Experimented in Student Films

McLaren's next project was *Seven till Five*, a silent, black-and-white film shot on 16mm documenting the activities at the art school between the hours of 7 a.m. and 5 p.m. His next two films were created in 1935. *Camera Makes Whoopee*, featuring a school dance orchestra with self-propelled instruments, utilized pixilation, a stop-action filming technique that exaggerates the movements of the subject. The technique gained widespread recognition in the 1980s, when it was used in musician Peter Dinklage's music video "Sledgehammer." *Color Cocktail*, another hand-painted work, followed. This film earned McLaren an award at the Scottish Amateur Film Festival, which was presented to him by John Grierson, a celebrated British documentarian who judged the festival. In 1926, McLaren and Helen Biggar produced *Hell Unlimited*, a critique of arms trading, utilizing both camera less animation and photography of diagrams, animated maps, and puppets. McLaren also traveled to Spain to serve as a cameraman on *Defense of Madrid*, a documentary on the Spanish Civil War created to raise money for international aid. In addition, while in school he produced a series of advertising films for a local meat store which were shown in the company's window display.

McLaren found regular employment in the film industry in 1936 when Grierson, who headed the British General Post Office Film Unit, offered him a job. The film unit's staff was known for producing highly regarded experimental work, and McLaren trained with filmmakers Alberto Cavalcanti and Evelyn Cherry. At this time, he began to experiment with animated sound, creating percussive elements on a film's audio strip using pen and ink. McLaren's first film for the post office was a ten-minute, black-and-white documentary on the printing of the London telephone directory shot in 35mm and titled *Book Bargain*. The film was followed by *News for the Navy*, a documentary for the military branch. *Many a Pickle*, which featured animated furniture and used pixilation, promoted the post office's savings bank. A five-and-a-half minute film promoting airmail, *Love on the Wing* featured hand painted images of a lock and key, fork and spoon, and moth and flame, dancing through a landscape inspired by the surrealist paintings of Yves Tanguy. According to *Americas*, the British postmaster suppressed the film, declaring it "too Freudian," and it was not viewed widely until later years when it became popular among fans of underground film. McLaren left the post office in 1939 and briefly worked for the Film Center, a London company that made industrial films. His only project there was *The Obedient Flame*, an animated and pixilated piece on gas cooking.

The political consciousness McLaren exhibited in art school continued to develop along with his career and he leaned first toward communism, then socialism, and eventually, pacifism. As World War II approached, he feared he would be required to produce war propaganda films in

London so he moved to the United States. Upon his arrival in New York, he first painted murals for wealthy homeowners and directed a New Year's greetings film for NBC. Soon, he was commissioned by the Guggenheim Museum to create a series of abstract shorts for \$100 apiece. With no money for soundtracks, McLaren furthered his exploration of "synthetic sound." He first worked on perfecting the method he had developed at the post office, whereby he drew dots and dashes on an audio strip. Later, he photographed sequential index cards marked with specific sound patterns, which he then printed directly onto the audio strip.

McLaren used his developing technique in almost all his Guggenheim films, and even produced one sound-only piece, *Rumba*, which featured only the sound forms painted directly on the film as visual effects. McLaren also contributed several hand painted animated films, including *Color Rhapsodie*, *Dots*, *Loops*, and *Stars and Stripes*, in which the elements of the American flag dance. *Boogie Doodle* also featured hand painted animation, alongside a boogie woogie soundtrack by Albert Ammons. In addition, McLaren collaborated with filmmaker Mary Ellen Bute on *Spook Sport*, an animated interpretation of composer Camille Saint-Saëns' *Dance Macabre*. The animation technique exhibited in the Guggenheim films was painstaking, requiring more than 4,000 separate, tiny sketches just to complete a three-minute production. McLaren earned the admiration of some of the most prominent figures in film and art for his pioneering work. According to *Americas*, esteemed French director François Truffaut once called a four-minute McLaren piece "an absolutely unique work bearing no resemblance to anything achieved in sixty years of cinema history."

Joined National Film Board

In 1941, McLaren was again recruited by Grierson, this time to head the animation department at the newly created Canadian National Film Board in Ottawa, Ontario. McLaren was first enlisted to create war propaganda, despite his best efforts to avoid such work, and he applied trademark innovation to shorts on such topics as war gossip and the benefits of purchasing war bonds. His film on the latter, titled *Hen Hop*, featured a chaotic mass of line-drawn chicken scratch movements. McLaren spent several days in a chicken coop to set himself in the right frame of mind to draw the piece. According to *Americas*, when Pablo Picasso viewed the film, the famous painter remarked, "Finally, something new in the art of drawing."

McLaren next produced a series of short pieces set to French-Canadian folk songs. *C'est l'aviron* utilized traveling zoom photography, a special effect that created a sense of headfirst movement through space. McLaren had developed the technique in the 1930s and it was later used by director Stanley Kubrick in *2001: A Space Odyssey*. The next film, *La poulette grise*, used a "chain of mixes" technique that involved shooting a still pastel image frame by frame, adding to or subtracting from the drawing in each shot. *La Merle* depicts a white paper cutout blackbird that loses his features then has them oddly rearranged. After McLaren completed the series, he worked with Evelyn

Lambart, a collaborator on several of his films, to produce *Begone Dull Care*, an abstract piece set to the music of jazz pianist Oscar Peterson. McLaren and Lambart took turns painting long test strips of clean film then spliced together sections that best accompanied the soundtrack.

McLaren revisited his political concerns in the pixilated film *Neighbors*, conceived after he returned from a 1949 visit to China with the United Nations Educational, Scientific and Cultural Organization. There, McLaren taught animation to children and also saw communism in action, which he recognized to be much less insidious than it was portrayed to be in the west. *Neighbors* employed actors in a tale of two neighbors who raise a dispute over a flower growing on a mutual property line to the level of war and, ultimately, destruction. In 1952, McLaren received an Academy Award for the film, which remains his best known work. McLaren believed *Neighbors* was his most significant work. "If all my films were to be destroyed except one, I would want that one to be *Neighbors* because I feel it has a permanent message about human nature," he told the *Los Angeles Times* in 1981. In 1955, McLaren was awarded the Palm D'or at the Cannes Film Festival for another short, *Blinkity Blank*.

Turned Focus to Dance

In the 1960s, McLaren turned his focus to dance, an art form for which he also felt a great affinity, given its emphasis on movement. "Animation is not the art of drawings that move but rather the art of movements that are drawn," McLaren once remarked, as quoted in *Americas*. "What happens between each frame is more important than what happens on each frame. The basic substance of the cinema is movement—at its lowest physical level, the movement of lightwaves and soundwaves . . . it is the motion that speak to us." *Pas de Deux*, produced in 1967, and *Ballet Adagio*, produced in 1972, both incorporate step printing, a production technique that creates a strobe-like effect. While intended as instructional tools for dancers, the films are also highly regarded for their artistic merits.

McLaren revisited the theme of ballet in his final film, *Narcissus*, which he completed in 1983. The 20-minute film, McLaren's longest, offers a balletic interpretation of the tragic myth portraying its title character's destruction through self-love. The special effects are subdued in comparison to McLaren's earlier work, allowing a studied focus on the film's subjects. "*Narcissus* has the idyllic mood and spare movement of Nijinsky's *Afternoon of a Faun* rather than the epic quality of Martha Graham's Greek myths. Like all of McLaren's dance films, it points the way to a new, collaborative art," wrote Christine Temin in the *Boston Globe*.

McLaren retired from the Film Board in 1984. Long in poor health, he died of a heart attack in Montreal, Quebec, on January 26, 1987. Following his death, the International Animated Film Association—Canada established an annual award in McLaren's honor and in 1989, the Film Board renamed its main building the Norman McLaren Building. In 1991 the Film Board issued a video collection of Mc-

Laren's 40-year body of work under its auspices in recognition of its 50th anniversary.

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Melisende

The Frankish Queen Melisende (c. 1105–1161) was the first queen of the Latin Kingdom of Jerusalem. She reigned over Jerusalem for more than 30 years, as regent queen and in joint rule with her husband, Count Fulk of Anjou, and her son. What makes Melisende unique is that, unlike the queens who followed, she was a "true" queen who insisted upon and wielded political power, rather than acting merely as a pawn and transmitter of royal blood.

Background

Although this marriage was a political alliance, typical of most royal marriages of this time, it differed in one respect—Melisende was "crowned on an equal basis with her husband . . . and given an equal share of the power," noted Jennifer Edie in "Melisende: A True Queen," a paper published in the Loyola University Student Historical Journal. It was noted in "Melisende, Queen of Jerusalem," on the Questia website, that Baldwin II of Jerusalem's public recognition of both Melisende and Fulk as joint heirs "suggests his confidence in his eldest daughter's capacity to rule."

Baldwin's trust in his daughter seems to have shaped Melisende's sense of self-confidence and expectations. Even before her father's death, Edie noted, Melisende signed charters with the title "filia regis et regni Hierosolimitani haeres" (daughter of the King and heir to the kingdom of Jerusalem). "These strong words show a strength and belief in her own power that would be necessary to rule her kingdom throughout her lifetime," Edie wrote.

Asserted Her Powers

In its early years, the reign of Melisende and Fulk was disrupted by quarrels and turmoil. This was mainly because King Fulk ignored Queen Melisende and tried to prevent her

from wielding any power. "A period of five years elapsed without Fulk's associating Melisende's name with his in any public act. By eliminating Melisende from her share in governing the kingdom, Fulk kept her from being able to exercise the patronage necessary to maintain and to increase her own group of loyal supporters," the *Questia* website noted. Finally, Melisende challenged her husband and a power struggle ensued. The queen's forces prevailed, and she assumed her full share of power. The *Women in World History* website noted, "She insisted on strong peace-terms, which included her admission to the inner councils of the kingdom." After this, "Fulk did not make a move without first seeking Melisende's knowledge or assistance," Edie noted, based on an account written by William of Tyre, principal historian for the Latin kingdom.

Reinvented the Role of Queen

After her husband died in 1143, Queen Melisende became the sole ruler of the kingdom. Edie quoted William of Tyre, "the royal power passed to the Lady Melisende, a queen beloved of God, to whom it belonged by hereditary right." She was anointed alongside her son, Baldwin III, who was 13 at the time. For the first time, Jerusalem was being governed by a queen. According to Edie, Melisende was given these words of advice from a friend, Bernard of Clairvaux: "Now that your husband and king is dead, and the young king as yet unfit to discharge the affairs of state and fulfill the duty of a king, the eyes of all will be on you and the entire burden of the kingdom will fall on you alone. You must set your hand to great things and, although a woman you must act as a man by doing everything you have to do 'in a spirit prudent and strong.' You must arrange all things prudently and discreetly so that all may judge you from your actions to be a king rather than a queen." Bernard's counsel, although supportive of Melisende, reflected the patriarchal beliefs of the Middle Ages.

Melisende proved to be a strong and competent administrator. In Edie's account, William of Tyre gives a "glorious review" of her rule: "Melisende, the king's mother, was a woman of great wisdom . . . She had risen so far above the normal status of women that she dared to undertake important measures. It was her ambition to emulate the magnificence of the greatest and noblest princes and to show herself in no wise inferior to them. Since her son was as yet under age, she ruled the kingdom and administered the government with such skillful care that she may be said to truly have equaled her ancestors in that respect. As long as her son was willing to be governed by her counsel, the people enjoyed a highly desirable state of tranquility, and the affairs of the realm moved on prosperously."

Fought Son to Retain Power

Melisende continued to rule as Baldwin's age of majority—15—came and went without acknowledgement from his mother. It appears that Melisende had no intention of giving up the throne to her son. The *Women in World History* website noted, "Melisende ignored the date, easing him out of every place of influence, omitting his name from public acts." In 1151, Baldwin's 21st year, he challenged

Melisende for his share of the kingdom, pressured by the nobles who supported him. "They continually fanned the flame . . . and constantly urged that he remove his mother from the control of the kingdom. Now that he had reached years of maturity, they say, it was not fitting that he should be ruled by the will of a woman. He ought to assume some of the responsibility of governing the realm himself," wrote William of Tyre, in Edie's account.

Following his coronation, King Baldwin III demanded that the high court split the realm in two. This was done. The king now controlled Tyre and Acre, and Melisende retained control of Jerusalem and Nablus. Peace returned, but was short-lived. The same advisors who had incited Baldwin early now urged Baldwin to seize the lands still held by Melisende. The king mounted an attack, overwhelmed his mother's army in Nablus, and advanced on Jerusalem, where Melisende had taken refuge in the Tower of David. The two armies battled "as if they were mortal enemies and it went on for days," wrote Edie. Finally, she added, mediators were able to persuade mother and son to make peace. Baldwin now controlled Jerusalem as well, leaving only Nablus in Melisende's hands. "In spite of their past disagreements," noted the *Women in World History* website, "mother and son were reconciled, and she remained one of his closest advisers until her death."

A True Queen

Under Melisende's 30-year queenship, Jerusalem flourished. She promoted the arts and undertook several building projects, including the markets of Jerusalem, renovating the Church of the Holy Sepulchre, and founding a grand abbey in Bethany, where she placed her sister Yveta as the mother superior of the convent. Melisende's reign ended in 1161 when she fell ill and died. William of Tyre wrote of this queen, "For thirty years or more during the lifetime of her husband and the reign of her son, Melisende had governed the kingdoms with strength surpassing that of most women. Her rule had been wise and judicious." Edie concluded, "Melisende was a true ruler and not simply a figure-head used to keep the blood line blue."

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Willy Messerschmitt

German aircraft designer and manufacturer Willy Messerschmitt (1898–1978) played a significant role in the development of Nazi Germany's *Luftwaffe*, or national air force, during the 1930s and 1940s. The aviation pioneer's company was responsible for a legendary generation of fighter planes, such as the Messerschmitt Bf 109 and the Me 102. After Nazi Germany's defeat in World War II in 1945, Messerschmitt spent time in prison for employing slave labor in his factories in Bavaria.

Messerschmitt was born Wilhelm Emil Messerschmitt on June 26, 1898, in Frankfurt am Main, Germany. His father, Ferdinand, was a wine merchant who relocated the family to Bamberg, a textile town in northern Bavaria, when Messerschmitt was around seven years old. As a youth, the future airplane designer was fascinated by flight, especially the spectacular rigid airships, or dirigibles, named after their inventor, Count Ferdinand von Zeppelin, that were capturing German public attention in the years before World War I. His first aircraft designs were for model gliders that were powered by rubber bands.

Teamed with Glider Pioneer

In his teens, Messerschmitt attended a Bamberg-area *Realschule*, the secondary school for those planning on a career in science or technology. The area was also home to Friedrich Harth, an architect and glider enthusiast. Gliders and sailplanes were built by early aviation enthusiasts and relied on wind to set them aloft. Harth was an early German pioneer in the field, and Messerschmitt joined him in designing, constructing, and testing the planes, which bore the designation “S” (for *Segelflugzeug*, German for “sailplane”) and a number. When Harth was called into military service with the outbreak of World War I in 1914, Messerschmitt remained behind and kept working on their S5 glider.

In the war's final half, Messerschmitt served in the Imperial Army of Germany, where he and Harth both were stationed at a military flight-training school near Munich, Bavaria's capital. The pair quickly resumed their glider experiments once they returned to civilian life, and Messerschmitt also began taking courses at Munich Technical College. Glider enthusiasts grew in number in Germany after the war years, and major competitions began to be held regularly. Messerschmitt and Harth's S8 glider broke a world duration record in 1921, though the time was not officially clocked. Unfortunately, Harth was forced to crash-land that day, and broke his pelvis. Other planes made by the pair and flown by others won contests and gave their fledgling business an occasional infusion of capital in the form of prize money.

Parted Ways with Harth

By 1922 Messerschmitt and Harth had started their own flight school, and they continued to build their own sailplanes. They argued over technical issues, however, with Harth asserting that Messerschmitt's designs made some of the aircraft unstable when in flight. They dissolved their business partnership around 1923, and Messerschmitt founded his own aircraft design and manufacturing firm in Augsburg, another city in Bavaria. His Flugzeugbau Messerschmitt soon moved on to motor-powered aircraft, the next frontier in aviation technology, and his Messerschmitt M 17 was the first in the class. It was an all-wood monoplane with an open cockpit, and its lightweight design and reliable British-import engine made it a favorite with the daring new pilot-celebrities in Germany. A well-known World War I pilot named Theo Croneiss flew the M 17 in contests and managed to reach a speed of 93 miles per hour. It gained further fame when the small plane made it across the Alps in a Bamberg-to-Rome contest called the Coppa d'Italia.

Both the M 17 and its successor, the M 18, boosted the reputation of Messerschmitt's fledgling company immensely, and he and Croneiss went into business together. The passenger airline service in Germany had recently been placed under one government-subsidized entity, Deutsche Luft Hansa, but Croneiss set up a service that took passengers to the airports that Luft Hansa served. The Nordbayerische Verkehrsflug in Bamberg carried passengers in four-seater M 18 planes built at Messerschmitt's plant. This and other opportunities forced him to petition the Bavarian government for some help; he had many or-

ders for new planes, but lacked the line of credit necessary to obtain the raw materials. The Bavarian government set up a deal that involved the merger of his company with the assets of floundering Bayerische Flugzeugwerke (Bavarian Aircraft Works, or BFW) outside Augsburg. The deal gave him access to a large manufacturing facility and added a number of highly skilled workers to his employee ranks.

Bankrupt by Unsafe Design

Messerschmitt was not yet 30 when he became one of Germany's youngest airplane manufacturers. His company adopted a stylized eagle, soaring upward, as its logo, and began taking more orders. His next major project was slated to be the Messerschmitt 20, a ten-passenger plane ordered by Luft Hansa. It crashed, however, on its first test flight in February of 1928 when the fabric used to cover the wing tore loose and disrupted its aerodynamic balance. The pilot jumped out and did not survive the 250-foot fall. Six months later, Croneiss flew a second prototype, and Luft Hansa recommitted to its order. But once delivered, two more M 20s crashed, one carrying eight officers of the Reichswehr, or German Army. Luft Hansa cancelled its order, demanded its deposit back, and the resulting cash-flow problem forced Messerschmitt's BFW company into bankruptcy in 1931.

The Reichswehr deaths gave Messerschmitt a powerful enemy: Luft Hansa chief Erhard Milch, whose friend was killed in the crash. Milch claimed the Messerschmitt planes were unsafe. But the rise of the Nazi Party in Germany to power in January of 1933 provided an unexpected boom to Messerschmitt and his business. Though Milch was put in charge of the newly created *Reichsluftfahrtministerium* (Reich Aviation Ministry, or RLM), Messerschmitt's company began to prosper once again, thanks in part to its willingness to come up with prototype planes that might be converted into military use at a later date. Germany was severely restricted from re-arming, thanks to the 1919 Treaty of Versailles that forced it to concede responsibility as the instigator of World War I. The country was even banned from having any Air Force at all, but Nazi leader Adolf Hitler immediately began flouting the terms of Versailles once he became chancellor.

Profited from Luftwaffe Orders

Messerschmitt's friendship with Theo Croneiss brought him closer to the Nazi power base, in particular to the figures of Hermann Göring, a decorated World War I pilot, and Rudolf Hess, Hitler's deputy. That alliance kept Messerschmitt safe from Milch, who still retained control over government aircraft contracts. The most fruitful period of Messerschmitt's business came after a new prototype won a 1935 Luftwaffe contest for fighter-plane design. Known as the Messerschmitt M 37 and later by the RLM designation Bf 108 Taifun (Typhoon), the craft was a low-wing sports monoplane that could carry over 3,000 pounds and reach speeds of nearly 200 miles per hour.

Many of the Taifun's features, the work of Messerschmitt and his lead designer Robert Lusser, were incorporated into the next BFW project, the Bf 109 fighter plane, an

all-metal flyer. It had retractable landing gear and was capable of speeds of 400 miles per hour. Another former World War I ace and fan of Messerschmitt's planes, Ernst Udet, became head of the Technical Office of the RLM. Udet urged a large-scale order of the Bf 109, and 35,000 of them would eventually be produced over the next decade. The plane became Messerschmitt's most enduring legacy in aviation history and made up a vital part of German airpower during World War II.

Messerschmitt was a prominent figure in German aviation during these years. He became chair and managing director of Bayerische Flugzeugwerke in 1938, which was then renamed Messerschmitt AG. He received numerous state honors, appeared frequently in the media, and met important figures like Charles Lindbergh, with whom he flew from Berlin to Augsburg. Once the war began, his factories churned out planes at stunning production rates, though in the early war years there was sometimes a midday concert break to bolster morale. One such event happened at the Messerschmitt AG Augsburg plant on March 13, 1940, and the boss spoke to his workers on the occasion. According to Armand Van Ishoven's *Messerschmitt: Aircraft Designer*, Messerschmitt asserted that though he realized many of the employees would rather be fighting for their country on the battlefield, factory work was important to the war effort, too. "Where we perform our duty is decided by our Führer alone," he told employees.

The Defection of Rudolf Hess

Messerschmitt's airfield next to the Augsburg plant was the origin point for one of the war's oddest incidents. Hess, as Hitler's deputy, had been officially barred from flying because of safety concerns once the war began, but began to visit the Messerschmitt plant, where he convinced Messerschmitt to let him take a Bf 110 out. Hess returned several times, and suggested fuel-tank and wireless radio modifications that Messerschmitt implemented. On May 10, 1941, Hess took off from the Augsburg airfield and disappeared. He parachuted down near Glasgow, Scotland, ostensibly on a mission to forge a secret peace treaty between Britain and Germany. Hitler claimed Hess was mentally ill, and Messerschmitt was immediately summoned to Munich by Göring. Messerschmitt claimed that it would have been difficult for him to say no to Hess, Göring, or any other high-ranking Nazi official, should they have demanded a plane.

With an increasing number of German men on the battlefield, finding labor for the factories became difficult, and Messerschmitt's plants were forced to rely on slave labor. Some of these workers were brought in from Nazi-occupied countries, like Belgium and France, but later workers were prisoners from Dachau, the concentration camp located near Munich. They produced the legions of Bf 109s and 110s, as well as many other aircraft. One was the Me 262, the first jet-powered fighter to enter service. The company also worked on the Me 264, a four-engine long-distance carrier nicknamed the "Amerika-Bomber" for Germany's planned air assault on the United States.

The Messerschmitt plants in southern Germany were relatively isolated from British bombing raids during the first

years of the war, but the Regensburg factory was badly hit by Allied bombs in August of 1943. Over the next 18 months, Messerschmitt faced increasing difficulties in running his business, with labor and material shortages, transport lines disrupted, and further air raids. He had better success with the secret forest factory in Horgau between Augsburg and Ulm, which was a series of pine-camouflaged buildings that produced the Me 262 and went entirely undiscovered by Allied intelligence until the end of the war.

Built Cult—Classic Mini—Car

When Allied troops entered Bavaria in April of 1945, Messerschmitt was taken prisoner by the British. He spent time under virtual house arrest on his Bavarian property near Oberammergau, and was convicted in 1948 by a denazification tribunal of being a “fellow traveler.” He spent two years in prison for employing slave labor, and was barred from working in aircraft industry upon his release. His company turned to producing consumer goods such as sewing machines and even small cars, including the cult-classic Messerschmitt KR200, a combination bubble-car/motorcycle. It can be seen in Terry Gilliam’s 1985 futurist-absurd film *Brazil*.

Messerschmitt’s company was eventually allowed to participate in the aviation sector once again, and made the Lockheed F-104 Starfighter for the West German Luftwaffe. The company merged with a competitor, Bölkow, in 1963, and then with Hamburger Flugzeugbau in 1969 to become MBB (Messerschmitt-Bölkow-Blohm). He served as its chair until 1970, when he officially retired. He died eight years later, in Munich on September 15, 1978. His company became DASA in 1989 after a merger with Deutsche Aerospace AG and the Daimler-Benz Aerospace divisions. In 2000, DASA joined with French and Spanish units to become European Aeronautic Defence and Space Company (EADS). Though Messerschmitt’s legacy as a designer is sometimes in doubt—his designs were deemed unsafe in some cases, and his best successes came when he collaborated with others—the company he founded and led for so many years played a significant role in both German aviation history and that of the twentieth century.

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Norman Yoshio Mineta

American politician Norman Mineta (born 1931), the first Asian American cabinet member, has served under both the Clinton and Bush administrations. Mineta, an American of Japanese descent, was forced into an internment camp during World War II. As a member of Congress during the 1990s, he lobbied for the United States government to issue an



official apology and financial reparations to families such as his. As transportation secretary in the administration of George W. Bush, Mineta oversaw an agency of 100,000 employees and a \$60 million budget, amid heightened security concerns in the aftermath of the September 11, 2001, terrorist attacks.

Early Years

Mineta was born in San Jose, California on November 12, 1931. His father, Kunisaku Mineta, had arrived by boat from Kumaiden, Japan in 1902, at age 14, and stayed in the United States, veering from his original plan of learning new farming skills and returning to his homeland. Mineta’s mother, Kane, arrived 10 years later. The Oriental Exclusion Law of 1924, however, had prohibited either parent from becoming U.S. citizens. By then, Mineta’s father had founded the Mineta Insurance Agency in San Jose. The Minetas raised five children in a Spanish-style stucco house.

On December 7, 1941, about a month after Norman Mineta’s 10th birthday, Japan attacked the Pearl Harbor naval base in Hawaii, plunging the United States into World War II. Shortly into 1942, President Franklin D. Roosevelt signed an executive order proclaiming that all people of Japanese ancestry could be moved from the West Coast

because of "military necessity." Years later, Mineta told *People Weekly*, "Our next-door neighbor was director of a Japanese-American social group, and that day he was arrested by the FBI. I remember his daughter crawling under the hedge and running over to our house, screaming that the police were taking her father away. She wouldn't hear from him again for several months. In the weeks that followed there was a lot of fear and uncertainty in the community."

The Minetas themselves did not remain unscathed. The Mineta insurance agency was shuttered, the family's savings accounts confiscated and never returned, and the family even had to give away its dog to a stranger because they were told that they had to move to an internment camp. "We were told that we could take to the camp only what we could carry," *People Weekly* quoted Mineta. "People would just come and knock on your door and say, 'I'll give you five bucks for your refrigerator.' They would just walk the streets, going in and out of Japanese homes, offering to buy stuff. Very quickly our house was leased to a professor at San Jose State College."

That May, officials relocated the Minetas south to Santa Anita, California—Mineta boarded the train clad in his Cub Scout uniform. At Santa Anita, they lived at the racetrack paddocks for three months before they were sent to their permanent assignment, Heart Mountain, Wyoming. "We were greeted by a blinding sandstorm when we arrived. I remember the sand whipping up into the barracks through the cracks in the floorboards," Mineta recalled, according to *People Weekly*. "It was cold, bitterly cold, and since we were all from California, most people had to make do with light jackets and blankets. Of course, we couldn't go shopping. There were 12,000 people in the camp living in crowded barracks. We had an 18-foot by 25-foot space with a potbellied stove, and we ate in a large mess hall. Everyone knew that Wyoming would be it for the duration of our internment, so we had no choice but to try to feel at home."

In 1943, the Minetas were allowed, one by one, to leave the camp. Kunisaku Mineta took a job in Chicago teaching Japanese to U.S. Army soldiers. Mineta and his mother left that November. "We just got on a bus outside Heart Mountain, then stayed overnight in Butte, Montana, before catching a train to meet my father," *People Weekly* quoted Mineta. "We had dinner that night in a restaurant across the street from the hotel. After my mother and I ate, I stood up and began stacking the dishes the way I always did. In the camp mess hall we always had to bus our own tables. My mother watched me for a moment and then said very softly, 'Norman, you don't have to do that anymore.' At that moment, for the first time, it hit me that I was free."

The Minetas returned to San Jose to piece together their postwar lives. Mineta attended San Jose High School and the University of California, Berkeley, obtaining a bachelor's degree in business in 1953. He enrolled in the Army and was an intelligence officer while stationed in Korea and Japan. In 1956, Mineta, after his military discharge, worked for his father, who by then had reopened his insurance agency.

Signature Legislation

Mineta began his political career on the San Jose city council in 1967, filling a vacancy and becoming the city's first minority council member. In 1971, he became the first Asian American mayor of a major U.S. city. While mayor, he pushed for more local input on transportation decisions, as he did in the U.S. House of Representatives where he was the prime author of the Intermodal Surface Transportation Efficiency Act (ISTEA) of 1991. After three years as mayor, Mineta was elected as a Democrat to Congress from northern California's Silicon Valley region, which he served from 1975 to 1995. His agendas included public-private partnerships, consensus building, and major projects in transportation, economic development, and science and technology. He co-founded the Congressional Asian Pacific American Caucus. He chaired the House Public Works and Transportation Committee and sought more money for transportation infrastructure. ISTEA contributed to greater mass transit ridership and transit projects that were more environmentally compatible.

Although Mineta achieved many acts of congress, the redress bill was his signature accomplishment. Filed with another California Democrat of Japanese American origin, Robert T. Matsui of Sacramento, H.R. 442 became the Civil Liberties Act of 1988. It earmarked \$20,000 to Japanese American families sent to internment camps—about \$1.2 billion overall. Included was an official apology from the U.S. government. Mineta tearfully recounted his own internment experiences on the floor of Congress. "Now, more than 40 years later, Congress has the opportunity to close the books on one of the most shameful events in our history," Mineta said while introducing the bill in 1985, according to text available from the *Congressional Record*. "Those interned were not foreign spies carrying briefcases with secrets. . . . Most of those interned were born in this country and were proud citizens from birth." Mineta, at the outbreak of the first Persian Gulf War in 1991, pleaded with federal officials not to similarly target Arab Americans. For his efforts, Mineta received the Martin Luther King, Jr., Commemorative Medal from George Washington University in 1995.

The reparations bill passed despite some objections. According to Karen Tumulty of the *Los Angeles Times*, Representative Daniel E. Lungren, a Republican from California, criticized the "misguided notion that the dollar sign is the only genuine symbol of contrition," and Representative Bill Frenzel, a Republican from Minnesota, called it an attempt to "purge ourselves of somebody else's guilt with another generation's money." Among others, Representative Norman D. Shumway, a Republican from Stockton, worried about setting a dangerous precedent, saying the government might then have to compensate black children for school segregation or convicts denied Miranda rights.

After serving as a vice president at Lockheed Martin Corporation, an aerospace company and defense contractor, Mineta was named by President Clinton as commerce secretary in June of 2000, when William Daley resigned to coordinate Vice President Al Gore's presidential campaign. Mineta, who himself had informally advised the Gore cam-

paign, held the commerce position for the last six months of Clinton's administration. "Norm Mineta's family story tells a lot about the promise of the American dream and the power of one person's devotion to opportunity and to justice," Clinton said, according to the Knight Ridder News Service. The President cited not only Mineta's high-tech background, but his "deep concern . . . for the people in places who are not yet fully participating in this economy." Lockheed Martin's troubles in the 1990s did not hinder Mineta's confirmation. Lockheed paid a \$13 million fine for illegally helping the Chinese government fix a satellite motor, but a company representative said the incident occurred before Mineta joined the company. After leaving Congress, Mineta also chaired the National Civil Aviation Review Commission, which in 1997 issued a report on how to reduce air traffic congestion and minimize the risk of aircraft accidents. The Clinton administration adopted several recommendations as part of its reform of the Federal Aviation Administration.

In January of 2001, a few days after George W. Bush was sworn in, the new president named Mineta secretary of transportation. "[Mineta] made a reputation in the halls of Congress as someone who understands that a sound infrastructure in America will lead to economic opportunity for all Americans," Bush said, according to a statement issued by the Department of Transportation. In the same statement, Mineta called transportation "key to both our economic success and to our quality of life."

Terrorists Attacked Trade Center

Security became paramount to Mineta's watch in the aftermath of the September 11, 2001 terrorist attacks on the World Trade Center in New York and the Pentagon building outside Washington, D.C. He met regularly with Bush and made critical decisions regarding airport security. Mineta oversaw the Coast Guard's response to the terrorist attacks and the creation of the Transportation Security Administration before the transfer of authority over both organizations was moved to the newly established Department of Homeland Security.

Other concerns Mineta faced in early 2005 included the future of the troubled airline industry and of rail carrier Amtrak. In mid-December of 2004, Mineta unveiled the Next Generation Air Transportation System plan, a collaboration of six federal agencies in what Mineta called "a blueprint that will lead to the transformation of America's air transportation network," according to Maria Recio of the Knight Ridder News Service. Citing the need to adjust for the new millennium, Recio quoted Mineta as having said, "It won't be long before the nation's airspace will be filled with more aircraft of all kinds—like air taxi services, new commercial jetliners, on-demand micro jets, and commercial space vehicles. . . . Today, reusable spacecraft are being tested in the California desert, and very light jets are starting to capture our interest and imagination."

Though praised as an ethnic pioneer among Japanese Americans, Mineta actually found himself surrounded by a diverse group of Cabinet advisers as he agreed to continue as transportation secretary for a second Bush administra-

tion. "Some political analysts argue that Bush's appointments and his matter-of-fact approach to them signal a new stage in the racial history of the nation, one in which diversity in the top ranks is taken as a matter of course," Susan Page wrote in *USA Today*. "Bush and Clinton, who don't agree on much, together may have set a new standard that future presidents in both parties will be expected to meet."

Mineta's Legacy

Mineta drew on his traumatic internment-camp experience to write historic legislation that helped right some wrongs of nearly 40 years earlier. "Some say the internment was for our own protection," he said, according to the Congressional Record. "But even as a boy of 10, I could see that the machine guns and the barbed wire faced inward. . . . Yes, it was a time of great national stress. But moral principles and rules of law are easy to uphold in placid times. But do these principles stand up in times of great difficulty and stress? . . . Sadly, we as a nation failed that test in 1942." Mineta's latest challenge as transportation secretary in the post-September 11th era is to balance security, government, business, and consumer needs. Mineta and his wife, Danealia (Deni), have two sons, David and Stuart Mineta, and two stepsons, Robert and Mark Brantner.

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Frédéric Mistral

French poet Frédéric Mistral (1830–1914) is recognized as one of his country's foremost nineteenth-century poets. The author of several well-known epics, he is even more revered for his life-long dedication to documenting and preserving the Provençal language of southeastern France, where he was born. He was a founder of the Society of the Felibrige, an organization devoted to Provençal language and culture. He spent 20 years compiling a dictionary of his regional language and founded a



Provençal museum in Arles, France in 1904. That same year, he was awarded a Nobel Prize in Literature for his work. Ever-devoted to his mission, he dedicated his earnings from the prize to expanding the museum.

Mistral was born to Delaïde and François Mistral on September 8, 1830, in the Rhône Valley village of Maillane, halfway between Avignon and Arles. François, a well-to-do farmer and landowner, married Delaïde, the daughter of Maillane's mayor, at the age of 53, after the death of his first wife. Mistral's parents spoke the Provençal langue d'oc, a regional language that is distinct from modern-day Provençal, and his mother fostered his interest in local history, folklore, and culture. In his memoirs, Mistral recalled that even as a child he became aware that his native language branded him and his parents as lower-class. "When occasionally a townsman visited our farm, one of those who affected to speak only French, it puzzled me sorely and even disconcerted me to see my parents all at once take on a respectful manner to the stranger, as though they felt him to be their superior," he recalled. "I was perplexed, too, at hearing another tongue."

Met Roumanille

Mistral began his schooling at the age of eight but, as he recalled in his memoirs, he devoted himself more to games than studies. His parents soon sent him to boarding school

at the abbey of Saint-Michel de Frigolet, a two-hour wagon ride from Maillane. When the school closed amidst a scandal, Mistral continued his studies in Avignon, first at a boarding school and then at the Collège Royal de Avignon, where he read the epic poems of Virgil and Homer. At the college, Mistral was surrounded by French speaking students and again became aware of the second-class status his language had been accorded. Soon, however, he met Joseph Roumanille, a new professor who joined the school approximately one year after Mistral's arrival. Roumanille also wrote lyric poetry in Mistral's native langue d'oc. The pair soon struck up a friendship based on their shared heritage. "Up to that time I had read only a few stray scraps in Provençal, and it had always aggravated me to find that our language . . . was usually used only in derision," Mistral recalled in his memoirs. "But here was Roumanille, with this splendid voice of his, expressing, in the tongue of the people, with dignity and simplicity, all the noblest sentiments of the heart."

Mistral and Roumanille soon established the need to document and preserve the Provençal language and culture. Recognizing that others, including the poets Désanat of Trascun and Bellot Chailan, had written in the same language, Mistral remarked in his memoirs, "All these gentlemen were . . . imbued with this erroneous idea that the language of the people, good though they felt it to be, was only suitable for common or droll subjects, and hence they took no pains either to purify or to restore it." A fellow student, Anselm Mathieu, joined their efforts.

Mistral finished his studies at the college in August of 1847 and traveled to Nîmes, where he read for and received his bachelor's degree. In the winter of 1848, revolutionaries overthrew the French government and Mistral turned his attention to their cause, publishing a poem savagely attacking the idea of monarchy in several local newspapers. That same year, he entered law school at the University of Aix-en-Provence, graduating in 1851. Given the freedom by his father to embark on a career of his choosing, Mistral returned to the family farm and dedicated his time to writing poetry and furthering his cultural preservation efforts. "And then and there—at the time I was one and twenty—with my foot on the threshold of the paternal home, and my eyes looking toward the Alpilles, I formed the resolution, first, to raise and rectify in Provence the sentiment of race that I saw being annihilated by the false and unnatural education of all the school; secondly, to promote that resurrection by the restoration of the native and historic language of the country, against which the schools waged war to the death; and lastly, to make that language popular by illuminating it with the divine flame of poetry," he wrote in his memoirs.

Founded Society of the Felibrige

In 1852, Roumanille compiled and published an anthology of langue d'oc poets. The volume established Mistral, Mathieu, Roumanille, and Théodore Aubanel as the foremost writers working in this domain. On May 21, 1854, following two unsuccessful prior meetings, this group, along with Alphonse Tavan, Jean Brunet, and Victor Gélou, established the Society of the Felibrige, dedicated to the

careful preservation and use of the Provençal language. The group published an annual journal, *Armana Prouvençau*, and Mistral accepted a project that would occupy the next two decades of his life, the compilation of a dictionary of Provençal language and culture. "How strange it seems to look back on that scene," he recalled in his memoirs. "[L]ike some fairy-tale, and yet it was from that day of light-hearted festivity, of youthful ideals and enthusiasms, that sprang the gigantic task completed in the Treasury of the Félibres, a dictionary of the Provençal tongue, including every variety of derivation and idiom, a work to which I devoted twenty years of my life." In 1855, Mistral's father died and he moved with his mother to a house in the village.

Roumanille published Mistral's first major contribution to the Provençal literary movement, the epic poem "Mirèio," in 1859. The work centers on the love affair between Mirèio, a wealthy landed peasant girl, and Vincèn, whose family holds no property. Mirèio's parents disapprove of their romance, and the young girl seeks guidance from Provençal's patron saints. She falls ill during the course of her journey and, just before her death, receives a visit from the saints she has been seeking. Charles Gounod adapted the poem for his opera, *Mireille*, in 1864.

Mistral's next major publication was "Calendau," a tale of a heroic fisherman who rescues his country from tyranny. Viewed as a thinly veiled cry for Provençal's political sovereignty, heavy with symbolism and historical concerns, *Calendau* was not as enthusiastically received as Mistral's first work. By 1870, Mistral had grown disillusioned with the revolutionary movement, and his work from this point on centered less on political concerns. On September 27, 1876, at the age of 46, he married 20-year-old Marie Rivière, at the Cathedral of Saint-Bénigne in Dijon. The couple built a new home across from Mistral's mother.

Published Treasury of the Félibres

By 1880, Mistral had completed his Treasury of the Félibres, and the work was published in several volumes between 1880 and 1886. In addition to documenting various dialects of the Provençal langue d'oc, the Treasury contained local folktales as well as writings on the region's culture and traditions. In 1884, Mistral published "Nerto," an epic poem different in both tone and rhyme scheme from his earlier works. Based on a Provençal fairytale, "Nerto" tells the story of a young girl whose father has sold her soul to the devil. She travels to Avignon to seek the aid of the Pope, allowing Mistral to delve into the historical events of the Great Schism, in which the Christian lands of Europe were divided into the domains of two rival Popes.

Mistral published the drama *Le Réino Jano* (Queen Joan), in 1890, a five-act tragedy centering on the life of Joanna, Queen of Naples and Countess of Provence, who is tried and acquitted for the murder of her husband. The following year he launched a Provençal-language newspaper, *L'Aioli*. In 1897, he published "Lou Pouèmo dóu Rose" (The Poem of the Rhône) a 12-canto work centering on the Rhône River and bemoaning the changes wrought by such inventions as the steamboat as the industrial revolution began to take hold.

Won Nobel Prize

In 1904, Mistral established a Provençal museum in the town of Arles. That same year, his work both as a poet and keeper of Provençal language and customs was recognized with a Nobel Prize in Literature, which he shared with Jose Echegaray of Spain. "One knows the motto given by Mistral to the Association of Provençal Poets: 'Lou soulèu me fai canta' (The sun makes me sing). His poems have, in effect spread the light of the Provençal sun in many countries, even in Northern regions where they have made many hearts rejoice," stated C.D. af Wirsén, in his Nobel Prize presentation speech. "Alfred Nobel demanded idealism from an author to be judged worthy of the Prize he established. Is it not amply found in a poet whose work, like that of Mistral, is distinguished by a healthy and flourishing artistic idealism; in a man who has devoted his entire life to an ideal, the restoration and development of the spiritual interests of his native country, its language and its literature?" Mistral devoted his earnings from the prize to the expansion of his museum in Arles.

In 1907, he published his full Provençal translation of the Biblical chapter Genesis, which had been serially published under various pseudonyms in the *Armana* beginning in 1878. The last volume of poetry to appear during his lifetime was *Lis Oulivado* (The Olive Gathering), a collection of lyrics, published in 1912. Mistral died at his home in Maillane on March 25, 1914.

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Issey Miyake

One of the world's most innovative fashion designers, Issey Miyake (born 1939) experimented with new fabrics and textile producing technology to create an artistic blend of Eastern and Western influences.

Miyake is considered the first Asian fashion designer to gain renown worldwide. Known for blending the flowing fabrics and textile designs of the East with modern technology and production methods of the West, he experimented with natural and synthetic fibers and advanced textile science. The winner of nearly every fashion award, he is known to dislike the title "fashion designer" and prefers to be considered an artist whose me-

dium is fabric. Two of Miyake's most popular lines are the Pleats Please prints that are permanently pleated yet flexible, and A-POC (A Piece of Cloth), a single, ready-to-wear piece of clothing. The Issey Miyake label also appears on numerous non-clothing items, including perfume, hosiery, and home furnishings.

Interested in Art and Design

Miyake was born in 1938, in Hiroshima, Japan, and was seven years old when the atomic bomb was dropped on that city during World War II. His mother, a teacher, was badly burned by the bombing and died four years later of complications. In an illness unrelated to the bomb, Miyake suffered from a bone-marrow disease at age ten. Ironically, it was the American occupation in Japan that gave Miyake an introduction to western culture.

Miyake's interests turned to the artistic even as a child, and with dreams of being a dancer and an artist, he took an interest in the pictures of fashions in his sister's glamour magazines. Admiring the way clothes could drape the human body to make a statement, he decided instead to become a fashion designer, even though it was considered a woman's profession. When he entered university and obtained Western magazines, he was inspired by the fashion photographs of Richard Avedon, as well as the images of Hiro and Andy Warhol.

In 1959 Miyake entered the prestigious Tama Art University in Tokyo, majoring in graphic arts. During school he showed his designs for the first time in a theatrical event called, "A Poem in Cloth and Stone," and his showing reflected his view of fashion as art. Miyake graduated from Tama in 1964, and the next year he moved to Paris to learn the art of haute couture.

Studied Haute Couture in Paris

In Paris, Miyake studied at the Syndicat de la Couture, then scored an apprenticeship as assistant designer for Guy Laroche from 1966-68. When Hubert de Givenchy offered him a position in his house of design, Miyake took it and, at Givenchy's suggestion, stayed for at least a year so he could learn the trade. Miyake worked sketching hundreds of designs that were sent to clients all over the world, including the duchess of Windsor and Audrey Hepburn.

Miyake was in Paris during the student riots of 1968, and traveled to the Sorbonne and the Place de l'Odeon to hear their protests. He sympathized with the hippie movement and the social unrest resulting from rigid tradition. Already tired of the haute couture style, Miyake decided he wanted to make clothes for everyday people. He told writer Dana Thomas in *Newsweek*, "I became a fashion designer to make clothes for the people, not to be a top couturier in the French tradition."

Ready to branch out on his own, he first moved to New York City where he worked as an assistant designer for Geoffrey Beene, who proved to be his creative mentor. Miyake also attended classes at Columbia University and Hunter College. He reveled in New York culture, telling Ingrid Sischy in *Interview*, "I felt like I was arriving at some

very cosmopolitan city of the future. . . . It was the height of the hippie era . . . that was a fascinating time."

Working with European and American designers had taught Miyake a way of viewing fashion that stood in contrast to that of his Japanese culture, which held no distinction between fabric and body shape. In contrast to the loose fitting kimono of Japan, the Western view placed an ideal human body shape at the center of ever-changing fashions around it. Miyake was determined to form his own avant-garde approach to design. He remained true to his vision which embraced a union of traditional artistic concepts with modern freedom, energy, and technology.

Opened Miyake Design Studio

In 1970 Miyake left New York to return to Tokyo where he founded the Miyake Design Studio. Noting the depressed economy in the United States at the time, he recalled to Sischy that in Japan, "There was the air of possibility. . . . I began to think, I should start something on my own. . . . I sensed something new happening on the street." His new studio became his sanctuary where he could explore new directions in the fashion world. An innovator in textile science, he developed new techniques for making clothes and experimented with different blends of fabric and textiles based on traditional Japanese designs. He brought some of his new pieces to Bloomingdale's, which gave him exposure by offering him a small section of the store for his displays.

Miyake's global career took off when, in 1971, he showed his first collection in Tokyo and then shortly thereafter in the new Japan House Gallery in New York. The true test of success was presenting a show in Paris, which he did for the first time in 1973. It was an instant hit. During his career, he would be consistently listed by French trade papers as one of the top 10 designers.

Throughout the 1970s, Miyake continued to experiment with a variety of Eastern design elements. He incorporated the Japanese themes of harmony, simplicity, and humility to produce innovative work. He created new concepts based on traditional Japanese processes, designs, and dress styles, such as the kimono and sashiko coat. He also found time in 1978 to publish a picture book, *East Meets West*, which collected his best designs. In 1979 he opened a design company in France, followed by one in the United States in 1982.

Fashion as Art

Miyake continued to work during the 1980s at his design studio in Tokyo, creating affordable cloths that were also practical. He experimented with natural and synthetic fibers, such as traditional Japanese oil-soaked paper, as well as nylon monofilament and molded silicone. He was the first to use ultrasuede and explored new weaving and dyeing techniques. Miyake also delved into other areas of artistic expression, such as presenting his "Bodyworks" exhibit at museums in Tokyo, San Francisco, and London. He also worked on design concepts with choreographer William Forsythe of the Frankfurt Ballet in 1988 and created pleated

jackets for the Lithuanian team at the 1992 Barcelona Olympics.

In 1992, Miyake entered the perfume market with the launch of L'Eau d'Issey. Critics praised the line of perfumes for its clean, fresh, minimal scents. The inspiration for Miyake's fragrances was Japanese culture's emphasis on pure water and bathing. The perfume bottle's conical shape and brushed-steel tip were based on the Eiffel Tower, which Miyake had admired in Paris. Miyake also released a line of body care products, lotions, and creams.

Miyake took a step back from his work in the early 1990s to backpack through Greece. Packing lightly, he found he could do well with only minimal items such as underwear and socks. This experience generated the thought that he should produce easy-to-care-for fabrics that people can wash and wear and travel with.

Launched Pleats Please

In 1993, fulfilling his wish and following five years of research, Miyake launched his flagship design concept: pleats. His permanently pleated clothes were meant to be functional, universal for the modern buyer, and accessible to a wide market. The pleats were made using Miyake's innovative fabric technology. Single pieces of 100-percent polyester fabric were cut and sewn two- to three-times larger than the finished product. The pieces were heat pressed between two sheets of paper, a process that simultaneously created a permanent pleat, in either a vertical, horizontal, or zig-zag pattern, and created texture and form. Offered in a variety of seasonal colors, the clothes were light, flexible, and easy to care for.

Around this time, Miyake brought in several colleagues to assume some of his responsibilities and thus allow the designer to free himself for more innovative research. Naoki Takizawa took over the design duties of the Miyake line of men's and women's collections. In 1995, designer Dai Fujiwara joined Miyake's studio to provide input on creative engineering of manufacturing processes. The addition of these capable new talents allowed Miyake to become an artistic director overseeing all the products that bore his name.

In 1998, Miyake participated in a unique exhibit, "Making Things," at the Fondation Cartier pour l'Art Contemporain in Paris. The show presented a 30-year retrospective of Miyake's fashions as art and celebrated his collaborations with artists, dancers, and photographers, as well as his experimentations with textiles and technology.

Invented A-POC Clothing Line

Continuing to explore ways to create inexpensive clothing for everyday people, Miyake in 1999 developed a revolutionary process of manufacturing shirts and dresses from a single piece of cloth that required no sewing. A-POC, which stands for "A Piece of Cloth," was co-created by textile engineer Fujiwara, who used modern computers in conjunction with traditional technology. In the A-POC process, thread goes into the loom and is woven by a machine programmed by the computer. A continuous tube of fabric emerges with the design of a garment already printed on it

and with the seams already sewn together. The clothing then only has to be cut along a faint outline on the fabric, which won't fray or unravel. Buyers can customize their garment by cutting the sleeves, skirts, and necklines to their desired length. Miyake said this customization option allows wearers to participate in the design and production of their own cloths. The A-POC process was also applied to fashion accessories, and even a beanbag chair and sofa.

Honored around the World

During his prolific career, Miyake has been honored by many in the design and fashion world. In 2001, the City of Toronto honored him as a world leader in a festival of creative genius, and the Victoria and Albert Museum in London hosted an exhibit titled, "What Is Radical Fashion," which displayed the work of revolutionary and influential designers around the world, including Miyake. For Miyake's part, he told Julie Dam in *Time Asia*: "I would be very happy if it was said of me that I had provided some keys to the 21st century. All I can do is to keep experimenting, keep developing my thoughts further. Certain people think that the definition of design is the beauty or the useful, but in my own work, I want to integrate feelings, emotion. You have to put life into it."

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Michael Moore

American filmmaker Michael Moore (born 1954) introduced his confrontational style of documentary-making with the 1989 film *Roger & Me*. Moore's goal with the film, which chronicles the devastating effects of auto plant closures in Moore's hometown of Flint, Michigan, was to prove that documentaries can simultaneously inform and entertain. Moore spent the entire film attempting to interview General Motors Corporation president Roger Smith, and his antics often provoked laughter. Moore applied the same ethos to his subsequent films, generating controversy and major box office success with *The Big One*, *Bowling for Columbine*, and *Fahrenheit 9/11*. *Bowling for Columbine* earned Moore best documentary honors at the 2002 Academy Awards. Moore also wrote three books of political commen-



tary: *Downsize This!: Random Threats from an Un-armed American; Stupid White Men; and Dude, Where's My Country?.*

Moore was born in 1954, in Davison, Michigan, a suburb of Flint, a working-class city. His father, Frank, worked on a General Motors (GM) automobile assembly line and his mother, Veronica, was a secretary. While Moore graduated from Davison High School, he attended Catholic schools until age 14 and enrolled in the seminary in Saginaw, Michigan, for a time. His interest in priesthood evolved from the same concern for social justice that his films reflected, Moore told *People* magazine in 2002. "I guess in my head I never left the seminary," he said. "I still have the belief that I should be doing something with my life that benefits society." Moore also revealed his political leanings at an early age. As an Eagle Scout, he won a merit badge for a slide show exposing corporate polluters, and in 1972, when 18-year-olds were first granted the right to vote, he successfully ran for the Davison County school board, becoming one of the youngest elected officials in the United States.

Tool on General Motors

Following his high school graduation, Moore briefly attended the University of Michigan–Flint, but soon dropped out. He then founded a crisis-intervention hotline and began writing for an alternative newspaper, the *Flint*

Voice. The paper later became the *Michigan Voice*, and Moore its editor, leading to a job in San Francisco as editor at the left-wing *Mother Jones* magazine. Moore remained at *Mother Jones* for only a few months, and later recalled in a 1998 interview in *Tikkun* that his publisher and staff had disagreed with Moore's proposed affirmative-action policy, which sought to bring more working-class writers to the publication. "I said that I actually thought that making class a priority addresses the root of the issues of feminism and race that we're all concerned about," he said. "That ultimately we have to see this as a society that's setup between the haves and the have-nots. Where the few that are the rich set up situations in which the races are at each other's throats. Where women are kept in a place where their labor can be used for less money. All of this comes back to the issue of class. And if we address class, then we'll take care of a lot of other problems." Moore added: "I lasted there about four months."

Moore briefly worked for consumer activist Ralph Nader, whom he later endorsed in the 2000 U.S. presidential election, and then returned to Flint, where auto-plant cut backs and closures amid a nationwide recession had crippled the economy. Soon after Moore's homecoming, GM, the city's largest employer, announced plans for additional layoffs. Using money from a wrongful termination lawsuit against *Mother Jones* as well as funds from the sale of his house and regular bingo games he organized, he began laying the groundwork for a film that would explore the effect of the layoffs. Consulting with respected documentarians Kevin Rafferty and Anne Bohlen, Moore received a crash course in filmmaking and set about attempting to secure an on-camera interview with GM CEO Smith in a manner that elicited both shock and laughter. The result was *Roger & Me*, a critically lauded film released in 1989 that established Moore's now-trademark confrontational and entertaining approach. "With *Roger & Me*, I made a conscious decision that I wanted to make a documentary that people who don't go to documentaries would watch, and I don't know if that had been done before," Moore told *Entertainment Weekly* in 2002. Moore told the magazine he believed his point would come across better if the film as a whole was compelling. "I think that if you make the art or the music or the film engaging, entertaining, the message comes through much stronger than if the message is primary and entertainment is secondary," he said. The formula worked: Warner Brothers bought the film, which Moore made for \$250,000, for \$3 million and it made \$7 million at the box office. As part of his deal with Warner Brothers, the studio paid for new homes for four unemployed autoworkers featured in the film who had been evicted from their homes. *Roger & Me* also netted Moore a slew of awards, including Best of Show awards at the Telluride, New York, Chicago, Vancouver, and Toronto film festivals; and the National Society of Film Critics, the Los Angeles Society of Film Critics, and the New York Film Critics Circle awards for best documentary.

Moore next served as an interviewer in Rafferty's film *Blood in the Face*, a documentary about white power groups, and directed *Pets or Meat: The Return to Flint*, a short follow-up to *Roger & Me*. In 1991, Moore married his

longtime girlfriend, Kathleen Glynn, a graphic designer who has produced several of Moore's films. In 1994, he directed a fictional feature film, *Canadian Bacon*, a satirical comedy about a president who stages a fake "Cold War" against Canada. The film's star, John Candy, died shortly after filming and the resulting contractual disputes prevented the film's widespread release. That year, Moore brought his renegade style to television with NBC's *TV Nation*, a show featuring many techniques Moore used in *Roger & Me* as it examined the high costs of the American healthcare system, the shipping of garbage to poor communities, and the exclusivity of gated subdivisions, among other topics. NBC dropped *TV Nation* after its first year, as did Fox after one season.

Published Books, Released Second Film

In 1996, Moore published *Downsize This: Random Threats from an Unarmed American*, a chronicle of various pranks aimed at corporations he deemed greedy and unethical. During his tour for the book, which became a surprise bestseller, Moore took a camera crew and visited numerous low-wage workers and their employers, most notably Phil Knight, chief executive of shoe manufacturer Nike Incorporated. The result was the film *The Big One*. Moore told *Tikkun* he believed his unassuming appearance—the heavy-set filmmaker typically sports jeans, a windbreaker, and a baseball cap—convinced corporate executives they could outsmart him. "I just don't look like the kind of filmmaker that's going to give them any trouble," he said. "And they operate with the assumption that I'm on the outside, because of my class, I don't have an uncle in the business who's going to help me through the door. I don't know an agent. I don't know anybody in Hollywood. So, without even thinking about it, they assume: whatever he shoots won't be shown because the system isn't set up to service him getting to the point where his film would actually be on the screen. So, they're completely relaxed."

Moore returned to television in 1999, with *The Awful Truth*, a *TV Nation*-style show that ran for two seasons on the cable network Bravo. His next book, *Stupid White Men . . . And Other Sorry Excuses for the State of the Nation*, a vehement criticism of President George W. Bush and his administration, was scheduled for publication in 2001. But after the September 11 terrorist attacks that year on the World Trade Center and the Pentagon, Moore's publisher, Random House, asked Moore to alter several passages and threatened to drop the book when Moore refused. The book was ultimately published, however, after several librarians supported Moore through an e-mail campaign. It quickly became a bestseller.

Received Academy Award

Moore released his third full-length documentary, *Bowling for Columbine*, in 2002. The film, which examines gun violence in America against the backdrop of a 1999 school shooting in Littleton, Colorado, that left 15 people dead, became the first documentary in 46 years to be shown in competition at the Cannes Film Festival and earned that institution's Jury Award. In February of 2003, Moore re-

ceived an Academy Award for Best Documentary for the film. He sharply criticized Bush, who had just launched a war in Iraq, in his acceptance speech, saying, as quoted in a 2004 issue of *Time*, "We live in fictitious times. We live in the time where we have fictitious election results that elect a fictitious president. We live in a time where we have a man sending us to war for fictitious reasons . . . Shame on you, Mr. Bush. Shame on you." Some audience members derided Moore's speech and the press widely criticized him. The most angry comments came from passers-by, however. "For the next couple of months I could not walk down the street without some form of serious abuse," Moore, who now lives in New York, told *Entertainment Weekly* in 2004. "Threats of physical violence, people wanting to fight me, right in my face. . . . People pulling over in their cars screaming. People spitting on the sidewalk. I finally stopped going out."

Moore's rebuttal came in his next film, his most successful to date. *Fahrenheit 9/11* criticizes Bush's responses to the terrorist attacks, especially his decision to launch a war in Iraq. The film received a 20-minute standing ovation at the Cannes Film Festival, where it also became the first documentary to win the festival's top prize, the Palm D'or. The prospect of a major theatrical release appeared questionable for a time, after the Walt Disney Company refused to let the film's distributor, Miramax, release the film. Ultimately, Miramax heads Bob and Harvey Weinstein were permitted to purchase the film from Disney, and they in turn sold it to IFC Entertainment and Lion's Gate Entertainment. The film made almost \$22 million the weekend it was released, topping the previous box-office record for a documentary set by *Bowling for Columbine*. Moore made no secret of hoping his film inspired Americans to vote Bush out of office. He pushed for a summer release of the film and an October release of the DVD to reach as many viewers as possible before the November 2004 U.S. presidential election. "I hope that people go see this movie and I hope they throw [him] out of office," he told the *New Statesman* in 2004. "My mantra in the editing room has been: 'We've got to make a movie where, on the way out of the theater, the people ask the ushers if they have any torches.'"

Audiences and critics were divided on the film. Some thought Moore showed aspects of the government and war that the media ignore while others accused him of grandstanding and manipulating facts. To counter charges of fabrication or embellishment, Moore hired two former aides to U.S. President Bill Clinton and a fact-checker from the *New Yorker* magazine. While opinion was divided, the film reached a wide audience, despite its unabashed bias. "You would have expected Moore's movie to play well in the liberal big cities, and it is doing so," Richard Corliss wrote in a 2004 issue of *Time*. "But the film is also touching the heart of the heartland. In Bartlett, Tenn., a Memphis suburb, the rooms at Stage Road Cinema showing *Fahrenheit 9/11* have been packed with viewers who clap, boo, laugh and cry nearly on cue. Even the dissenters are impressed." While Moore did not realize his ultimate aim—to prevent the re-election of Bush—he remained true to his ideals. "I come from a factory town," he told *Time* in 2004. "And you don't go to a gun fight with a slingshot."

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N

Nampeyo

Hopi–Tewa potter Nampeyo (c. 1859–1942) was known as the finest Hopi potter of her generation. Her successful founding and maintenance of the Sityatki Revival Movement in ceramics not only breathed life back into an ancient art form, but also improved the economic standing of the Hopi–Tewa people and sparked a family tradition of pottery craftsmanship that has lasted generations.

Early Life

Nampeyo's story begins in Hano, a Pueblo established in 1696 by Hopi natives and Tewa refugees fleeing west from New Mexico after the Pueblo Revolt of 1680, during the Spanish invasions. Despite the fact that the Tewa were a warrior tribe, they were invited to remain in Hano to help protect the more peaceful Hopi villagers against raiders. By the time Nampeyo was born the two peoples were co-existing happily, having carefully maintained their individual languages and cultures despite frequent intermarriage.

The year of Nampeyo's birth is disputed—some scholars claim it was 1859, while others believe it was 1860—but the exact date of her birth is unknown. She was born in the Hopi–Tewa village of Hano, on the First Mesa in the Hopi Reservation in what is now Northern Arizona. A child of mixed heritage, her father Qotsvema (sometimes spelled "Kotsuema") was a Hopi farmer of the Snake Clan from the nearby village of Walpi. Her mother Qotcakao (sometimes

spelled "Kotsakao") was a Tewa native of Hano believed to be from either the Corn or the Tobacco Clan.

Nampeyo was given the name "Tcumana" (Snake Girl) by her paternal grandmother, to honor her father's family clan, but her Tewa name Nampeyo (Snake That Does Not Bite) was more widely used because she lived at Hano among the Tewa people. The Tewa society operated under a matriarchy, and Nampeyo became a member of her mother's clan, with any man she married expected to join her mother's family in Hano, according to Tewa tradition. Not much is known about her early life beyond the fact that she spent a great deal of time at Walpi with her paternal grandmother, a respected potter, watching her shape the large water-carrying vessels called *ollas*. The matriarch recognized Nampeyo's talent early on, and encouraged the young girl to learn the trade.

Apprenticeship

Pottery had been an esteemed skill in Pueblo society for more than 2,000 years, but the potters that were working when Nampeyo was a girl had lost the creative spark that had given the work of their ancestors artistic value. Women were no longer decorating the vessels they made—their status as utilitarian objects classifying them as not worth the effort it would take to adorn them. Even the basic pots used to cook food and carry water were losing favor as modern materials like metal pots and china dishware made their way into Native American culture.

The Tewa women of Hano rarely decorated their pots, but the Walpi culture regularly applied a thick slip and painted designs based on tribal beliefs and symbols. Once fired, the pieces were called "crackle ware" because of the cracked finish. The Hopi images used by Nampeyo's grandmother were a mish-mash of Spanish, Tewa, and Zuni



influence—the most common image being “Mera,” the rain bird. Nampeyo was not only remarkable in the level of skill she showed early on, but also in her ability to recognize the importance of reviving the ancient methods and style for the future of her people. The integrity of the Hopi designs her grandmother used had become diluted by the imagery of surrounding cultures, and it was Nampeyo’s desire to restore the purity of the designs she had seen on the shards of ancient Hopi ceramic wares.

As a girl, Nampeyo learned the conventional coil-and-scrape method that her ancestors had utilized. She learned that the first step to creating a pot was to prepare the clay. She would have collected shards of clay, ground them down and softened the mixture with water. A ball of clay prepared this way was then pounded into a circular base, with the sides of the vessel being built by coiling a rope of clay upon itself in a spiral. The shape of the pot was then decided and molded, smoothed with a stone, and covered in slip—a thin mixture of water and clay that acted like a glaze. At this stage, the vessel was painted using a chewed yucca leaf as a brush to apply brown and red pigments, then fired in a kiln made of rocks or animal dung.

Nampeyo would have initially made miniature vessels in order to practice the craft, working to make them larger as her skills developed. The young potter had great natural talent, and she combined this innate ability with a rigorous work ethic—quickly making a name for herself as the finest potter on the Mesa. As her grandmother grew older, Nampeyo often finished and sometimes decorated vessels

that were shaped by the older woman—a process that would be echoed later in life by Nampeyo’s own daughters and granddaughters.

Lived as a Potter

Throughout the 1880s, the National Museum in Washington, D.C. sent its people into the isolated Pueblo world to collect samples of Native artifacts and materials from cultures that they thought might be facing extinction. In 1875, members of the Hayden United States Geological Survey party were housed and hosted by Nampeyo’s brother, Captain Tom, a village chief. A young Nampeyo, who kept house for her brother at the time, waited on the surveyors and interacted with them. Traveling with the group was renowned photographer, William Henry Jackson. Jackson was reportedly quite taken by Nampeyo, and he photographed the fifteen-year-old in the “squash blossom” hairstyle that was worn in two coils on either side of the head and indicated that she was old enough to marry. These photographs were the first taken of the young potter, but certainly not the last, and they initiated her exposure to the world that lay outside the Pueblo.

After a traditionally long engagement, Nampeyo married her first husband, Kwivioya, in 1879. They never lived together, and the marriage was later annulled because he was afraid that her beauty would make it impossible for him to keep other suitors away from her. In 1881 she wed her second husband, Lesou (sometimes spelled “Lesso”), a native of her father and grandmother’s village of Walpi. They had four daughters: Kwetcawe (Annie Healing), Tawee (Nellie Douma), Popongmana (Fannie Polacca), and Tuhikya (Cecilia). They also had one son, Qoomaletstewa, who died in 1918.

In 1875, a trader named Thomas Kearn opened the Kearns Canyon Trading Post approximately 12 miles east of the First Mesa. The post became the first market for Nampeyo’s work, and by 1890 she was creating crackle ware vessels of exceptional quality, a few of which featured the golden coloring that she later developed while studying the ancient techniques of the prehistoric, polychromatic Sikyatki style. Nampeyo became interested in the Sikyatki style in 1892 and her involvement escalated in 1895 when Jesse W. Fewkes, director of the Hemenway archaeological expedition, began an excavation of the Pueblo IV ruin at Sikyatki.

Fewkes hired a team of native laborers to help with the dig, one of which was Nampeyo’s husband, Lesou. Sikyatki, a prehistoric Pueblo located at the base of the First Mesa and active from approximately 1375 to 1625, was a popular excavation site that produced close to five hundred mortuary vessels. Nampeyo came frequently to examine the potsherds that were unearthed by her husband and the other laborers—borrowing pencils and recording the classical artwork by making sketches on any scrap of paper she could find. Contrary to some accounts, most critics agree that Nampeyo rather than Fewkes was responsible for the revival of the ancient style.

The gifted artisan experimented with different clay types until she found which one fired the desired yellow that

the ancient Sikyatki potters had preferred. Rather than make copies, Nampeyo practiced capturing the spirit of the classical style without technically repeating the design elements. Her work was later honored with its own name, and became known as “Hano Polychrome.” Nampeyo’s work attracted the attention of Smithsonian anthropologist Walter Hough that same year, and he bought a sampling of her pieces for the Smithsonian’s private collection.

Nampeyo’s first exhibition at the Field Museum of Natural History in Chicago, Illinois took place in 1898. *American National Biography*’s Theodore R. Frisbie identified her “sense of freedom—a flowing quality—and the use of open space” as the elements that helped set her work apart from that of other native potters. She crafted a variety of vessels, from small seed jars and bowls to large storage jars, each decorated using her contemporary take on traditional design motifs such as curving lines, birds, and feathers. Drawing on the skills and work ethic she inherited from her grandmother, she dug and processed her own clay, and made her own pigments. She found that pots fired outside in sheep’s dung and soft coal baked a rich, honeyed hue that provided the sought-after backdrop to the red and black designs. Occasionally a white slip was applied, producing a cream-colored vessel, and white accents were used to compliment the designs.

Nampeyo’s insatiable thirst for and appreciation of the ancient forms was never slackened by the success of her own work. Even after she had established a name for herself as an artist in her own right, she continued the work of restoring the creative spirit of her ancestors, visiting excavation sites in Awatovi, Payupki, and Tsukuvi and studying the ceramic remains. She was photographed by most of the photographers who came through the area, and her image quickly became representative of the Hopi people. She appeared in guides, tour books, and posters displayed by the Santa Fe Railroad and sold her work in the Fred Harvey hotels and restaurants that dotted the Santa Fe Railway, constantly sought out to demonstrate her skills to artists and tourists alike.

Many of the other First Mesa women who supported themselves as potters grew jealous of the fact that Nampeyo’s work was garnering significantly more financial success than their own. Rather than let this rift widen, Nampeyo offered to teach them her methods and designs. They accepted and began producing pieces in the Sikyatki style, raising their income and economic level as well, although Nampeyo’s mastery and eye for beauty was never rivaled.

A to Z of Native American Women’s Sonneborn describes Nampeyo’s favorite vessel as “a wide, squat water jar with a nearly flat top and an open mouth. She usually placed her decoration in a thick band circling the shoulder of the jar and sandwiched between two black horizontal stripes.” Large pots would bring her anywhere from two to five dollars from traders, who would then re-sell them for much more. It is said that even tourists with no artistic knowledge would choose her work over that of other potters purely on aesthetics alone. Nampeyo could not read or write, and as a result never signed her work. Fewkes occa-

sionally worried that Nampeyo’s pots so beautifully captured the spirit of the Sikyatki style, that they might be sold by greedy traders as genuine prehistoric artifacts.

When the demand for her work soared, Nampeyo did her best to meet the need by decreasing the size of the vessels, and commissioning her husband and daughters to help her apply the designs. She left the reservation in 1905, and again in 1907 to demonstrate her talent in displays put on for tourists at Fred Harvey’s Hopi House, a luxury hotel located in the Grand Canyon. By 1910, the Hopi potter had attained a glowing artistic reputation in Europe as well as the United States, and did her second Chicago exhibition in that year.

In a review of the 1910 exhibition at the United States Land and Irrigation Exposition in Chicago, the *Chicago Tribune* described Nampeyo as “the greatest maker of Indian pottery alive.” In the years following the second Chicago exhibition, she was approached by a steady flow of visitors who would come to her home on the Mesa to watch her work and buy her wares. Smithsonian anthropologist Walter Hough said that Nampeyo’s vessels “attained the quality of form, surface, fire change, and decoration of the ancient ware which [gave] it artistic standing.” The onset of World War I significantly curtailed travel throughout the country, and by the time things settled and people began to return to Hano, Nampeyo had aged and her sight was deteriorating to near, but never complete, blindness.

A Legacy was Born

Before Nampeyo, the majority of the outside world thought of Native American ceramic wares as nothing more than charming Southwestern souvenirs. Nampeyo’s mastery, however, made the world look at the craft of pottery with fresh eyes. Her efforts single-handedly elevated Hopi pottery to the level of an art form, raising the esthetics to a plateau that allowed the outside world to treat it with critical respect. A lack of written records has created dissension regarding the accuracy of much of the biographical information published about Nampeyo, but her status as the most significant Hopi potter is never disputed.

In 1974, the Muckenthaler Cultural Center in Fullerton, California presented a retrospective of Nampeyo’s work, and major collections can be seen at the Denver Museum of Art in Colorado, the Milwaukee Public Museum in Wisconsin, the Gilcrease Museum in Oklahoma, and the Mesa Verde Visitor Center in Colorado. The potter’s golden years were spent in the loving care of her children. It is said that she found child-like joy in simple things, and adored interacting with her young grandchildren. She formed pots almost to the day of her death, and allowed her family to decorate them in the style she had revived and perfected. Three of Nampeyo and Lesou’s daughters—Kwetcawe (Annie Healing), Tawee (Nellie Douma), Popongmana (Fannie Polacca)—grew up to be respected potters in the family tradition.

Nampeyo remained a humble member of her community, despite international recognition, and took part in the everyday social ceremonies, work parties, and food exchanges of her village. She died July 20, 1942 in her home

in Hano, her 70-year career inspiring hundreds of Pueblo potters, including at least 75 family members, to support themselves with their wares. Her artistry and skill also became a source of great pride for her people, and bred a new-found respect for Native American culture.

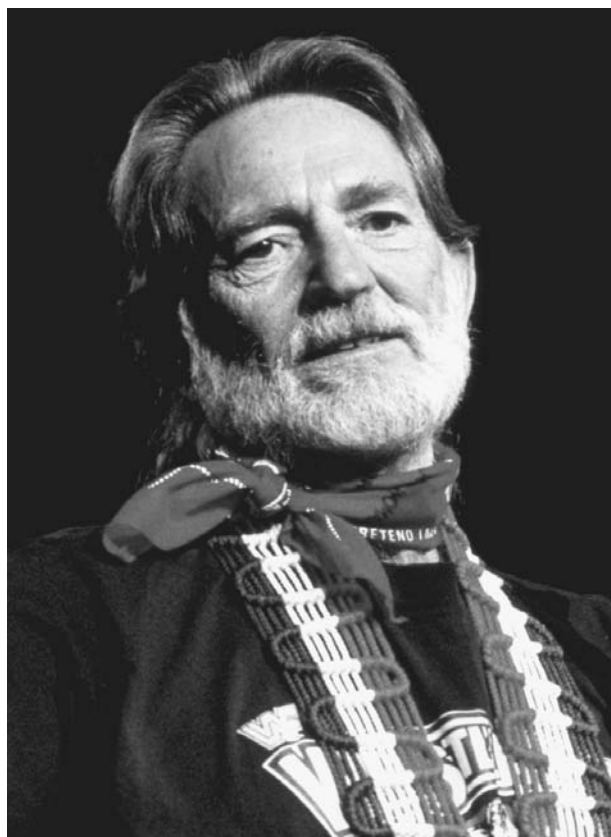
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Willie Nelson

With well over 200 albums to his credit since the beginning of his country music career in the late 1950s, Willie Nelson (born 1933) has had a long run as one of the stars of the genre. As a songwriter, he penned some of the most familiar modern standards of country and pop music, including "Crazy," recorded by Patsy Cline, "Night Life," and the song that has come to represent his career: "On the Road Again." Beyond his accomplishments in country music, Nelson has become something of an icon of American popular culture, his distinctive dual hair braids and bandanna handkerchief instantly recognizable all over the United States and through much of the world.

Nelson was born in Abbott, Texas, a small farming community located between Waco and the Dallas-Fort Worth metropolitan area. His parents were migrant farmers who had come west from Arkansas. He picked cotton as a child, and later told *Texas Monthly* that "my desire to escape manual labor started back there in the cotton fields." After he was left with his paternal grandparents, who were voice and piano teachers, he also began spending time on music. Nelson's sister Bobbie would be-



come an accomplished classical pianist, but his own talents ran immediately toward songwriting. When he was five years old he started writing poetry, and when he was given a guitar a year later he started to fill a songbook to which he had given the title *Songs of Willie Nelson*.

Various types of music shaped the young songwriter and showed up in his mature style. He learned from not only the country music and western swing dance bands that flourished all over Texas, but also the pop and jazz vocals he heard on the radio and a even less-common influence, the polka music that filled the dance halls in heavily Czech-American central Texas. In fact, it was as a polka musician that Nelson, at age ten, made his professional debut, in Abbott's John Raycheck Band. Nelson's grandparents—strict Methodists whose musical influences surfaced in Nelson's famous gospel song "Family Bible"—tried to steer the boy away from the barrooms, but to no avail. "I was doomed to go to hell by the time I was seven," Nelson told *Entertainment Weekly*, "because I had been told that if you smoke cigarettes and drink beer you're going to hell. And by seven, I was gone."

As a teenager Nelson played regularly in a band led by his sister's husband, Bud Fletcher. After graduating from high school he actually thought about embarking on a conventional career. He joined the United States Air Force but was discharged after nine months because of the back problems that would plague him his entire life. He then enrolled at Baylor University in Waco, but did not last long there. Back in Abbott in 1952, he married the first of his four

wives, Martha Matthews, a woman said by Nelson to be of full-blooded Cherokee descent. He also resumed his musical life.

Sold Encyclopedias

For much of the 1950s, Nelson was torn between family responsibilities and creative inspiration. He tried to split the difference by working as a disc jockey, at first at stations in San Antonio and Fort Worth, Texas, and later in Vancouver, British Columbia, Canada, where he became one of several country stars—another was Loretta Lynn—who launched their recording careers by promoting self-released singles there. Nelson's debut was called "No Place for Me." After Martha found herself pregnant with the third of Nelson's eventual seven children, the family returned to Texas where Nelson worked selling encyclopedias and then vacuum cleaners.

Soon he was back writing songs and performing with a band that played gigs in the rough honky-tonks throughout the Houston area. What steered Nelson toward a musical career for good was the sale of "Family Bible," one of his earliest compositions, to a Nashville publisher for \$50. The song became a hit for vocalist Claude Gray in 1960, and that same year Nelson headed for Nashville himself. There he met veteran songwriter Hank Cochran, who realized the value of the songs flowing from Nelson's pen and steered him toward the Pamper Music publishing house. Nelson's first marriage dissolved after his wife tied him up with a children's jump rope during one dispute, but he moved in with singer Shirley Collie and married her in 1963.

The late 1950s and early 1960s were an especially rich time creatively for Nelson, who wrote songs rapidly, telling a *Texas Monthly* interviewer that "the air is full of melodies." He penned three of country music's greatest standards, "Crazy," "Ain't It Funny How Time Slips Away," and "Night Life," within a single week. Unschooled in the ways of the music business, he realized little profit from these compositions; for "Night Life," which was recorded by artists ranging from Frank Sinatra to bluesman B.B. King, he received a flat fee of \$150. However, he was properly paid for "Hello Walls," opening his mail one day to find a \$40,000 royalty check after the song became a smash for vocalist Faron Young. Apart from songwriting, he also earned a regular paycheck as a member of singer Ray Price's Cherokee Cowboys band.

Recounted Rushing into Burning House

Nelson once again made a stab at settling down, this time as a pig farmer. However, he soon returned to the road, "swallowing enough pills," he was quoted as saying in *Texas Monthly*, "to choke Johnny Cash." By 1969 Nelson's second marriage had dissolved after his wife opened a hospital bill containing charges for the birth of Nelson's child by another woman. Late that year his house in Nashville burned down; Nelson claimed to have rushed into the burning building to rescue a guitar and a stash of marijuana. He later gave up alcohol and other drugs, but became an advocate for marijuana usage.

During the early 1970s Nelson moved back to Texas and started his career afresh. In and around the college town of Austin, he noticed an unusual mingling between youthful rock audiences and traditional country fans, and he reacted by writing new songs carefully crafted to appeal to both groups. In 1972 he founded an annual music festival in Dripping Springs, Texas, playing host to similarly minded Nashville nonconformists such as Waylon Jennings and Kris Kristofferson and sowing the seeds of country music's so-called Outlaw movement. Nelson was signed to the Atlantic label, formerly known mostly for rhythm and blues, and he released the structurally innovative *Shotgun Willie* album to critical praise.

In 1975 Nelson was signed to the country division of the giant Columbia label. Newly confident about his creative vision, he insisted on complete creative control over his recordings. When he approached the label with the finished masters of his *Red Headed Stranger* album, Columbia personnel were dismayed by its stripped-down sound and unusual "concept" structure; the album's songs, for the first time in country-music history, collectively told a story. Powerful executive Billy Sherrill even left the room as the music was playing. Despite Columbia's concerns, Nelson was vindicated when *Red Headed Stranger* hit the number-one spot on the country charts and had healthy sales among pop and rock audiences as well. In the late 1970s Nelson dominated the country charts, both as a solo artist and as part of a duet with Waylon Jennings. The two spearheaded the well-marketed Outlaw brand of country music that contributed to the country genre's sales boom during those years.

Nelson confounded label expectations again in 1978 with another shift in direction: he recorded an album of pop standards titled *Stardust*. For Nelson it was not an extreme creative stretch; he had admired jazz-influenced pop singers such as Frank Sinatra since he was young. His quiet, conversational baritone proved an ideal match for songs like Irving Berlin's "Blue Skies," and the album became a runaway success, remaining in print continuously for the next quarter century. Meditative, jazzy phrasing also provided the framework for 1982's "Always on My Mind," a song originally recorded by Elvis Presley that became one of Nelson's biggest hits.

Another blockbuster came in connection with Nelson's modest but favorably received film career: "On the Road Again," which was hurriedly written for inclusion on the soundtrack of the 1980 film *Honeysuckle Rose*, became his signature song on tour. Asked by a *Fortune* contributor whether he ever got tired of playing it, Nelson replied, "Not at all. It just takes me out of one town and into the next. It keeps me movin'." True to his touring barroom-band origins, Nelson remained an inexhaustible road performer through times thick and thin. In 1985 he founded an annual concert, Farm Aid, that was designed to focus attention on the financial problems of American farmers.

Ran Afoul of IRS

Nelson topped the country charts in 1984 in a duet with pop singer Julio Iglesias, "To All the Girls I've Loved

Before," and the following year with "Highwayman" as part of a quartet with fellow Outlaws Jennings as well as Johnny Cash, and Kris Kristofferson. The new influence that band-oriented rock sounds exerted on country music in the 1980s and 1990s knocked Nelson from the very top reaches of the country charts, but he had by now amassed a huge following that continued to show interest in his music. His fans also stuck with him through several much-publicized difficulties, including a \$16.7 million bill from the Internal Revenue Service for unpaid taxes. Nelson paid off the debt, partly with the proceeds from a solo-vocal-and-guitar double album, *Who'll Buy My Memories*, that was marketed through a toll-free telephone number in 1991 and remains one of the more elusive items in the Nelson catalogue. Nelson also struggled after the suicide of his son Billy in 1991 and the subsequent breakup of his third marriage. But he married his fourth wife, makeup artist Ann-Marie D'Angelo, that same year and fathered two more children with her.

The singer remained popular partly because he never rested on his laurels. Even well into the senior citizen age range, he continued to experiment with new sounds. Another hard find for Nelson collectors was a 1984 LP of straight jazz, *Angel Eyes*, and Nelson continued to show an interest in jazz, releasing several albums of standards and original jazz compositions in the 1990s. He also recorded such innovative projects as the rock-oriented 1993 album *Across the Borderline* and 1998's *Teatro*, the latter produced by Daniel Lanois, a frequent collaborator with Irish rock band U2. In 2000 he recorded a blues CD, *Milk Cow Blues*, and he mused to the writer in *Fortune* that "Maybe I ought to hook up with some of those rap guys." In 2002 Nelson returned to the top of the country charts in a duet with country singer Toby Keith called "Beer for My Horses."

Despite his tumultuous personal life, during the 1990s Nelson seemed to find a sense of inner peace that cemented his status as an elder statesman of American music. Asked by *Time* whether he feared a backlash from conservative "red state" country fans over his antiwar song titled "Whatever Happened to Peace on Earth" in light of strong emotions regarding America's involvement in the War in Iraq, Nelson replied, "I sure hope so. I don't care if people say, 'Who the hell does he think he is?' I know who I am." That year also saw Nelson touring minor-league baseball stadiums with folk-rock great Bob Dylan. He continued to make music prolifically, installing a studio near his home "so I can cut records all day and night," he told *Fortune*.

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Božena Němcová

Czech writer Božena Němcová (c. 1820–1862) left behind a small but significant body of work closely tied to the development of Eastern European literary traditions of the nineteenth century. Her fictional works include the critically acclaimed novel *Babička*, considered a classic of Czech literature for its portrait of rural village life. Němcová also collected folk and fairy tales from both Czech and Slovak lands in the hopes that her efforts would help preserve them for posterity. Her achievements were all the more remarkable given her lack of formal education.

Němcová's own life contained elements of the fairy tale: her parentage was possibly noble, though she was raised among the household servant class; she was forced to marry a man she did not love; unwise decisions brought her personal hardship later in life as well as financial troubles; and she came to an untimely end. Some sources list her date of birth as 1820, while other clues point to an earlier year, either 1818 or 1817. Her exact parentage is also unknown, but the facts that survive are those of her birthplace, Vienna, and that her Czech-born mother, Terezie Novotná, was a laundress for the duchess of Raciborz. While Novotná wed Jan Pankl, a German coachman for the Raciborz household, the wedding took place after Němcová was born. The infant girl, named Barbora Panklova, did not resemble either parent in appearance or even temperament, it was said, and some surmise that neither Novotná nor Pankl was a biological parent.

Gained Cultural Advantages

What is known for certain about Němcová's life is that she was showered with an unusual generosity by the Raciborz family, leading to speculation that her real father may have been someone in the household. She was educated by private tutors, for example—a privilege the Pankl siblings who followed her did not enjoy—and was allowed to borrow books from the Raciborz castle library.

Whatever her origins, Němcová was still under the jurisdiction of Terezie and Jan Pankl, who forced her into a marriage at the age of 17. Her husband was Josef Nemec, a customs and finance officer 15 years her senior. As a wedding gift, the duchess gave Němcová a pair of gold earrings, a gift that would be the last contact between the two women. By most accounts Němcová's union was an unhappy marriage from the start, for Nemec was an abusive

spouse. They relocated because of his job on several occasions, and Němcová gave birth to four children in five years.

Němcová's situation was vastly improved when the family settled in Prague in 1842. The exciting, culturally vibrant city was a focal point for the Czech nationalist movement, and both Němcová and her husband fell into a group of friends active in the campaign for independence from Vienna, the seat of the mighty Austro-Hungarian Empire that dominated central and eastern Europe at the time. Němcová also came to know several leading writers in Prague, including the poets Václav Nebeský and Karel Jaromír Erben, and the political journalist Karel Havlíček Borovský. Encouraged by these new acquaintances, she began writing poetry. Her first effort, "Ženám českým," is a paean to Czech nationalism, calling on women to lend their energies to the nationalist movement.

Němcová was feted in Prague when "Ženám českým" appeared in the magazine *Květy* in 1843. An attractive, engaging woman whose rise in the city was likely boosted by rumors of her somewhat mysterious Viennese origins, Němcová was celebrated as a new literary voice partly because of her lack of formal education. Yet she also worked diligently to correct that, reading avidly and befriending accomplished professionals who encouraged her talents and guided her self-education efforts. Her physician, J. Čejka, was one such mentor. Čejka had been a friend of the writer George Sand, the pen name of the Baroness Dudevant, and encouraged Němcová to direct her interests to the compilation of fairy tales. She ventured into the countryside to collect them from older men and women in Czech villages, and they were published in seven installments between 1845 and 1848. Some were drawn from old Czech stories, but others were freely invented by their author. "Němcová's heroines were industrious girls, who spun at their wooden or golden spinning wheels and gained the hearts of princes and kings, thanks less to the grace of the supernatural than to their own virtue," wrote Milada Součková in her *The Czech Romantics*.

Chronicled Folk Stories, Customs

At some point in her life, Němcová ran into some trouble due to the discovery of an extramarital dalliance. This may have occurred in Prague or in Domažlice, a village in Bohemia where she was somewhat ostracized by the local bourgeoisie when she and her husband settled there in 1845. She continued to pursue her writing career, however, and wrote extensively about village life in *Sketches from Domažlice*. In it, she describes Czech wedding customs in great detail, as well as the exhaustive folk dance rituals that served as a focal point for village social life.

Němcová's interest in folklore was linked to the nationalist movement. Those who worked to redraw Europe's borders—according to the language of those who lived there, not political expediency—recognized the importance of promoting native culture. Her involvement intensified with her friendship with František Klácel, a priest and philosophy professor whom she probably met while living in Prague in 1844. Klácel likely introduced her to socialist ideas, and the result was "A Word to Housewives," published in the peri-

odical *Moravské Noviny* in the fall of 1848. In it, she once again urged Czech women to become more politically aware, and offered some critical remarks about their attitudes toward household help.

Despite her politicization, Němcová remained interested in folklore. In the early 1850s, she traveled through Slovakia on a mission to collect that region's tales of heroes, heroines, and dangers found in nature. Much of this eastern European land, also a part of the Austro-Hungarian Empire, was relatively untouched by modern world at the time of her travels. Her "Pictures from Slovakian Life" appeared in the magazine of the Czech Museum in 1856, and Součková asserted that with its publication Němcová became "the first modern Czech artist to reveal the beauty of the Carpathian mountains and to write about the men who live in the primeval beech forests and fight the bear." Němcová's main focus, however, was her work *Slovak National Fairy Tales and Legends*, which Součková termed "a work of enduring value" and a vast improvement over the Czech ones from a decade earlier. "Her Slovak narrator eschews sentimentality; his commentary is in the form of proverbial wisdom, completely devoid of literary cliché," the critic added. Němcová wrote this work in the Czech language, but left the monologues and dialogues in the original Slovak, and she herself often preferred to use more colorful Slovak terms over standard Czech ones in her own speech.

Family Tragedies Led to *Babička*

Němcová suffered two personal setbacks in 1854: her husband's involvement in nationalist circles was likely responsible for his dismissal from his job, and her gifted son Hynek died of consumption at the age of 15. The job of financially supporting her family now fell to her, but her luck turned with the publication of her novel *Babička* in 1855. The story, whose title is an affectionate Czech diminutive for "grandmother," is set in a typical Czech village and its eponymous character was said to have been modeled after Němcová's own beloved Czech grandmother. In the story, the grandmother comes to live with her daughter and son-in-law when they return to settle in Bohemia after living and working in Vienna. Their four children are delighted by the kindly *babička* and her lengthy tales of village lore. Literary critics term the tale an enriching look at the life and customs of Czechs in the era just before the modern world and political violence encroached.

Němcová included many details about Bohemian customs in *Babička*. The calendar, for example, centers around Roman Catholic feast days of the saints, and on November 11, they make rolls called "St. Martin's horns;" this is the day that the saint arrives on a white horse, but it is also near the time of first snowfall in the region. Other minor characters in *Babička* include the beneficent local duchess and the organ-grinder man. The musician's family is the poorest in the village, and they must sometimes dine on squirrels and crows to stave off hunger. When the duchess considers giving him a gift of coin, the grandmother counters that it is wiser to give a man a steady job instead, and the duchess agrees to hire him. Another minor character in the story is

the tragic Viktorka, a young woman seduced by a soldier from a nearby garrison; Viktorka then drowns her own child and appears to succumb to madness before she is mercifully killed by lightning.

Though a rather sentimentalized view of Czech rural life in the nineteenth century, *Babička* caused a wave of praise for its author when it appeared in 1855. It was reviewed in the magazine *Ozbor*, whose critic commended it as outstanding new work of Czech literature. It was even translated into several languages and found an audience abroad. Another work from this period was Němcová's novella *Karla*. The title character's father is a peasant unlucky enough to be drafted into the Austrian Army. This required 14 years of service, but the homesick soldier died because he was separated too long from his homeland. He left a widow and infant son, and the mother disguises the child as a girl in order to spare it the father's fate. The teenage Karla's ruse ends during a heady three-day festival in which Shakespearean cross-dressing and misplaced romantic feelings propel the plot toward its conclusion. "The whole community takes the revelation of the mystery with great humor, indeed," wrote Součková in *The Czech Romantics*. "Without suspecting the true reason, the village has often gossiped about Karla's strange behaviour and revels in the resolution of the puzzle."

Failed Attempt at Independence

Other works from Němcová's pen include *The Mountain Village*, a 1856 novel, as well as *Poor Folk* and *The Teacher*. The last work appeared in 1860, when the author was still living in Prague with her husband; she abandoned the marriage soon afterward after receiving an offer of financial support from the publishing house Augusta. Her husband warned her they were on the verge of bankruptcy, but she ignored him and went to Litomysl anyway. Six weeks into her contract, while staying at an inn whose room the company had agreed to pay for, she was abruptly released from her contract, allegedly for not producing work at a satisfactory rate. The setback left her destitute, and her husband brought her back to Prague. She died in 1862, possibly of cancer.

In the years since her death, Němcová has been celebrated by successive generations of Czech literary enthusiasts. Her work has been praised by no less than Franz Kafka and Milan Kundera, the two most influential Czech-born prose stylists of the twentieth century. Kundera called her "the mother of Czech prose," while Kafka, who wrote in German, noted once that "I know in Czech . . . only one music of language, that of Božena Němcová."

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Haing S. Ngor

A survivor of the reign of terror of the Khmer Rouge in his native Cambodia, Haing S. Ngor (c. 1947–1996) became known for his role in the 1984 film *The Killing Fields*, which told of atrocities in Cambodia. Although a physician, not an actor, he won the Academy Award for Best Supporting Actor for the film. Until his tragic death, Ngor was a human rights activist, using his fame and income to help refugees, and to tell the story of the holocaust experienced by his people.

In an article entitled "Haing Ngor: Witness for Cambodia, Champion for Peace," Charles L. Bland of the University at Buffalo recalled that Ngor, his friend and colleague, viewed himself as "an historical witness" who had a story to share, with *The Killing Fields* remaining as "his legacy." Bland concluded, "Through this film, [Ngor] eloquently gave eyes to a sightless world to see and know about the horrifying genocidal destruction of Cambodia."

Childhood in Cambodia

Ngor was born to a Khmer mother and a Chinese father in Samrong Yong, which was south of the Cambodian capital of Phnom Penh. The details on his birthdate and family life vary. Some sources state that 1947 was his birth year, while others list 1941, 1950, or 1951. In addition, some sources say he was born into a wealthy family, while others say his family was poor farmers. Nonetheless, sources do agree that Ngor had an ordinary, happy childhood until civil war came to Cambodia.

Established Medical Practice

Despite the unrest in his country, Ngor was able to attend medical school. While a medical student, Ngor fell in love with a young woman. Her name was Chang My Hoa (variant spelling of Huoy), and she was training to be a teacher. They would later marry.

Eventually, Ngor set up his own practice in Phnom Penh, where he specialized in gynecology and obstetrics. He also served as a medical officer in the Cambodian Army. It would appear that Ngor was successful and living a quiet life. That all changed, however, when the Khmer Rouge, guerrilla rebels led by Pol Pot, took over the capital in 1975.

As noted in an article about Ngor on the *BBC Website*, the rebels were initially greeted as saviors, and the citizens truly thought peace would be restored to their country. The article continued, "Little did the population of Cambodia know, but this was to be the start of one of the greatest human catastrophes and acts of barbarity ever to be seen by the modern world."

The Khmer Rouge believed that Cambodia must be freed from all influences of Western culture, and if force was necessary, so be it. They "evacuated" cities and towns, sending millions of people into the countryside to do labor



and be “re-educated.” Owning personal property was illegal. People who were considered educated or intellectual were executed, and Ngor had to practice medicine in secret.

“The Killing Fields”

Writing for *People Weekly*, Bill Hewitt recalled that eventually, Ngor, his family, and his fiancée were taken to a labor camp and forced to work. In his years in the labor camp—He would be a prisoner of the Khmer Rouge regime from 1975–1979—Ngor endured terrible abuse. Hewitt wrote that Ngor “smashed rocks from dawn to midnight and was made to wear a yoke and plow the earth like an ox. His tormentors starved and flogged him, clamped his head in a vise, cut off part of his little finger and strung him up on a cross above a smoldering fire.” Ngor endured the torture, and saved himself by insisting he was illiterate or a taxi driver.

Ngor’s family was not so lucky. His parents, sisters, brothers, and their wives were murdered by execution squads. But the ultimate loss was that of his wife and child. Ngor was forced to watch his wife die, as she went into premature labor with their son. Although a cesarean section might have saved her life, Ngor had no surgical tools and could do nothing. Hewitt noted that his wife “died an agonizing death in his arms.” In all, it is estimated that the Khmer Rouge murdered over two million people during its reign of terror.

Escaped Labor Camp; Began New Life

In May of 1979, Vietnamese forces took over Cambodia and the Khmer Rouge regime collapsed. Ngor rescued his young niece and escaped with her and a friend to Thailand. For approximately 18 months, he worked as a doctor in refugee camps. Ngor tried to immigrate to both Australia and the United States, but was denied entry. In the fall of 1980, however, he was finally allowed to enter the United States, and he settled in Los Angeles, California.

Ngor had to start his life over. He was not allowed to practice medicine because his credentials were not recognized in the United States. He found work as a security guard, and later took a position as a job counselor, working with refugees. Some of his clients were Cambodian refugees, just like him, and he was happy to be able to help them.

Movie Role and Honors

In the early 1980s, Hewitt noted, Ngor, along with thousands of others, answered a casting call for a movie entitled *The Killing Fields*, a true-life account of the Khmer Rouge reign of terror in Cambodia. Initially, Ngor was indifferent about the project, but most sources concur that Ngor had promised his late wife that he would tell the world about Cambodia’s sufferings. By participating in this project, he could fulfill that promise. He agreed to take a part in the film.

It was when production began in Thailand that Ngor learned he would have a major role in the film. He would be playing Dith Pran, a real-life Cambodian news photographer who had helped *New York Times* reporter Sydney Schanberg escape the country, but then had been captured by the Khmer Rouge. Ngor and Pran shared a similar history and memories of “the killing fields” as both had endured years of torture and hardship before escaping.

Released in 1984, Ngor’s performance in *The Killing Fields* received critical acclaim. His portrayal of Pran earned him several honors, including the Academy Award for Best Supporting Actor. He was the first “non-professional” to win an Academy Award since 1946. He also won the Golden Globe Award for Best Supporting Actor, and the British Academy of Film and Television Arts Awards for Best Actor and Best Newcomer to Film. In interviews, he often said he really was an actor, but that his best acting had been done in Cambodia when he was a prisoner of the Khmer Rouge.

Continued to Act; Helped Others

Ngor continued to take acting jobs, and using his fame and money to help others in need. He took guest starring roles on American television series such as “Miami Vice,” “China Beach,” “Highway to Heaven,” and “Hotel.” He also appeared in other films, most notably Oliver Stone’s *Heaven and Earth* and *My Life*, starring Nicole Kidman and Michael Keaton.

In a 1993 interview with Jim Hill of CNN, Ngor reflected, “I have a house, I have everything, but I have no family . . . How rich you are, but you can’t buy a happy

family." He lived very modestly, with his focus on helping others. Hill added, "Ngor's money did buy help for the people of Cambodia . . . Ngor . . . supported two clinics and a school in his Southeast Asian home country." He even continued his position as a job counselor, and worked on behalf of Cambodian refugees in Thailand, France, and Belgium.

In 1987, Ngor and journalist Roger Warner co-wrote his autobiography *A Cambodian Odyssey*, which received critical acclaim. He did some speaking engagements, and in 1991, he founded the Haing S. Ngor Foundation. A sawmill and a school were established in Cambodia. Eventually, Ngor was spending most of time and money in Cambodia instead of in the United States. He was regarded as a very dedicated, but private man.

Tragic Ending

On the evening of February 25, 1996, Ngor was shot and killed in the driveway of his home in Los Angeles. Since Ngor had been active in helping fellow Cambodians and had someday hoped to bring the Khmer Rouge war criminals to justice, some of his friends and family wondered if he was the victim of an assassination. Initially, *Time* reported, "Police [were] looking into whether Ngor, an outspoken benefactor of L.A.'s Cambodian-refugee community, was a victim of robbery or politics."

Friends were shocked by Ngor's untimely death. Bland wrote that it was "truly heartbreaking" and that "the people of Cambodia, the people of the world, deserve better than this." Schanberg, who had befriended Ngor during the filming of *The Killing Fields*, told *People Weekly*, "The Cambodians believe that the spirit returns after death—Ngor's spirit will always be around. You just don't kill a spirit—not his."

Shortly after the crime, the Los Angeles Police theorized that Ngor had been the victim of robbery, and had perhaps been shot for refusing to give up jewelry that contained his late wife's picture. Eventually, three teenage gang members were arrested and in April of 1998, they were convicted of the crime. (According to *IMDb, the Internet Movie Database Website*, the conviction was overturned in April of 2004).

Contemporary Authors focused on the irony of Ngor's death, noting, "Ngor survived the killings fields of Cambodia's brutal Pol Pot dictatorship, but he did not survive the streets of Los Angeles."

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Nicomachus of Gerasa

The Greek mathematician Nicomachus of Gerasa (c. 60–c. 100) is credited with breaking Greek arithmetic away from other types of numerological studies and with refining the concepts of the Neo-Pythagorean school of philosophy. His most famous work, the *Introduction to Arithmetic*, continued to be an important source for the theory of number and calculation well into the medieval period. The *Introduction* also contained the earliest-known Greek multiplication tables. "During his own lifetime," wrote Professor Martin Luther D'Ooge in the front matter to his translation of the *Introduction to Arithmetic*, "he enjoyed, apparently, the highest reputation as a mathematician, and after his death he continued to be studied, directly or indirectly, by generation after generation of schoolboys."

Our knowledge of the life of Nicomachus, like that of many other ancient authors, is spotty and inconclusive. Much of what historians know about him comes from references he put into his own works and from brief mentions that appear in works by later authors. Nicomachus in his works described himself as a Gerasene, meaning that he was a citizen of a town called Gerasa. The best known town of that name was in Roman Palestine, about thirty miles southeast of the Sea of Galilee, which was one of the ten cities that made up the union called the Decapolis. The Decapolis was a mutual-defense and trad-

ing association that was intended to protect the Greek citizens from the depredations of the local Jews and other indigenous peoples. Other famous towns of the Decapolis included Damascus (the capitol of modern Syria) and Philadelphia (modern Amman, Jordan).

Gerasa, during the time that Nicomachus lived there, was a Greek city—state or *polis* like those on the Greek mainland, inhabited and ruled by descendants of Greek immigrants. Tradition held that the city was founded by Alexander the Great, who settled a number of his veterans (who were called in ancient Greek *gerontes*) in the area and the colony of retired soldiers gave the town its name. It was a place where Greek influences predominated over local Jewish and other traditions. The town may have been mentioned in the Bible as the place where Jesus cast out a demon and forced it into a herd of pigs—pigs were a part of the Greek diet, but not part of Jewish traditions, which considered them unclean.

It seems likely that Nicomachus came from a well-to-do family. His family may have been merchants who traded between Rome and Alexandria, Egypt, or imperial officials, or even part of the local landed aristocracy. His advanced training in mathematics suggests that he received part of his education outside his native city, probably in Alexandria. “The choice of that center of learning,” wrote D’Ooge, “would also explain the type of his thinking, for in the first century after Christ Alexandria was the most famous seat of Pythagoreanism in the world. There the old doctrines were being revived, and new treatises were being put in circulation under old names; in Alexandria, in short, the Neo-Pythagorean movement received, if not its initial impulse, at least its chief encouragement.”

A Prominent Neo-Pythagorean

The Neo-Pythagoreans were a school of philosophical thought based on a synthesis of earlier Greek schools of philosophy performed by Apollonius of Tyana, who lived and worked in the middle of the first century A.D. Apollonius drew, in particular, on theories of number originally promoted by Pythagoras of Croton, a Greek philosopher living in what is now the south of Italy about six centuries earlier. Nicomachus, who both built on Apollonius’ work and developed it in different ways, linked the mathematical principles worked out by the original Pythagoras and began incorporating mystical elements into the philosophy. “In his *Introduction to Arithmetic*,” stated a contributor to *World of Mathematics*, “Nicomachus discusses various kinds of numbers (odd, even, prime, composite, figurate, perfect), but also considers numbers as divine entities with apparently anthropomorphic qualities, such as, for instance, goodness.”

Nicomachus believed, and stated in his *Theology of Arithmetic*, that numbers had arcane powers and could lead to a closer relationship with (or a better understanding of) the supernatural or divine powers. Numbers, the arithmetician declared, were both matter and form: they could be eternal, immaterial and changeless, and at the same time they could be constantly changing and ephemeral. In fact, what Nicomachus created in the *Theology of Arithmetic*

was an understanding of the natural and supernatural worlds derived from the properties of numbers.

Different gods in the Greek pantheon were identified with the properties of different numbers. The monad (the primary element of the number one), for instance, was identified with the primordial chaos, which existed before the gods, but it was also identified with the sun and with Apollo, the god of the sun. The dyad (the primary element of the number two) was associated with deities ranging from Zeus and Demeter to Artemis and Aphrodite. The triad was associated with still other divinities, including Hecate and Athena. And the tetrad was associated with Hermes and Heracles, among others. In addition, each of these numbers also carried mystical connotations, representing sacred ideas: the monad was associated with the power of mind and chaos, the dyad with equality and matter, the triad with marriage, the tetrad with harmony, and so on.

Number, in Nicomachus’ universe, was both the foundation of the material world and the underlying principle that allowed humanity to understand the higher powers beyond that world. “Numbers,” explained D’Ooge, “are the sources of form and energy in the world; they are dynamic, active even on their own fellows; hence they convey to one another qualities and sometimes take on an almost human character in their capabilities for mutual influence.” Arithmetic was the key to understanding both material physics and spiritual metaphysics.

Foreshadowed the Neo-Platonists

Very little is known about Nicomachus’ adult career—even less than is guessed about his education as a young man. Ancient authorities credited him with writing several other books besides the *Introduction to Arithmetic*. His *Manual of Harmonics* still exists in its entirety, while his *Theology of Arithmetic* is mostly complete. Nicomachus is also supposed to have written an *Introduction to Geometry*, a *Life of Pythagoras*, and another book on music, but they have not survived. These works complement one another; in the Neo-Pythagorean understanding of the universe, numbers and the ratios between them define the disciplines of geometry, music, and even architecture.

The work of Nicomachus and other Neo-Pythagoreans was later incorporated into a more comprehensive school of philosophy known as Neo-Platonism, the last great school of Greco-Roman philosophy. That school, which was most completely elaborated by the third century A.D. philosopher Plotinus, stated that there was a higher level of reality above the material world and that this level of reality could only be understood through the application of intellectual reasoning, not through observation of the material world. Above all was the great Monad, the One, both God before all other gods and first among all other numbers. In the works of Nicomachus the arithmetician, declared D’Ooge, “God contains in himself all the ideal forms, which . . . are the essence of things and secure [for] them and the world in general whatever stability they have.”

But we are not even sure if Nicomachus lived the rest of his life in his native city of Gerasa. Evidence from the dedication to his *Manual of Harmony* suggests that he spent

at least some of his adult life as a teacher of the wealthy and that his work involved extensive travel. Perhaps he was called upon to deliver lectures at various private functions throughout the Roman world. His descendants, however, give us a good idea of the esteem that Nicomachus' contemporaries gave the philosopher. "He was reckoned among the 'illustrious men' of the Pythagorean sect," wrote D'Ooge; "... we have but to point to the reputation borne by his works and to the number of commentaries that scholars wrote upon them."

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Christiane Nüsslein-Volhard

German biologist Christiane Nüsslein-Volhard (born 1942) is known for her ground breaking discoveries about how genes control the early development of embryos. She shared the 1995 Nobel Prize for Medicine (with Edward B. Lewis and Eric F. Wieschaus), and was the first German woman to win a Nobel Prize in science.

Nüsslein-Volhard was born on October 20, 1942, in Magdeburg, Germany, while World War II was raging in Europe. She was the second of five children of Rolf Volhard, an architect, and Brigitte (Haas) Volhard, a musician and painter. She grew up in a flat in Frankfurt, Germany, in a rustic environment and within a family that appreciated art and music. By age twelve, however, Nüsslein-Volhard decided she wanted to be a biologist, given her keen interest in plants and animals. All of her siblings went on to pursue artistic or architectural careers.

Still, her artistic surroundings influenced her sense of observation, which would benefit her in more advanced scientific research, particularly that of fruit fly embryos. She recalled her childhood as happy and stimulating, thanks to supportive parents. Her parents provided her with appropriate books and listened to her ideas. But Nüsslein-Volhard still learned how to play the flute and draw, despite her scientific inclinations.

In high school, she was an admittedly mediocre student, but only because she often felt compelled to pursue her own interests and studies. Still, she enjoyed her teachers and her classes, particularly biology. At the end of school, she gave a speech, "On Language of Animals," which was



influenced by Konrad Lorenz and German biologists who studied animal behavior.

While she was in high school, her father died on February 26, 1962. After finishing high school, she wanted to study biology and become a researcher. Once she considered entering medicine, but after doing a one-month course as a nurse in a hospital, she knew she would never enjoy working as a physician.

Obtained Numerous Degrees

She attended Johann Wolfgang Goethe University in Frankfurt and received degrees in biology, physics, and chemistry in 1964. That year, she learned of a biochemistry curriculum that was starting at the Eberhard-Karls University in Tübingen, Germany, so she left family and friends behind. She earned a degree in biochemistry from the university in 1968 and a Ph.D. in biology and genetics in 1973. She also had a chance to attend seminars and lectures from scientists of the Max-Planck Institute, including Gerhard Schramm, Alfred Gierer, Friedrich Bonhöffer, and Heinz Schaller. They were teaching the latest advances in protein biosynthesis and DNA replication.

In 1975, she moved to Basel, Switzerland to conduct her postdoctoral work. She also held research fellowships at the Max-Planck Institute for Virus Research in Tübingen and at the Albert Ludwigs University in Freiburg, Germany. During her education, she never found her gender to hinder her scientific pursuits. From Heinz Schaller, she got her first real training in a laboratory. She was his first graduate

student. She recalled that, as he was a chemist, Schaller taught her to think in “quantitative terms, yields, and completeness of reactions.”

She was married briefly as a young woman and changed her name to Nüsslein-Volhard. She had no children. After she divorced, she kept her husband’s last name because it had already become associated with her developing scientific career.

Nobel Research

In 1978, after Nüsslein-Volhard finished her post-doctoral fellowships in Switzerland and Freiburg, Germany, she accepted her first independent research position at the European Molecular Biology Laboratory in Heidelberg, Germany. She served its head group for the next two years. Also finishing his training at the laboratory was Eric F. Wieschaus, the developmental biologist with whom Nüsslein-Volhard would later share the Nobel Prize.

The two researchers found they had a common interest in *Drosophila*, or fruit flies, so they decided to work together. Their goal was to discover how a newly fertilized fruit fly egg developed into a fully segmented embryo. “I immediately loved working with flies,” she recalled in the autobiography she wrote for the Nobel Committee when she received her Nobel Prize in 1995. “They fascinated me, and followed me around in my dreams.”

Actually, their ambitions went well beyond mapping the development of a simple fly. In the broader sense, they wanted to find out how a single-cell egg, or the immediate union of a sperm cell and egg, developed into a complex organism; that is, they wanted to find out how cells knew how to eventually become a specific body part such as a hand, an eye, or skin. Nüsslein-Volhard and Wieschaus would base their experiments on the pioneering genetic research Edward Lewis conducted in the 1940s. However, the collaborators would soon open up a whole, new area for research into human birth defects.

The fruit fly was appropriate to their purpose, as it has fast embryonic development and would not slow down their research. They first set out to isolate the genes responsible for the initial growth of the embryo, an unprecedented and daring strategy. Nüsslein-Volhard and Wieschaus were not sure they could even isolate the specific genes.

They proceeded with their research by feeding male fruit flies sugar water laced with chemicals that would destroy their deoxyribonucleic acid (DNA). Subsequently, when the male flies mated, the females often produced embryos that were dead or mutated.

For a year, Nüsslein-Volhard and Wieschaus studied these altered embryos under a microscope equipped with two viewers that enabled them to examine an embryo together. Eventually, they identified the genes that directed cells to become a specific body part of the fly, and they found that the mutated genes often altered the embryo’s natural body plan. Nüsslein-Volhard could distinguish even the most minute deviation and could tell whether it would affect how the embryo would develop.

The two researchers published the results of their experiments in the 1970s. Essentially, they had discovered which genes were essential to normal development. One of their significant findings was that only a few identifiable genes controlled development.

The collaborators published several more papers over the next few years that reported further discoveries, including how a mother’s genes pass on genetic codes to a developing embryo. They called the codes morphogens and explained that these released chemicals essentially tell other genes where to go and what to do.

The results of their research had widespread implications. The Nobel committee said that their work with fruit flies helped scientists understand the causes of birth defects in human beings, as similar genes exist in humans and perform similar functions as they develop. Nüsslein-Volhard’s and Wieschaus’s research could lead to the discovery of genes that could explain birth defects in humans. In addition, it could help improve in-vitro fertilization and eventually explain the cause of miscarriages.

The collaborators’ work sparked the launching of an international project to map out a genetic blueprint for all life forms. In 1995, Nüsslein-Volhard received the Nobel Prize for Medicine with Wieschaus and Lewis. Lewis, who was with the California Institute of Technology until his death in 2004, had been analyzing genetic mutations in fruit flies since the 1940s and had published his results independently from Nüsslein-Volhard and Wieschaus.

Previous to winning the Nobel, in 1991, Nüsslein-Volhard and Wieschaus received the Albert Lasker Medical Research Award, which is considered second only to the Nobel in prestige.

Following publications about the work, Nüsslein-Volhard began lecturing at universities in Germany and the United States. She was a Silliman lecturer at Yale and the Brooks lecturer at Harvard.

New Research on Fish

In 1981, Nüsslein-Volhard accepted an offer for a junior position at the Friedrich-Miescher-Laboratory (FML) at the Max-Planck Institute for Developmental Biology in Tübingen. In 1985, she became the institute’s director. “The FML consists of four groups,” she recalled in her Nobel autobiography. “The group leaders stay for not longer than six years, and are entirely free in their research topics. They have a generous budget, enough space and no teaching obligations.”

At the institute, she conducted more research into fruit-fly genetics, then announced she would begin similar research on the basic patterns of genetic development in the common zebra fish. This announcement generated some surprise, despite Nüsslein-Volhard’s track record in fruit-fly research. Some fellow scientists felt that the new project would be risky, even foolish.

But that didn’t stop the enterprising Nüsslein-Volhard, who felt the zebra fish would be perfect for her continuing research. For one thing, a zebra fish has a rudimentary spinal cord, which makes it a more advanced species than a

fruit fly. Also, it develops from a transparent embryo, which could have untold value in such research. Many technical problems had hampered prior research on vertebrates such as frogs, mice, or chickens, most notably the inability to see the embryo developing. The use of zebra fish would eliminate that barrier. The transparency of the zebra fish embryo makes it possible to view the embryo developing and easy to observe organ growth. Zebra fish provide other advantages as well: they are small, breed quickly, and the embryos develop outside the mother's body.

In 1986, Nüsslein-Volhard brought fish tanks into her laboratory, and she and her team developed tools for fish breeding and keeping stocks of fish. By 1993, she had a full fish house with 7,000 aquaria, and her team included 16 researchers. In 1996, the researchers published a 481-page paper on the genetic structure of a zebra fish. The work, described as "groundbreaking," provided a valuable tool for other researchers working to identify similar genetic mutations in humans.

So far, it has not been determined if experiments with zebra fish will yield any more significant genetic information. But Nüsslein-Volhard perseveres undaunted. "In my lab, we will continue working on the investigation of the molecular mechanisms involved in the establishment of polarity in the *Drosophila* embryo, as well as continue the exploration of the zebra fish as a model for the study of vertebrate specific features," she said in her Nobel autobi-

ography. "We believe that the combination of several approaches and systems in one laboratory provides a powerful basis for further understanding of the development of complexity in the life of an animal."

A "National Treasure"

In her native Germany, the citizens regard her as a national treasure. Her professional colleagues describe her personality as both strong-willed and meek.

She lives near Tübingen, living in the millhouse of a monastery that was built around the fourteenth century. In this home, she even keeps some zebra fish as pets. Her hobby evokes memories of the artistic family environment of her childhood: she makes her own jigsaw puzzles by cutting apart reproductions of famous works of art.

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Ellison Onizuka

American astronaut Ellison Onizuka (1946–1986) was one of the seven crew members who died in the 1986 explosion of the *Challenger* space shuttle. The first American of Asian heritage to reach space, Onizuka had harbored a desire to become an astronaut since his childhood. “He encouraged the freedom to dream,” his wife Lorna told *People*, “and the commitment to making those dreams come true.”

Grandson of Japanese Immigrants

Onizuka was born on June 24, 1946, in Kealahou, on the Kona coast of Hawaii’s main island. His grandparents had come to Hawaii from Japan in the early 1900s to work as indentured laborers on the island’s sugar plantations. Onizuka was the third of four children born to his mother Mitsue, who ran a small store in Keolu, and his father Masimutu. Keolu was a coffee-growing area, and Onizuka earned extra money for the household as a child by picking coffee beans.

Onizuka was fascinated by space flight from an early age. The year he turned 15, the pioneer *Mercury* mission of the National Aeronautics and Space Administration (NASA) put an American astronaut in space for the first time. Many among this early generation of astronauts became celebrated heroes in the era, but they were exclusively white males. “Ellison always had it in his mind to become an astronaut but was too embarrassed to tell anyone,” his mother said in a *Time* magazine tribute from Paul Gray.

“When he was growing up, there were no Asian astronauts, no black astronauts, just white ones. His dream seemed too big.”

Earned Dual Degrees

Onizuka liked to visit the Bishop Museum in Honolulu, and look through its immense telescope at the heavens. A well-rounded student, he was a good athlete, a Boy Scout who attained the Eagle Scout rank in his last year of high school, and a practicing Buddhist as a teen as well, which linked him to his Japanese heritage, though he did not speak the language. In 1964, he entered the University of Colorado at Boulder and its Air Force Reserve Officer Training Corps (ROTC) program. He studied aerospace engineering, and graduated from a special program in 1969 with both undergraduate and master’s degrees in his field. He then went on to a career in the United States Air Force, becoming an aerospace flight test engineer at McClellan Air Force Base and its Air Logistics Center in the Sacramento, California area. One of his projects was devising ways to salvage American military aircraft that had been downed in the Vietnam War.

In 1974, Onizuka won a spot in the Air Force Test Pilot School at Edwards Air Force Base in California. After excelling in that, he was accepted for the far more rigorous astronaut training program with NASA in 1978, and Onizuka moved to Houston, Texas, with his family to begin training at its Johnson Space Center. He was one of 35 future space-shuttle astronauts to start training there, though the first shuttle flight was still three years away.

Onizuka completed his astronaut training in 1979, and by 1982 was serving on the launch support crews for the space shuttle flights of the *Columbia*, then the *Challenger* and *Discovery* crafts which followed. These shuttles rock-



eted into space with increasing regularity from the Kennedy Space Center in Florida during the first half of the decade, and Onizuka waited to be selected for a flight himself. A few notable firsts in American space history occurred while he waited: the first female astronaut, Sally Ride, went aloft in June of 1983, and two months later Guion Bluford became the first African American astronaut in space. As Onizuka neared forty, he worried little about being bypassed, for he knew his space-flight career could continue well into middle age. "There's no age cutoff for astronauts," his mother said he liked to assert, according to Gray's *Time* article.

First Asian American in Space

Onizuka became the first Asian American in space in January of 1985 when he joined the crew of the *Discovery* for the shuttle program's first Department of Defense mission. The trip also made him the first astronaut from Hawaii as well as the first Buddhist in space. The *Discovery* circled the Earth 48 times, and Onizuka was awed by both the view and the technology. "You're really aware that you're on top of a monster, you're totally at the mercy of the vehicle," *New York Times* journalist Pauline Yoshihashi quoted him as telling a friend. Still, he was thrilled by finally achieving his childhood goal. "I still pinch myself to convince myself that the dream came true," the same *New York Times* article reported him as enthusing.

Onizuka's home was in Houston, where he lived with his wife, Lorna Leiko Yoshida, a fellow Hawaiian of Japanese ancestry whom he married in 1969. They had two

daughters, Janelle and Darien, and visited family in Hawaii regularly. He was modest about his career and achievements, brother Claude told Yoshihashi. "When he'd come home, he'd drink beer and . . . be just another guy," he told the *New York Times*.

First Civilian Among the Crew

Onizuka was selected to fly on a second shuttle mission slated for early 1986. This *Challenger* flight was to be the vessel's 10th, and headed by flight commander Dick Scobee. Other crew members included pilot Michael Smith, electrical engineers Gregory Jarvis and Judith Resnik, physicist Ronald McNair, and the first civilian American in space, Christa McAuliffe. A Concord, New Hampshire high school teacher chosen from among some 11,000 applicants to be America's first "Teacher in Space," McAuliffe's presence excited great public interest in this particular *Challenger* flight, and a group of Concord students traveled to Florida to watch the launch from special viewing stands, a contingent that included the educator's nine-year-old son and six-year-old daughter.

McAuliffe's role aboard the *Challenger* was to teach two classroom lessons from space with the help of video feeds. Onizuka's job was to film Haley's comet, which had not been seen since 1910, with a handheld camera. The launch of the *Challenger*, originally set for January 20, was delayed several days from the Kennedy Space Center pad due to weather and technical issues. It finally fired its rockets on Tuesday, January 28, and went aloft as NASA's 25th shuttle mission. Initially, it appeared to be a successful launch, traveling at 1,900 miles per hour and with no sign of trouble, but then a brief flash of orange near where the fuel tank connected to the orbiter became visible, and at 73 seconds after takeoff flames near that seal turned into a fireball that obliterated the view of the craft from the Earth. Communication was instantly lost, and all aboard perished. Onlookers at the Kennedy Space Center watched in horror of what became the worst accident in the history of the U.S. space program to date.

Urged Others to Reach for Stars

Onizuka was mourned with his six colleagues in a memorial service held several days later at the Kennedy Space Center. His Buddhist beliefs, the head of the Buddhist Churches of America, told Yoshihashi for Onizuka's *New York Times* obituary, lent his choice of career an added resonance. "As a test pilot and an astronaut, he had to deal with life and death," Bishop Seigen Yamoaka told the newspaper. "As long as death is seen as the enemy, you fight it, and become more attached to life. In time, he came to the realization that death is not an enemy to defeat, but a compassionate friend."

A hero back in Hawaii, the state's first astronaut was honored with the Ellison S. Onizuka Space Center, a museum at Keahole Airport in Kona, which opened in 1991. During his career, Onizuka regularly visited classrooms and schools to speak of his own youth and goals that once seemed beyond reach. He was the guest speaker at the 1980 commencement of his alma mater, Konawaena High

School, and told the graduates that it was the duty of their generation to pursue science past the bounds of the known. He urged them not to restrict themselves "by what your eye can see but by what your mind can imagine," according to *Honolulu Advertiser* writer Hugh Clark. "Many things that you take for granted were considered unrealistic dreams by previous generations. If you accept these past accomplishments as commonplace then think of the new horizons that you can explore."

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Katherine Davalos Ortega

Hispanic American government official Katherine Ortega (born 1934) faced much job discrimination before she co-founded her own business. It began a journey that led to the U.S. treasurer's position under President Ronald Reagan. Ortega also delivered the keynote address at the 1984 Republican National Convention in Dallas. "I forced myself to look at these discriminations as unfortunate instances that must be gotten around," Ortega told Marian Christy of the *Boston Globe*. "My dad always told me disappointments, those closed doors, can put you in a place where another door opens."

Early Years

Katherine Davalos Ortega, a descendant of pioneer families, was the youngest of nine children born to Donaciano Ortega and Catarina Davalos Ortega. She grew up in Tularosa, New Mexico, a tiny community with heavy Hispanic roots. "Since 1928, when my father opened a blacksmith's shop in New Mexico, the family has been working together," Ortega said in 1983, upon her treasury nomination. "For at that time my older brothers, who were then 8 and 10 years of age, were already helping my father."

"People expected me to be spoiled because I was the 'baby.' That was an image I didn't like," she told Christy. "Early on, I decided to carry my own weight." Originally Spanish-speaking, Ortega learned English in the local public schools and advanced well in mathematics, a prelude to an accounting and banking career. By age 10, she was working at the family restaurant and trusted with cash register duties. In her late teens, she worked as a teller at Ortero County State Bank and earned enough money for college.

After graduating from Eastern New Mexico State University at Portales in 1957 with a bachelor's degree in business and economics, she had envisioned teaching, beginning with high school level typing and shorthand. "I've been discriminated against both as a woman and an ethnic," she told Christy. "I was told by the chairman of the business school that I need not apply in the eastern part of New Mexico, where such a job was open, because of my Hispanic background." Figuring her teaching career would not materialize, she and a sister, who was a certified public accountant, launched an accounting firm in Alamogordo, New Mexico. Also in the late 1950s, when she worked for an independent oil driller, she experienced housing discrimination. A would-be landlady greeted her at the door and said her neighbors would object to a Mexican American tenant in the neighborhood. "I thought: 'If I own property, maybe, I, too, would want that right,'" she said to Christy. "My father had allowed only the people he wanted on his property. I was not bitter. I was hurt. But I kept on looking, and I got a better apartment."

Rose Through Accounting Ranks

Ortega held a variety of accounting positions in New Mexico and California in the 1960s and 1970s. She was a tax supervisor at Peat, Marwick, Mitchell & Company, and vice president and cashier at Pan American National Bank, both in Los Angeles. In 1975, Santa Ana State Bank made her the first woman president of a California bank. In 1979, she returned to New Mexico to run the family accounting business, which evolved into the Otero Savings & Loan Association. She got married and divorced, but guards the details of both. In her interview with Christy, she said she likes to be called "Mrs. Ortega," her maiden name.

Meanwhile, Ortega became more active politically, starting at the local and state levels. She later worked on the campaign of Pete V. Domenici, who in 1972 became the first Republican United States Senator from New Mexico in 38 years. Domenici, elected to a sixth six-year term in 2002, has had the longest Senate tenure ever from that state. Serving as chairman of the Senate Budget Committee in the early 1980s, he recommended Ortega to Reagan for the treasury vacancy. Ortega at that time was a commissioner on the Copyright Royal Tribunal, a five-member federal commission that determines royalties cable companies and jukebox operators pay for copyrighted material and one of ten members of the President's Advisory Committee on Small and Minority Business.

Appointed During Hispanic Week

Reagan announced his appointment of Ortega on September 12, 1983, amid National Hispanic Heritage Week ceremonies at the White House. "She is symbolic of the values the Hispanic community represents, and I am honored that she is to become a part of this administration," Reagan said, according to a text of the speech. Chronicling her achievements, Reagan said: "You can see that she's being nominated not just because she is Hispanic, but because she is highly qualified." The president added: "Nothing is a better influence on America than the strength and decency of the Hispanic family." Ortega said at the same ceremony, according to the transcript: "I have often said I was born a Republican. I am the product of a heritage that teaches strong family devotion, a commitment to earning a livelihood by hard work, patience, determination, and perseverance. And in this great country of ours, it is still possible to achieve upward mobility and success through our economic, social, and political system."

Her appointment surprised some Republicans, who thought a more visible woman, such as Senator Nancy Kassebaum from Kansas, would receive the nomination. Ortega became the second Hispanic U.S. treasurer in a position women have mostly held. Though considered largely ceremonial, the position involves oversight of the U.S. Mint, the Bureau of Engraving and Printing, and the United States Savings Bond Division. Ortega was also the government's chief mouthpiece for U.S. Liberty Coins, which helped raise about \$40 million for the renovation of the Statue of Liberty and Ellis Island in New York. She also handled the nation's budget, straightening out claims for stolen or counterfeit government checks, and burning worthless currency.

Addressed Republican Convention

The Republicans, responding to the buzz Democrats had created during their 1984 national convention by selecting Geraldine Ferraro as the first female vice presidential nominee, pegged Ortega keynote speaker for their own convention in Dallas one month later. "Everywhere, there are women. And, everywhere, there are Republican officials pointing out the fact that women are everywhere," Maureen Dowd wrote in the *New York Times*. "Katherine Ortega is giving the longest speech at the convention and Jeane Kirkpatrick [former U.S. ambassador to the United Nations and a Reagan cabinet operative] is giving the second longest," Newt Gingrich, then an up-and-coming Congressman from Georgia, told Dowd.

Ortega dismissed comparisons of her pending speech with that of the Democrats' keynote speaker, New York Governor Mario Cuomo. "I am not a Mario Cuomo, and I will not pretend to be one. I'm not a Barbara Jordan, either," she told Susan Rasky of the *New York Times*. Jordan, a Texan, addressed the Democrats in 1976 and was the first African American elected to the U.S. House from the South. "She is quite an orator too, you know. Why, all of a sudden, is there all this comparison of keynote speakers? I don't recall anybody making comparisons in 1980."

Essentially a private person, Ortega had improved as a public speaker throughout 1984, when she traveled nearly 60,000 miles addressing Republican and Hispanic groups. A Treasury insider told the *National Review* her speaking style had improved "1,000 percent." He added: "Her low-key authenticity works magic with an audience." Still, she prefaced her keynote address saying there were more eloquent Republican speakers available.

"But what I have to say tonight, I say from the heart and with the deep conviction that our country's future lies not in the empty rhetoric we heard in San Francisco last month, but in the courage and vision of a President who in four short years has restored America's faith in itself," she told the convention. "To those millions of Democrats abandoned by their national leadership in San Francisco—Democrats who were shut out of their traditional party home—we Republicans here in Dallas say: We welcome you to our home. *Nuestra casa es su casa*. Our home is your home." Most Republicans praised Ortega's speech and the move by their party to feature more women. "Unlike Democratic women, these more conservative Republicans do not cast their aims in terms of women's issues," Dowd wrote. "They think of economic issues as women's issues. Some support the equal rights amendment, but most do not." Reagan campaign press secretary James Lake told the *Wall Street Journal* that while "It's foolish for us to try to attract the Gloria Steinems," given Reagan's opposition to abortion and the Equal Rights Amendment, other Reagan stances on taxes and the economy bode well, as did putting the first woman on the Supreme Court.

Feminist women within the Republican Party and Democrats, however, criticized what they saw as window-dressing. "The Republicans are very good on properties and scenery and this is a classic example," Democratic campaign consultant Robert D. Squirer told the *New York Times*. "They have gone over the checklist for the convention: 'Do we have the balloons, the bunting and the women?' But it's not substantive. It's very much in response to Ferraro. They don't care about making women equal. They are just shoving women out as props."

Ortega's Legacy

Reagan easily won re-election, trouncing Democrat Walter Mondale in the Electoral College vote, 525–13. After six years as U.S. treasurer, Ortega left in 1989, at the end of the second Reagan term. She worked again for Otero Savings & Loan and for the family-owned business into the new millennium. Ortega has also served on the boards of directors for supermarket chain Kroger Company and animal food company Ralston Purina. Her other involvements include her being an alternate representative for the United Nations, and she maintains advisory work for such nonprofit organizations as the National Park Service and Executive Women in Government. She has also received honorary degrees from such institutions as Kean and Villanova Universities, and her alma mater, Eastern New Mexico State.

Ortega, a descendant of pioneers, was one herself. She scoffed at discrimination in employment and housing to become U.S. treasurer; soft-spoken and given to little fan-

fare, she became a keynote convention speaker for her party. She became a highly visible measuring stick among women and Hispanics. "Right now I think of myself as a role model for my people," she told the *Boston Globe's* Christy. "Maybe I'm an inspiration to them. I hope they see me and say: 'Hey, there's hope. We can accomplish.' "

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P

Joseph Vincent Paterno

With 343 victories throughout the 2004 season, American football coach Joe Paterno (born 1926) ranks second in victories among major college football coaches and fourth among coaches in all divisions. “Joe Pa,” who has coached football at Pennsylvania State University since 1966, has produced five undefeated, untied teams and two national champion teams. He has retained conservative football schemes and drab uniforms even amid critics who say Paterno has fallen behind the times, and has insisted he will leave on his own terms. “Joe Paterno believes he is the right man to bring Penn State football back to the high standards he established,” Ray Parrillo wrote in the *Philadelphia Inquirer* at the end of 2004. “Frankly, that’s all that really matters.”

Early Life

Paterno, the son of Florence and Angelo Paterno, grew up on 18th Street in the Flatbush section of New York City’s Brooklyn borough. He attended St. Edmond’s Grammar School and Brooklyn Prep High School. As a high school senior, he played on a city-best Catholic school team whose only loss was to St. Cecilia of Englewood, New Jersey; St. Cecilia’s coach was a young Vince Lombardi, another Brooklyn native who himself would become a coaching legend in the National Football League. He was

also a very good student. “I had a sense that this young man had read far beyond his years and was still reading on his own,” said Father Thomas Bermingham, one of Paterno’s high school teachers, according to a biography on Penn State’s Web site. “I called him after class and I said, ‘Joseph, I can’t make you but I would love to have you do much more than the rest of the class.’ And, typical Joe Paterno, he jumped at that chance.”

Paterno, who enjoyed listening to opera as a youth, credits his inquisitive mind to his family upbringing. His father always stressed education, and young Paterno joined numerous collegiate honor societies as a result. Angelo Paterno, who passed the bar exam at age 44, kept a dictionary at his side while reading newspapers; Paterno’s aunt coordinated a foreign language department for a Long Island school district and his cousin became president of Chrysler Corporation. “He was bred for more,” Rick Reilly of *Sports Illustrated* wrote in 1986, when that magazine named Paterno its sportsman of the year. “When I was young, I used to see my father studying late at night to pass high school, college, and even law school,” Paterno once said at a National Italian American Sports Hall of Fame banquet, according to that organization’s website. “My father did all his schoolwork while working two other jobs and taking care of his family,” adding, “I quickly learned that through hard work and perseverance you can attain your goals in life.”

Excelled at Brown University

After serving in the United States Army during the final year of World War II, Paterno went to Ivy League institution Brown University in Providence, Rhode Island on a scholarship. “Probably because of my unimpressive height and weight, the Paterno doorstep wasn’t overrun with college



scouts," Paterno said, according to the Penn State biography. Paterno, though, excelled as a quarterback and defensive back at Brown. The Bears won eight of nine games in 1949 and were ranked one of the top teams in the East. Defensively, Paterno's 14 interceptions in a single season is still the Bears' record. At Brown, Paterno played for Charles A. "Rip" Engle, whom he ultimately succeeded as Penn State head coach. According to the Penn State biography, Stanley Woodward, longtime sportswriter for the *New York Herald Tribune*, called Paterno a quarterback "who can't run, can't pass—just thinks and wins." In addition, Paterno returned kicks—his 69-yard return of a punt carried the Bears past Holy Cross in a 1949 game. The versatile Paterno also played two seasons of basketball for Brown; in that sport, his freshman coach was Weeb Ewbank, a Hall of Fame football coach who won NFL titles with the Baltimore Colts and New York Jets.

After he graduated from college Paterno intended to enter Boston University law school, to follow in his father's footsteps. Before he could do so, however, Engle called him. His Brown coach had taken the Penn State job and asked Paterno to be the one assistant his contract would allow him to bring along. Paterno, who told his father that he took the job to get extra money for law school, served under Engle for 16 years. When Engle retired after the 1965 season, Paterno took over his mentor's job. Paterno, meanwhile, had married his college sweetheart in 1962, Suzanne Pohland of Latrobe, Pennsylvania.

Happy in Happy Valley

Penn State roared to the first two of five perfect seasons under Paterno during his third and fourth years there, 1968 and 1969, respectively, en route to a 31-game undefeated streak. But the Nittany Lions were passed in the polling system that determined the "mythical champion." The 1969 experience was particularly galling for Paterno; while the Lions rolled to an 11–0 season that included an Orange Bowl victory over Missouri on New Year's Day, the debate over who was best in the country focused on Southwest Conference rivals Texas and Arkansas, both also unbeaten. It even involved the White House. Before Texas and Arkansas squared off in early December that year before a national television audience, President Richard M. Nixon had declared the winner would be No. 1. After Texas won the game, 15–14, Nixon presented a mythical national championship plaque to the Longhorns. From that point, Paterno favored a playoff rather than the bowl system to determine national champions. According to *Sports Illustrated's* Reilly, Paterno said, "How could Nixon know so little about Watergate and so much about football?" at the university's 1973 commencement, referring to the scandal that brought down the Nixon presidency one year later.

In 1973, the Nittany Lions went 12–0, only for the pollsters to shun Paterno once more. According to Reilly, Paterno told reporters on New Year's night, after Penn State beat Louisiana State University in the Orange Bowl, "I had my own poll. The Paterno Poll. And the vote was unanimous. Penn State is Number 1. I took the vote a few minutes ago." Then, Paterno gave his players championship rings.

Finally, Two Recognized Champs

Ironically, when Penn State finally emerged as No. 1 when the bowls were over, in 1982, the Nittany Lions did not go unbeaten. After a mid-season loss at Alabama, the Lions won seven straight games, capping their season with a come-from-behind, 27–23 win over Georgia at the Sugar Bowl in New Orleans. Four seasons later came the second title, after Penn State knocked off favored Miami 14–10 in the Fiesta Bowl in Tempe, Arizona. With the championships came recognition for the Paterno way of doing things. "Joe's different from the rest of us," said Barry Switzer, who coached the University of Oklahoma to a national title with the University of Oklahoma and a Super Bowl championship with the Dallas Cowboys. Reilly adds: "How many coaches draw up game plans while listening to opera? . . . How many write opinion pieces for *The New York Times* and throw in words like 'sophistry,' 'proselytizing,' and 'mendacious'? How many even read *The New York Times*?" Outside-the-box Paterno moves have included allowing star lineman Mike Reid to take a year's sabbatical to star in a theater production, and letting place kicker Chris Bahr miss a road game to play for the varsity soccer team.

Penn State under Paterno has also refused to modernize its uniforms. The Nittany Lions wear what look like blue-and-white practice sweats and a plain white helmet, one thin blue stripe down the middle. Paterno once told a skeptical recruit that the uniforms may be dull, but when people see them on television, they know it is Penn State playing. "I

hated our uniforms at first," said defensive back Ray Isom, who played for Paterno's second title team. "Now I think they're beautiful." Players over the years bought into the Paterno system. "He's tough as hell," said Shane Conlan, a star linebacker with the Buffalo Bills and St. Louis Rams, according to the Penn State Web site biography. "But he does things the way they're supposed to be done. He follows the rules. He believes you're there for an education. He teaches you more than football. He teaches you about life."

Later Years

Penn State's fifth and last perfect season came in 1994, capped by a 38–20 win over Oregon in the Rose Bowl; again, the polls overlooked the team in balloting for No. 1. By then, the school, frustrated at attempts to form a conference among Eastern independents, had joined the Midwest-oriented Big Ten Conference. From 2000, Penn State has had four of five losing seasons, save for a 9–4 year in 2002 and an appearance in the Capital One Bowl. The following season, the Lions tumbled to 3–9 amid morale problems and off-field police incidents for some players.

Critics began clamoring for Paterno's resignation, but "Joe Pa" has insisted he will leave on his own terms. "As I've said, I'd like to be able to put together a scenario where I can pick the time I want to leave and have somebody in house ready to take over," he said in 2004 after a season-ending 37–13 win over Michigan State, according to Dick Jerardi of the *Philadelphia Daily News*. Penn State's record was 4–7 in 2004. Some reporters cited friction within the Penn State coaching ranks when Paterno chose his son, assistant coach Jay, to call the offensive plays instead of offensive coordinator Galen Hall. "Jay Paterno so badly wants to be a football success on his own merits, and instead he has become a scapegoat," Dan Connolly wrote in Pennsylvania's *York Daily Record*. "There is a good and bad with everything, and having the last name Paterno is good and bad," Jay Paterno said in the same newspaper.

The anti-Joe Paterno has gone cyberspace, with the proliferation of Internet message boards. "Some sites have turned into strange bazaars," Pete Thamel wrote in the *New York Times*. "The site lobbying for the departure of [Paterno], joepamustgo.com, sells . . . underwear emblazoned with its message." Mark Beech of *Sports Illustrated* suggested Paterno is on the hot seat, adding, "It's a testament to the vagaries of coaching that someone as venerable as [Paterno] . . . could find himself fighting to save his job."

The Paterno Legacy

Despite Penn State's problems in the 2000s, Paterno is still one of the biggest marquee names in college sports. And that still draws recruits. Sportswriter Parrillo called Paterno "the man who is most responsible for transforming Penn State from an agricultural school into a nationally respected institution." One of the top high school offensive linemen, Dennis Landolt of Holy Cross High School of Delran, New Jersey, told the *Philadelphia Inquirer* late in 2004, "Even though [Paterno's] getting a lot of heat lately, he's one of the best coaches ever. It's definitely exciting to play for a

coaching legend. And he says when he does leave in a few years, someone from inside will take the job, and that's good that there won't be a major change."

Joe and Suzanne Paterno are also acclaimed for their philanthropy. In 1997, they gave the university \$3.5 million for faculty positions and scholarships, and two building projects. As co-chairs of the campaign to expand the Pattee Library, they raised \$14 million and personally donated \$250,000. "I've said it a hundred times," Paterno said, as quoted on the university Web site, "a great library is the heart of a great university, and if we want to remain a big league university, we've got to have a big league library." The 2005 season was Paterno's 50th at Penn State, the State College, Pennsylvania, whose campus is known as "Happy Valley." Paterno's lifetime record is 343 wins, 116 losses, and 3 ties; only Bobby Bowden of Florida State has more wins, 351, among major college coaches. John Gagliardi of St. John's University of Collegeville, Minnesota, and Eddie Robinson of Grambling top the overall list with 421 and 408 victories, respectively. Paterno has frequently spurned job offers from other major colleges and such NFL teams as the New England Patriots, who courted him in the early 1970s. "Money alone will not make you happy," Paterno said at the 1973 Penn State commencement, according to the university's Web site. "Success without honor is an unseasoned dish. It will satisfy your hunger, but it won't taste good."

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Paul II

The papacy of Paul II (1417–1471) was marked by few accomplishments and an autocratic rule over the College of Cardinals. Because of this and his devotion to games and festivities, scholars rank him as one of the worst of the Renaissance popes.

The future Pope Paul II was born Pietro Barbo in Venice in 1417, the nephew of Pope Eugenius IV. His father was the nobleman Niccolo Barbo and his mother, Eugenius's sister, was Polixena Condulmer. Like



many Venetians of his class, Barbo anticipated a career in business; but when his uncle became pope the course of his life changed. Barbo's rise through the ecclesiastical ranks was precipitous. He was first archdeacon of Bologna, then bishop of Cervia, and later bishop of Vicenza. In 1440 Pope Eugenius elevated him to cardinal-deacon. He was twenty-three years old at the time. Nicholas V, his uncle's successor, named him cardinal-priest of San Marco. He also enjoyed the favor of Pope Calixtus III, Nicholas's successor. Following the death of Pius II in 1464 he was elected pope (August 30, 1464) on the first ballot. He took the name Paul II, though he had considered the name Formosus II, after the ninth-century pope whose body was exhumed and placed on trial in what has come to be known as the Cadaver Synod.

Reneged on His Pledge

Paul immediately made himself unpopular with the cardinals. Prior to his election the cardinals had drawn up an eighteen-point pact; the primary clauses redefined the powers of the pope and called for an ecumenical council within three years. Among the pact's other important points were the reform of the Curia (the Vatican ministries and departments), fixing the number of cardinals at twenty-four, and the resumption of war against the Turks. Cardinal Barbo signed the pact with his colleagues; but upon his election he refuted it, especially the points dealing with papal power. He declared the pact to be guidelines rather than a mandate. Paul II drew up an alternate agreement that amended the

original pact and forced the cardinals to sign it with threats of excommunication. All but one signed the new document.

Paul delighted in the outward trappings of his position. He elevated the papal court to one of splendor that would rival, if not outdo, any of the European kings. Considered vain and an intellectual lightweight, he promoted carnivals and games. In 1470 he decreed that beginning in 1475 there would be a holy year every twenty-five years, ostensibly to promote the festivities he enjoyed.

Initiated Unpopular Reforms

In 1466 Paul moved the papal residence from the Vatican to the newly completed Palazzo di San Marco (now the Palazzo di Venezia). He had begun building the palace when he was a cardinal. That same year Paul abolished the college of abbreviators, or apostolic writers, who were in charge of the Vatican's formal documents. This unpopular move led to a protest by the historian Bartolomeo Platina, and Paul had him imprisoned and tortured. In 1468 Paul took action against the Roman Academy because he suspected it to be a bastion of pagan rituals and ideas. He also forbade the teaching of pagan poets to Roman children. Nevertheless Paul was a collector of ancient art and during his reign protected universities and supported the newly invented technique of printing.

In 1466 he also summoned the king of Bohemia, George Podiebrad, to Rome, charged him with heresy, excommunicated him, and nominally stripped him of his title and power. Podiebrad was suspected of being a Hussite, or follower of the Czech theologian and reformer John Hus. Podiebrad's apologist, Gregory of Heimberg, subsequently accused Paul of immorality; a move that resulted in Gregory's own excommunication. As a result, a power vacuum was created in Central Europe, especially after Podiebrad's death in 1471. Paul allied himself with Matthias Hunyadi, the King of Hungary, who not only wished to claim Bohemia but also needed support for his war against the Turks. Ultimately Hunyadi did not secure Bohemia for himself, and the area was politically and militarily weakened. After the fall of Negropont (present day Khalkis, capital of the island of Evvoia in the Aegean Sea) to the Turks in 1470, Paul supported Hunyadi and his Albanian ally, Scanderber, in their attempt to repel the invaders. Negropont had been under the rule of Venice, and Paul's support was chiefly financial as he could not muster other European rulers to provide troops. The military result was a stalemate.

Was a Strong Civil Ruler

Paul did provide strong government in Rome and throughout the Papal States. He reorganized the municipal government, revising statutes and defining the duties of the officials and the courts. He also oversaw the establishment of a special court to deal with the crime of murder. Regarding the Papal States, Paul almost immediately moved to secure Vatican control in rebellious areas. In 1465, the year of his election as pope, Everso, Count of Anguillara, died. Everso had succeeded in prying loose most of the Patrimony and placed himself as its ruler. (The Patrimony was the area

of the central Italian peninsula that formed the basis of the Papal States; according to legend the Emperor Constantine had bequeathed it to Pope Sylvester I in the fourth century following his conversion). In 1465 Paul sent troops to fight and defeat Everso's sons, thus reestablishing the Vatican's political authority over the area.

Paul's final act of diplomacy was to negotiate a marriage between Ivan III of Russia, who was the first to be called Tsar (of Muscovy), and the Catholic daughter (some believe niece) of the last Byzantine emperor. In the midst of these negotiations, Paul died suddenly of a stroke on July 26, 1471. He was buried in St. Peter's Basilica. Paul's reputation was damaged by a posthumous biography published by Bartolomeo Platina, whom Paul had once imprisoned.

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Pausanias

The Greek travel writer Pausanias (c. 150–c. 180) lived and wrote in the middle of the second century. His most famous work is the *Periegesis tes Hellados*, or *Description of Greece*, a guide to important sites and historic places of ancient Greece. Since Pausanias wrote only about five hundred years after the great flourishing of classical Greek culture, since he was a careful recorder of what he saw, and since he was fascinated with ancient ruins and folk customs, he provided later scholars with an invaluable resource for understanding Greek life at the height of the Roman empire. "Even today," wrote a contributor to *World Eras*, "it is possible to take his work as a useful guide to the archaeological sites in the various parts of Greece."

Little is known about Pausanias himself, or even about his background. Traditionally he was said to be a native of the city of Magnesia ad Sipylum in Lydia, part of western Asia Minor (now Turkey). Even the dates of his birth and death are unknown, but the *Description of Greece* has been dated to approximately 150 A.D. In the ten volumes of the *Description* Pausanias refers frequently to the monuments and celebrations of Greek culture created by the Roman emperor Hadrian (reigned 117–138). No

event after 176 appears in the *Description*, so classical scholars have generally assigned Pausanias' most active period to the years surrounding 150—the middle of the second century.

The *Description* was probably designed for tourists of Greek ancestry—probably people like Pausanias himself, born in Asia but proud of their Greek heritage—whose enthusiasm for their ancestral homeland had been inflamed by the pro-Greek policies of Hadrian. The *Description* was organized by areas surrounding the ancient *poleis*, or city-states. Pausanias' work was virtually unique because it approached Greece and its history not in chronological order (taking events in the order in which they happened) but geographically. The ruins and monuments Pausanias encountered served as pointers for tourists, allowing them to place themselves in space. But they also served as keys that allowed Pausanias to unlock the great events and artists of Greek history and culture for his audience. This may explain why the traveler omitted parts of Greece in his itinerary. The ten volumes of the *Description* concentrate most heavily on classical sites in Athens, Sparta, Delphi (which housed an important shrine and oracle dedicated to the god Apollo), and Olympus, the site of the great Olympian games—the areas that would have been most familiar to Greek tourists at the time (as they still are today).

Sources of Attic History

Pausanias in his work treated the sites of ancient Greece almost exactly the same way as modern tour guides would do. In his first book, for instance—the guide to the province of Attica, the area dominated by Athens—he takes the reader from the point of arrival into the city through the main gate. He begins by describing the entrance to the port of Athens, the Peiraeus, giving a description of the geography surrounding the port and pointing out sites of interest. These ranged from religious temples and public monuments to places of importance in Greek history. "When you have rounded the promontory," he stated in the *Description of Greece*, "you see a harbor and a temple to Athena of Sunium on the peak of the promontory. Farther on is Laurium, where once the Athenians had silver mines, and a small uninhabited island called the Island of Patroclus. For a fortification was built on it and a palisade constructed by Patroclus, who was admiral in command of the Egyptian men-of-war sent by Ptolemy . . . to help the Athenians, when Antigonos, son of Demetrius, was ravaging their country."

This excerpt from the *Description* demonstrated Pausanias' broad grasp of history. By pointing out the temple of Athena at Sunium, the entrance to the Peiraeus, he emphasized the relationship between the goddess and the famous city that bore her name. The silver mines at Laurium provided the Athenians at the beginning of the fifth century B.C. with the coin they needed to build ships to protect themselves from the Persians. The ships gave Athens the power to defeat the Persians (who had the most powerful army in the world at the time) and to extend control over the islands of the Aegean Sea and much of mainland Greece as well, leading to the great Golden Age of Athens. The story of the forts built by Patroclus recalled more recent history, after

the decline of Athens about 450 years before Pausanias wrote his guide. By relating these stories, Pausanias was providing his readers with an historical context through which they could more easily understand the sites they saw and gain a sense of shared history and ethnic pride in their common Greek heritage.

Pausanias also provided reports of ancient monuments that have proved to be invaluable to modern historians. One of his best-known descriptions is that of the statue that stood in the Parthenon, the temple to Athena Parthenos, the virgin goddess who protected Athens from her enemies. The statue was built during Athens' Golden Age by the great sculptor Pheidias, one of the greatest artists of the ancient world. "The statue itself," explained Pausanias, "is made of ivory and gold. On the middle of her helmet is placed a likeness of the Sphinx . . . and on either side of the helmet are griffins in relief. . . . The statue of Athena is upright, with a tunic reaching to the feet, and on her breast the head of Medusa is worked in ivory. She holds a statue of Victory about four cubits high, and in the other hand a spear; at her feet lies a shield and near the spear is a serpent." Pausanias' description has allowed modern historians and archaeologists to make plausible reconstructions of Pheidias' work and to recognize what may be a surviving Roman miniature copy of the Athena statue.

Discovering the Ancient Olympics

The fifth and sixth books of the *Description* tell stories about the ancient Panhellenic games at Olympus, held every fourth year in honor of the king of the gods, Zeus. At the time he visited the site of the games at Olympia in the southern part of Greece, many of the cult statues dedicated to winners of the games were still standing. Pausanias related stories about these early heroes of the Olympics. One of the outstanding athletes was Milo, a wrestler from the Greek colony of Croton in Magna Graecia (now the southern half of Italy). Milo, a man of prodigious strength, competed in the Olympics and in other sacred games over a period of thirty years in the late sixth century B.C. He won Olympic crowns in six of the seven games in which he competed. Another story related by Pausanias concerns the athlete Theagenes of the island of Thasos. Theagenes competed as a boxer, in the *pankration* (a combination of wrestling, boxing, and judo), and in running. He was so successful that after his death he was worshiped as a god on Thasos and, when his cult statue was lost at sea, Pausanias reported that his native town suffered from an intense famine.

Pausanias is also a major source for information about the participation of women in the ancient games. Although women were not allowed within the sacred precinct at Olympia, they nonetheless had their own games, which were held at a different time. The women's games were dedicated to Zeus' wife Hera and were known as the Heraean games. The participants in the events were all female virgins, divided into three age groups. They were largely treated the same way that male athletes were treated. They ran on the same race track, the victor was awarded a crown of olive leaves, and winners in all events were allowed to set up cult statues.

Used Pausanias to Understand Ancient Greece

Pausanias' work has allowed modern archaeologists and classical scholars to reconstruct the street plan of ancient Athens and has even permitted them to identify individual buildings. The unearthing of the Agora, the town square and marketplace of ancient Athens, was made easy for the excavators, who were able to retrace Pausanias' footsteps through the remains of the ancient city. "His description of the Agora," wrote Eugene Vanderpool in *Hesperia*, "although sometimes vague and often far briefer than we could have wished, is none the less of the greatest value, and we must confess that without it we would be hard put to identify the remains of the buildings that have been found with those known from other ancient sources to have existed in the Agora."

Recently, however, some scholars have begun to explore Pausanias' work as a guide, not so much to the sites of ancient Greece, but to understand the relationship between Greeks in the period of Roman domination and their past. Pausanias, wrote John Elsner in *Past and Present*, "used myths of the ancient Greek past and the sacred associations of pilgrimage to shield himself from the full implications of being a subject." Greeks in the second century A.D. may have read the *Description* as both a travel guide to their ancestral homeland and as a source of pride in their heritage at a time when they were under the thumb of a foreign imperial power.

So whether modern scholars read Pausanias' *Description* as a travelogue and tourist's guide to classical Greek sites or as a political commentary on the status of Greeks at the height of the Roman empire, the work remains an important source for understanding ancient Greek history. "A text which has been regarded as a pedantic and antiquarian tourist guide," Elsner concluded, "can be interpreted to show how Greeks coped with the burden of a distinguished past weighing on their cultural identity, with the contemporary politics of Greece's status as a Roman province, and with the profound sense of the sacred with which so much of ancient culture was imbued."

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Nancy Pelosi

The first woman to serve in a top leadership role in a major U.S. political party, California Congresswoman Nancy Pelosi (born 1940) became the Democratic Party's minority leader of the House of Representatives. Pelosi, known as an outspoken liberal, became a strong critic of the administration of President George W. Bush, but also strove to reunify dispirited Democrats while Republicans controlled both houses of Congress and the White House.

Political Pedigree

Born as Nancy D'Alesandro in Baltimore, Pelosi inherited her family's political tradition. Her father, Thomas D'Alesandro, Jr., was the ward boss for Baltimore's Little Italy ward, then a city councilman and five-term congressman before becoming Baltimore mayor from 1947 through 1959. Later, her brother, Thomas D'Alesandro III, also became Baltimore's mayor, from 1967 to 1971.

The young woman met her future husband, Paul Pelosi, who came from San Francisco, California, while both were attending Trinity College in Washington, D.C. After they married, they moved to San Francisco and started a family. Her husband, who made a living as an investor, also had a family with political leanings, his brother winning a seat on the city's board of supervisors. The Pelosis had five children: Nancy Corinne, Christine, Jacqueline, Paul, and Alexandra. Only when the youngest, Alexandra, entered school did their mother become involved in local Democratic Party politics. Alexandra later became a documentary filmmaker who chronicled political campaigns.

Starting at the grass roots with house parties and door-to-door campaigning, Pelosi eventually became Northern California party chairwoman. She became a close ally of a powerful Democratic politician, Congressman Phillip Burton, who represented San Francisco. In 1983, Burton died, and his wife, Sala, won a special election to finish his term in office. But when she was diagnosed with cancer, Sala Burton asked Pelosi to run for her seat. Pelosi won a special election in 1987 and was re-elected every two years after that from California's Eighth District.

Concerns Reflected District

Pelosi represents one of the country's most left-leaning Congressional districts, encompassing most of San Francisco. Reflecting the concerns of her constituency, which strongly favors gay rights, Pelosi sponsored a bill creating a special housing opportunities program for people infected with Acquired Immune Deficiency Syndrome, or AIDS. In related work, she championed programs to expand access to Medicaid for people with the HIV virus that causes AIDS, to increase funding for HIV- and AIDS-related healthcare and to spur development of an HIV vaccine.



She also filed bills that helped nonprofit organizations create affordable housing and insured access to healthcare coverage for people with disabilities. She promoted the creation of a national network to track the chronic disease effects of environmental pollutants. Advocating increased investment in health research, she led the fight for double funding for the National Institutes of Health and beat back Republican-led efforts to reduce funding for family planning programs abroad.

An early supporter of the movement for democratic rights in China, Pelosi sponsored the Chinese Student Protection Act of 1992. A staunch critic of the human rights record of the People's Republic of China, she chaired the Congressional Working Group on China. Pelosi supported the Tibetan resistance to Chinese rule and led mostly unsuccessful efforts to tie trade privileges to better performance by the Chinese government on human rights.

Pelosi served on the House's powerful Appropriations and Intelligence committees. On the latter, her more than ten years of continuous service was the longest in the committee's history, and for two years she was the ranking Democrat on the panel. Pelosi met with leaders of intelligence services in the United States and in allied countries and advocated stronger efforts to stop nuclear proliferation. After the September 11, 2001 terrorist attacks, Pelosi wrote a bill creating the independent 9/11 commission, and that panel conducted a thorough, high-profile investigation of the U.S. government's intelligence and response efforts be-

fore and after the attacks. Despite her liberal stance on domestic matters, Pelosi supported the U.S. Patriot Act.

Pelosi's name is associated with a crucial amendment to an important world trade bill, the International Development and Finance Act of 1989. The "Pelosi Amendment" requires the World Bank and regional development banks to make public environmental impact assessments for all development projects they fund.

Unified the Party

Pelosi has also served on House ethics and banking committees, and has campaigned and raised funds for other Democratic candidates across the country. In 2001, she was elected House minority whip, the second-highest party post. She was the first woman to achieve that high a position in a major U.S. political party. She later described her presence at a meeting of top congressional leaders with the president at the White House, saying: "For an instant, I felt as though Susan B. Anthony, Lucretia Mott, Elizabeth Cady Stanton—everyone who'd fought for women's right to vote and for the empowerment of women in politics, in their professions, and in their lives—were there with me in the room. Those women were the ones who had done the heavy lifting, and it was as if they were saying, At last we have a seat at the table."

When Richard Gephardt resigned as the party's minority leader in 2002 to run for president in 2004, Pelosi was selected to replace him. Under Gephardt's leadership, the Democrats had appeared powerless to stop what they saw as the radical conservative agenda of the George W. Bush administration. When Pelosi declared her desire to take over from Gephardt, she said: "We must draw clear distinctions between our vision of the future and the extreme policies put forth by the Republicans. We cannot allow Republicans to pretend they share our values and then legislate against those values without consequence."

By early 2004, the Democratic caucus in Congress was energetic. "They are enthused that after years of defections to the Republican position on many key votes, the caucus now displays an almost unprecedented unity in its voting," Harold Meyerson said in *The American Prospect*. "... They approve of their leaders' consistent attacks on the Bush administration ... They feel that all wings of the caucus are getting not only a fair hearing by party leaders but also real input into party positions. They even believe that their leaders' indefatigable fund raising and candidate recruitment have been going so well that they have a shot at retaking the House. And when asked why they feel this way, all of them come around to the same answer: Nancy Pelosi."

Despite her liberalism, Pelosi appealed to all wings of the party, working closely with moderate party whip Steny Hoyer and filling a new position of assistant to the leader with another centrist, John Spratt. She also routinely helped junior party members gain media exposure and integrate them into the legislative process. She was able to find common ground on just about any issue. "She has a deft touch with the caucus, strategic smarts, an instinct for a winning issue," Meyerson wrote. "She also has a rhetorical clunkiness—heavy on the alliteration—that makes her

sound now and then like a compendium of bumper stickers."

Though warm and maternal, Pelosi was also tough, and she led a crackdown on party unity after 16 Democrats defected from the party position in November 2003 to give the Republicans a victory on an administration medical reform bill. She told members there were only three acceptable reasons for breaking from the caucus: "conscience, constituents, or the Constitution." Pelosi was an ardent fundraiser, spending much of her time recruiting candidates for House seats and raising money for their campaigns.

Attacked Bush

Pelosi also led tougher Democratic criticism of the Bush administration. After the president's 2004 State of the Union address, Pelosi said: "America must be a light to the world, not just a missile." In an interview with Soledad O'Brien of CNN after the speech, she attacked the president sharply, charging "he is in denial when it comes to the fact that nine million Americans are put of work and he's boasting job growth." She also charged that he "did not build a true international consensus on Iraq. He went into war on the basis of unproven assertions, without evidence. He used a doctrine, a dangerous doctrine, of preemptive strike, which is unprecedented in our history."

Pelosi's suggestion that the president's policy was responsible for the deaths of U.S. service people enraged Republicans, who called on Pelosi to apologize for the remarks, but she did not. House Majority Leader Tom DeLay said: "She apparently is so caught up in partisan hatred for President Bush that her words are putting American lives at risk." Pelosi stood her ground on Bush: "His activities, his decisions, the results of his actions are what undermines his leadership, not my statements. My statements are just a statement of fact."

Still, Bush and the Republicans solidified their hold on government in the 2004 elections. Pelosi told CNN's Wolf Blitzer that "Democrats did not connect well enough with the American people" on issues of faith and patriotism during the campaign. She said she was "very concerned about the radical right-wing agenda of President Bush and the Republicans in Congress." But characteristically, she refused to dwell on the defeat and said defiantly: "We're ready for the next session of Congress. We're ready for the next election."

A few days later, Pelosi said the Democrats were ready to work with the president. "Our partisan split, rather than being an excuse for inaction, must be a call to compromise and commonsense," she said in the Democrats' weekly radio address. "We stand strongest as a nation when we stand on common ground." In a later interview with Fox News's Chris Wallace, Pelosi said: "I'm very proud of my leadership of the Democrats in the House of Representatives and proud of them to make history, choosing a woman as their leader. I'm proud of the fact that we have had unity in our party ... We have clarity in our message. We know who we are as Democrats."

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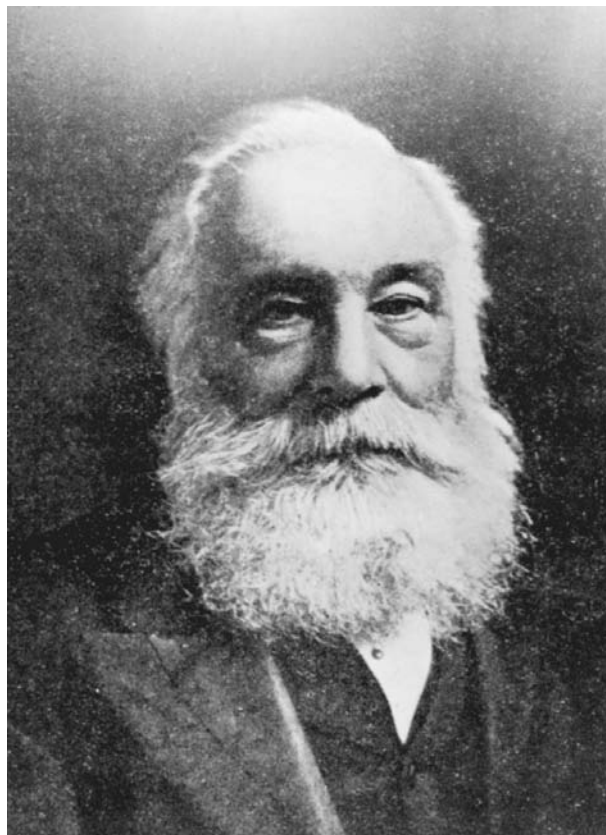
William Henry Perkin

British chemist Sir William Henry Perkin (1838–1907) created the first synthetic dye (aniline purple, or mauveine) in 1856. Recognizing its commercial potential, he patented his discovery and set about manufacturing it. Perkin's continued research went on to find other aniline dye colors and synthetic scents. His findings lent newfound respectability to the field of chemistry and proved invaluable to medical research as well.

Early Life and Education

Perkin was born on March 12, 1838, in London, England. His father was a builder, and the family lived in fairly prosperous circumstances in an otherwise rather disreputable neighborhood in London's East End. As a boy, Perkin's innate curiosity prompted early interests in the arts, sciences, photography, and engineering. But it was a chance stumbling upon a run-down, yet functional, laboratory in his late grandfather's home that solidified the young man's ardor for chemistry.

As a student at the City of London School, Perkin became immersed in the study of chemistry. His talent and devotion to the subject were perceived by Perkin's teacher, Thomas Hall, who encouraged him to attend a series of lectures given by eminent scientist Michael Faraday at the Royal Institution. Those speeches fired the young chemist's enthusiasm further, and he became determined to attend the Royal College of Chemistry. Perkin's father balked at first, hoping to convince his bright young son to follow his older brother's footsteps into the more respectable field of architecture, but pressure from Hall and the wishes of his son won out. Perkin entered the Royal College of Chemistry in 1853, at the age of 15.



At the time of Perkin's enrollment, the Royal College of Chemistry was headed by noted German chemist August Wilhelm Hofmann. Perkin's scientific gifts soon caught Hofmann's attention, and within two years, he became Hofmann's youngest assistant. Not long after that, Perkins made the discovery that would render him both famous and wealthy.

First Synthetic Dye Created by Accident

In 1856, quinine was the only viable medical treatment for malaria. Derived from the bark of the cinchona tree native to South America, demand for the drug was surpassing the available supply. (Not incidentally, England was also still embroiled in the Crimean War at the time). Thus, when Hofmann made some passing comments about the desirability of a synthetic substitute for quinine, it is unsurprising that his star pupil was moved to take up the challenge.

During his Easter vacation from school in 1856, Perkin spent his time in the laboratory on the top floor of his family's house. He was attempting to manufacture quinine from aniline, an inexpensive and readily available coal tar waste product. Despite his best efforts, however, he did not end up with quinine. Instead, he produced a mysterious dark sludge. Luckily, Perkin's scientific training and nature prompted him to investigate the substance further. Incorporating potassium dichromate and alcohol into the aniline at various stages of the experimental process, he finally happened upon a deep purple solution. And proving the truth of

famed scientist Louis Pasteur's words, "chance favors only the prepared mind," Perkin saw the potential of his unexpected find.

Historically, textile dyes were made from such natural sources as lichens, mollusks, bat guano, and Madder root. Some of these, such as guano, were unappealing on principle; others, such as the glandular mucus of snails, were difficult to obtain and outrageously expensive. Indeed, the purple color extracted from snails was once so dear that only the very highest echelons of society could afford it. Further, natural dyes tended to be muddy in hue and fade quickly. It was against this backdrop that Perkin's discovery was made.

Perkin quickly grasped that his purple solution could be used to color fabric, thus making it the world's first synthetic dye. Just as rapidly realizing the significance of this breakthrough, he lost no time in patenting it. But perhaps the most fascinating of all Perkin's reactions to his find was his nearly instant recognition of the commercial possibilities the new dye presented.

Mauve's Debut

Perkin originally named his dye Tyrian Purple (also called aniline purple and mauveine), but it later became commonly known as mauve (from the French for the plant used to make the color violet). He asked advice of Scottish dye works owner Robert Pullar, who assured Perkin that manufacturing the dye would be well worth it if the color remained fast and the cost was not prohibitive. So, over the fierce objections of his mentor, Hofmann (who saw his student as "selling out"), Perkin left college to give birth to the modern chemical industry. He was only eighteen years old.

With the help of his father and brother, Perkin set up a factory on a six-acre site near the Grand Union Canal in Greenford Green, not far from London. Utilizing the cheap and plentiful coal tar that was an almost unlimited byproduct of London's gas street lighting, the dye works began producing the world's first synthetically dyed material in 1857. Already historic in its very founding, the company received an unexpected commercial boost from the Empress Eugenie of France when she decided the new color flattered her. In short order, mauve was the necessary shade for all the fashionable ladies of France. Not to be outdone, England's Queen Victoria also appeared in public wearing a mauve gown, thus making it the rage of England as well. The dye was bold and fast, and the public clamored for more. Perkins went back to the drawing board.

Other Achievements and Awards

Although Perkin's fame was achieved and fortune assured by his first discovery, the chemist continued his research. Among the other dyes he developed and introduced were aniline red (1859), aniline black (1863), and alizarin magenta (1864). In the late 1860s, Britannia Violet and Perkin's Green were added to the line. Then, in 1869, Perkin succeeded in improving on the work of German chemists Carl Graebe and Carl Liebermann by synthesizing a commercially viable version of alizarin (the Germans'

process having been too expensive to be feasible), the vibrant red shade previously derived from the Madder root. By the 1870s, however, Germany had begun to pull ahead in the dye industry and Perkin's fertile mind was moving in other directions. In 1874, he sold the factory to Brooke, Simpson, and Spiller and retired from the chemical manufacturing business at the age of 36. It is important to note that Perkin's synthetic dye discoveries had ramifications far beyond the merely decorative. The dyes also became vital to medical research in many ways. For instance, they were used to stain previously invisible microbes and bacteria, allowing researchers to identify such bacilli as tuberculosis, cholera, and anthrax.

After Perkin's retirement from the industry he helped create, he discovered a way to change the structure of organic compounds on a molecular level, which method came to be known as the "Perkin synthesis." Using this technique, he began to create synthetic perfume and fragrances and, with partner B.F. Duppa, started another career in simulated scents. Perkin also spent time researching more serious matters, studying, for instance, the relationship between chemical constitution and rotation of the plane of polarization in a magnetic field. The result of that research was his articulation of a law that described the variation of the investigated rotation in bodies belonging to homologous series, and eventually won him a Davy Medal from the Royal Society in 1889.

Perkin remained active in his field in other ways, such as being secretary of the Chemical Society in 1869, and president in 1883. He also sat on the boards of several scientific journals. His many accolades (in addition to the Davy Medal) include the Royal Medal of the Royal Society in 1879, the Longstaff Medal of the Chemical Society in 1889, and the Albert Medal of the Society of Arts in 1890. In 1906, there was an international celebration of Perkin's mauve discovery, during which he traveled to the United States. There, he was awarded the inaugural SCI Perkin Medal, an honor that came to be regarded as the highest possible in the American chemical industry. The medal was largely in recognition of scientific research as the key to industrial innovation, so it was hardly surprising that it bore Perkin's name or that he was its first recipient. That same year, Perkin was also knighted back home for his contributions to science, industry, and his country.

For all his unprecedented innovations, accolades, and ongoing curiosity, however, Perkin remained an unassuming man who shunned the limelight. Churchgoing and unpretentious, he was perhaps too quick to give credit where it was not in fact due. Nonetheless, he had captured the attention and imagination of the world. Nearly a century and a half after Perkin's discovery, Arnold Thackray, president of the Chemical Heritage Foundation, summarized the great chemist's contributions in *Chemical & Engineering News*. "In the spring of 1856, 18-year-old William Henry Perkin was in his lab attempting to synthesize quinine. Instead, he created the first synthetic dyestuff: aniline purple, or mauve. Realizing the significance of what he had done, Perkin moved quickly to patent his invention and to establish its commercial possibilities. Not only that, but he

risked the family fortune to set up a manufacturing plant, and all the while continued his seminal research."

Perkin died on July 14, 1907, in Sudbury, England. His astounding legacy lived on through his son and namesake, who followed in his father's footsteps through the City of London School and the Royal College of Science. The younger Perkin went on to study in Germany before becoming a professor of chemistry at the Heriot-Watt College in Edinburgh, Scotland in 1887 and then professor of organic chemistry at Owens College in Manchester, England in 1892. Like his father before him, he won the Davy Medal from the Royal Society (1904), just three years before the man who discovered both a substance and an industry passed away.

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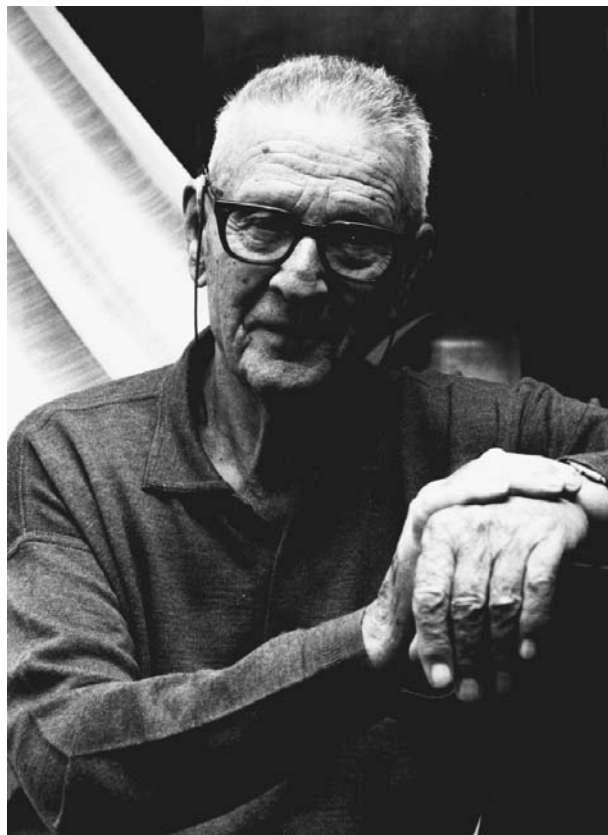
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Giorgio Perlasca

In the final years of World War II, Italian businessman Giorgio Perlasca (1910–1992) risked his life by posing as a Spanish diplomat in order to save more than 5,000 Hungarian Jews from the Holocaust. Perlasca, a non-Jew, has been honored for his heroism, courage, and compassion by several nations, including Israel, Hungary, Italy, Spain, and the United States.



"He was a stranger in a strange country . . . He could have let the whole thing pass him by without taking risks, and like the rest of the world stood idly by. He chose not to do that," said Miles Lerman, United States Holocaust Council.

Fought for Italy and Fascism

Giorgio Perlasca was born on January 31st, 1910, in Como, northern Italy. Raised in a Catholic family, he and his five siblings were taught to believe that all men are "more or less" equal, noted a *Washington Post* article.

In the 1920s, Perlasca, like many other young Italians, was swept up in Mussolini's fascist movement. He volunteered to serve in the Italian army in the 1930s in two campaigns, noted Mordecai Paldiel in his book *Saving the Jews: Italy's invasion of Ethiopia in the Abyssinian war of 1935-1936*, and the Spanish Civil War, fighting for fascist leader Francisco Franco, in 1936-1937.

Broke with Fascist Party

When he returned to Italy, however, he no longer supported fascism after learning of his country's alliance with Germany, which Italy had fought just 20 years earlier. He was also openly opposed to the 1938 anti-Semitic racial laws. Many of Perlasca's friends were Jewish and he became increasingly horrified and outraged by the Nazis' campaign of brutality against Jews. It was this new, virulent wave of Fascism sweeping through Europe that caused Perlasca to break with the Fascist party.

Life Took Unexpected Turn

By 1940, Perlasca was working for a meat-importing business in Italy. He was sent to eastern Europe to buy meat for the Italian army about the time World War II broke out. Perlasca was in Budapest in September, 1943, when Italy signed an armistice with the alliance. German forces in Hungary ordered all Italians to return home, but, the *Jewish Foundation for the Righteous website* noted, "Perlasca refused to go to a German-ruled Italian puppet state. As Perlasca said, 'I was neither a fascist nor an anti-fascist, but I was anti-Nazi.'"

Perlasca was interned, although well-treated in a facility reserved for diplomats. He managed to escape and took refuge at the Spanish Embassy, presenting a certificate he had received at the end of the Spanish Civil War as a token of gratitude, which promised Spain's protection should he ever need it. Eventually, Angel Sanz-Briz, the ambassador whom Perlasca had befriended, issued him a Spanish passport, changing his name to the Spanish variation, Jorge Perlasca, and granted him citizenship.

In October, 1944, the Germans removed Hungary's ruler, Admiral Horthy, and installed the pro-Nazi Arrow Cross leader, Ferenc Szálasi, a fanatical anti-Semite. A "reign of terror was unleashed on the streets of Budapest against the city's Jews," commented *Saving the Jews*, which noted that 440,000 Jews from Hungary's provinces had already been deported to Auschwitz. The remaining 200,000 Jews, living in Budapest, now feared for their lives.

"A Truly Magnificent Impostor"

The Spanish consul had been working to save as many Jews as possible. Perlasca decided to help Sanz-Briz and his small staff. As noted in *Contemporary Heroes and Heroines*, "Together, they worked to extend Spanish legal protection to Jews and met with officials to thwart deportation efforts. The situation in Budapest grew more dangerous as Soviet troops approached, and in November 1944 Sanz-Briz fled the country. Rather than abandon his rescue efforts, Perlasca decided to pose as the new Spanish ambassador."

He issued safe-conduct passes, using the Rivera law passed in 1924, which, according to the *Perlasca website*, "... recognised Spanish citizenship to all Jews with 'sefardita' ancestry (of old Spanish origin, driven away hundreds of years ago by Queen Isabella la Cattolica)." Perlasca gave these passes to all Jews, Sephardic or not.

Contemporary Heroes and Heroines commented on Perlasca's success: "Thanks in part to his distinguished appearance and fluency in Spanish, he proved to be a convincing diplomat when negotiating with Hungarian and German officials. During one meeting, he convinced the Minister of Internal Affairs that the Spanish government would retaliate against Hungarian citizens living in Spain if the minister didn't allow Jews to remain under Spanish protection."

Over the next two months, a *Commonweal* article noted, Perlasca and a small group of collaborators from the [Spanish] embassy staff handed out, "... thousands of false documents, setting up and defending eight 'safe houses'

under Spanish jurisdiction, finding food and medicine on the black market . . . Through it all, Perlasca showed himself to be an ingenious organizer, a convincing 'diplomat,' and a truly magnificent impostor."

True Heroism

One of Perlasca's most vivid memories was the time he was standing by the loading dock, watching German soldiers and Hungarian police push long lines of men, women, and children toward freight cars waiting to deliver them to the death camps. As described by *Commonweal*, "Suddenly [Perlasca] rushes forward, grabs two young boys by the collar, drags them back down the platform, and throws them into the back seat of his car." At that point, a German soldier ran over, pulled out his revolver, and motioned to the man to return the boys. Perlasca refused, shouting. "'This car is foreign territory. The boys are under Spanish jurisdiction and you'll be violating international law if you so much as touch them.' The two men begin to scuffle," *Commonweal* continued, "and a German lieutenant colonel comes over to investigate. He tells the soldier to leave the man and the boys alone. 'Go ahead and take them,' he says to [Perlasca] . . . 'Their time will come.'"

Raoul Wallenberg, the Swedish diplomat who rescued thousands of Hungarian Jews during the war, had been watching this dispute. He walked up to Perlasca and told him the colonel was none other than Adolf Eichmann, one of the architects of the "Final Solution" and responsible for the murder of millions of Jews in the death camps of Europe during the war.

Budapest was now caught up in "a desperate tug of war," noted a *U.S. News & World Report* article, "with Eichmann on one end and Perlasca and the diplomatic representatives of four other neutral states – Portugal, Sweden, Switzerland and the Vatican – on the other. '[Wallenberg] and I would go to the train station and bluff until we got Jews away by claiming they were our nationals,'" recalled Perlasca.

The city collapsed into chaos as the Soviet army advanced. *Saving the Jews* noted that groups of the Arrow Cross militia, frustrated and angered by the Russian shelling of their city, "wildly roamed the streets . . . [exact] vengeance on countless Jews, whom they indiscriminately shot and dumped their bodies in the Danube river."

The *Washington Post* recounted an incident that took place in December, 1944. One morning, following a night filled with screaming and gunfire, a young survivor was handed over to Perlasca's care – "a Jewish girl naked except for an army overcoat." She told him that the Nazis had tied the Jews together, in pairs, with barbed wire, and forced them to walk naked through the snow from the ghetto to the Danube. The German soldiers made the Jews kneel at the edge of the river and began to shoot them. By chance, the barbed wire tying the girl to her sister had come loose. Realizing they had a chance to escape, the sisters agreed that they would fall into the river when the first shots rang out. "Somehow, [one sister] swam to a bridge, climbed out, and hid under a tree, where she was found by a member of

the Hungarian military, who covered her and handed her over to Perlasca, a known protector of Jews."

In *Saving the Jews*, one Jewish survivor, Edith Weiss, recalled Perlasca's amazing influence and presence. As Weiss' group was being led to the Danube, "... suddenly Perlasca appeared on the scene. 'He was mesmerizing. In this forceful, powerful way of his, he told them to go away and leave us alone . . . Perlasca had such authority, he was so strong, that there was no way anyone could contradict him. They simply went away.'"

In January, 1945, as Perlasca was making his final rounds to the safe-houses, the *Toronto Star* reported that he told the Jews, "The Russians are in the city. You don't have to be afraid. You don't need me any more."

In April, as Perlasca was preparing to leave Hungary for the long journey back to Italy, noted the *Jewish Foundation for the Righteous website*, he was handed a letter from Dr. Hugo Dukesz, one of the Jews saved by Perlasca, who wrote, "On this occasion we want to express the affection and gratitude of the several thousand Jews who survived, thanks to your protection. There are not enough words to praise the tenderness with which you fed us and with which you cared for the old and the sick among us. You encouraged us when we were close to despair, and your name will never be omitted from our prayers. May the Almighty grant you your reward."

Discovered a Righteous Man

When Perlasca returned home, he found that few people were interested in his experiences; no one believed his stories. Like most European nations, Italy did not want to acknowledge or be reminded of its responsibility for the horrors of the Holocaust. For the next 43 years, Perlasca's heroic exploits went unheard, and they—and he—were forgotten.

Then in 1987, Yad Vashem, the Holocaust Memorial and Remembrance Museum in Jerusalem, received a letter from Dr. Eveline Blitstein Willinger, a woman living in Berlin. She and a group of Jewish survivors had located the now 79-year-old man living with his wife in an apartment in Padua, Italy. As noted in *Saving the Jews*, she wrote, "To my astonishment, nobody knows his name, nobody thanks him for what he did . . . We are asking you to honor this great man with a noble soul, before it's too late."

Honors and Tributes

Once Giorgio Perlasca's story came to light, people from all corners of the world were speaking his name. Between 1989 and 1992, heads of state, associations, and citizens from several countries honored Perlasca for his courageous and selfless work, for the 5,000 lives he saved—and their children and grandchildren.

In 1989, Israel awarded Perlasca an honorary citizenship, and Yad Vashem presented him with the *Righteous Among the Nations of the World* award. According to the *Giorgio Perlasca website*, the Jerusalem museum defines "the righteous" as those men and women "who have identified evil and have risked their own lives to save others

threatened by a totalitarian, political, social or religious project."

That same year, Hungary awarded Perlasca the Star of Merit, its highest honor. In 1990, Perlasca attended a ceremony in Washington, D.C., to receive the Medal of Remembrance, the U.S. Holocaust Memorial Council's highest honor. Perlasca also received distinctive awards from Italy and Spain.

The early 1990s saw the emergence of books, films, and newspaper and magazine articles that paid tribute to Perlasca. Enrico Deaglio wrote about Perlasca's activities in *La Banalità del bene* (The Banality of Goodness, translated into English by Gregory Conti). Mordecai Paldiel included a chapter on Perlasca in *Saving the Jews: Amazing Stories of Men and Women Who Defied the "Final Solution."* Perlasca told his own story in his memoirs, *L'Impostore* (The Impostor). Many people learned about Perlasca's exploits from the Italian film, *Perlasca – an Italian Hero*, and a four-hour French documentary, *Tzedek* (Righteousness).

During these years, Perlasca was asked the same question, over and over—why did he risk his life to save Jews in another country? A modest man, he always replied that he didn't think he was a hero and would explain, "Because I couldn't stand the sight of people being branded like animals . . . I couldn't stand seeing children being killed. I did what I had to do . . . As far as I was concerned, I was sure of the rightness of what I was doing."

Perlasca died on August 15, 1992, at his home in Padua, Italy

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Eliza Pinckney

American business pioneer Eliza Pinckney (1722–1793) single-handedly launched the indigo industry in pre-Revolutionary era South Carolina. Determined to make the highly prized tropical crop flourish in the Carolina soil, Pinckney carried out several

experimental plantings in the early 1740s. These plantings finally yielded enough new seeds to make the plant, used in the textile industry for its distinctive a deep-blue dye, a viable crop in the region. Within a decade, South Carolina planters were exporting thousands of pounds of it annually, and the crop became a staple of the Southern economy.

Educated in England

Pinckney was born on December 28, 1722, in Antigua, one of the islands of the West Indies then under British control. Her father, George Lucas, was a British Army lieutenant-colonel and lieutenant governor of Antigua. Little is known about Pinckney's mother, save for the fact that her health worsened as her daughter entered her teens. Pinckney's father encouraged her to read and cultivate her mind. She was even sent to school in England, a rather unusual advantage for a young woman of her social standing, in her era, when learning was considered irrelevant to a woman's future role as wife and mother.

The Lucas family relocated from Antigua to South Carolina in 1738, the year Pinckney turned 14 years old. It was thought that the climate would prove more beneficial to her mother's health, and the family settled at a plantation that had been left to them by Pinckney's grandfather. The plantation was called "Wappoo" because of its proximity to Wappo Creek, it was also near Charleston, a bustling coastal city in the British North American colonies that was known as Charlestown at the time. But Pinckney's father was recalled to Antigua around 1739 when a conflict erupted between England and Spain called the War of Jenkins' Ear, and because his two sons were away at school in England, George Lucas left his capable teenage daughter in charge of not just Wappoo but two other agricultural properties.

A Head for Business

Seventeen was the age when a young Charleston woman of the landowning class prepared for impending marriage, and Pinckney participated in the round of teas and dances that made up the city's social scene. Yet she also spent hours studying books from her father's library with the goal of improving her knowledge of botany and the business of agriculture. She served as tutor for her younger sister, and also taught two young women slaves to read so that they could teach in a small school on the estate she had set up for the slaves' children. In May of 1740, Pinckney wrote a letter to a Mrs. Boddicott, in which she cautioned her reader not to consider her estate-management job "too burthensom to a girl at my early time of life, give me leave to answer you: I assure you I think myself happy that I can be useful to so good a father, and by rising very early I find I can go through much business," according to the *Dictionary of American History*.

Pinckney also corresponded avidly with her father for advice, and he began sending her seeds from the West Indies to try out on the Carolina soil. The Wappoo property had twenty slaves, and both land and labor were mortgaged; Pinckney was determined to find a profitable crop that would help reduce that debt. Rice was the main crop of the Carolinas at the time, but its profit margins were dependent on several external factors related to geopolitical events. Instead she tried out ginger, alfalfa, cassava, and other crops, with little success, but in 1740 her father sent her some indigo seeds. *Indigofera tinctoria* was a tropical plant known since ancient times, cultivated in China and Japan but especially in India; its very name reflected the Greek term for India—*indikon*—which had supplied it to Europe as far back as the Roman era. In the Middle Ages, indigo was a rare luxury in the West, and even in some African cultures it was a prized commodity, with indigo-dyed garments a signifier of the wearer's wealth.

Grew First North American Indigo

By Pinckney's day, English textile firms used indigo from the West Indies, where the French had successfully cultivated it in large enough numbers for export. But England and France were great economic rivals, and English firms resented the exorbitant prices the French charged. Pinckney's first indigo crop was decimated by frost, and the second fared badly as well. Finally, a third season yielded a crop with enough seeds to plant again the following season—a crucial achievement because the French West Indies had recently outlawed the exportation of indigo seed in order to maintain their hegemony.

Turning indigo into a transportable substance was a tricky process. The plant needed to be converted into a liquid dye, and then left to dry into dye-cakes. The dye-cakes could then be shipped overseas. The method used at the time may have involved stale urine, known to have been used in Europe prior to 1800. Pinckney's father contracted with an expert from the French West Indian island of Montserrat named Nicholas Cromwell, and Cromwell came to South Carolina to show Pinckney how to ready the crop for sale as a dye. But Cromwell grew wary that a successful Carolina indigo industry would infringe upon the West Indian planters, and ruined a large supply at Wappoo by pouring lime water on it. When George Lucas learned of this, he enlisted Cromwell's brother, Patrick, to go to South Carolina instead and show Pinckney how the crop was prepared for export.

Married a Prominent Lawyer

In that same letter to Mrs. Boddicott, Pinckney mentioned a "Mrs. Pinckney" of Charleston as one of her good friends. On May 27, 1744, the young plantation manager married Charles Pinckney, a well-known Charleston figure who was the first licensed lawyer born in the Carolinas. He was also a widower and nearly twice her age, but the match was a successful one, and as a wedding gift they were given Wappoo. Pinckney's husband was also enthusiastic about the possibilities of a successful indigo crop, and when six pounds of Wappoo indigo were sent to English textile firms

to try, they pronounced it superior to French product. Charles Pinckney also began visiting French prisoners in Charleston jails for the purpose of interviewing them about the planting and preparation of indigo for export; what he gleaned resulted in a primer for future South Carolina planters. The Pinckneys distributed the seeds to their neighbors, and their efforts began to bear fruit: in 1746, local planters were exporting 40,000 pounds of it to England, and a year later that number had more than doubled.

Though Wappoo was eventually lost to creditors, the Pinckneys lived in a large waterfront house in Charleston, and became parents to three children. They also spent time on another plantation in Charlestown Neck, known as Belmont, where Pinckney continued to experiment with various crops, including flax and hemp. She also established a silkworm farm and began to spin silk from its yield. In March of 1753, the family relocated to England when Charles Pinckney was appointed the colonial agent for South Carolina, and his wife was known to have presented a dress made from her plantation's silk to the Princess of Wales as a gift. They traveled throughout England with their children, and settled in a home in Ripley.

Friend of First President

In 1758, after five years abroad, the Pinckneys returned to Charleston with their daughter Harriot, but Charles Pinckney fell ill and died of malaria on July 12 of that year. Widowed at 36, Pinckney stayed in the Carolinas, though her sons, Charles Jr. and Thomas, remained at school in England. Later in life she went to live with Harriot—who had also been widowed at early age—at Hampton, a plantation on the Santee River in South Carolina. There, in 1791, President George Washington came to visit Pinckney. When she died two years later, Washington served as a pallbearer at her funeral.

The indigo export industry that Pinckney launched in the Carolinas was mainstay of the region's economy until the Atlantic shipping trade was interrupted by the American Revolutionary War. The large volume of correspondence she left behind is one of the most extensive of any woman of her era in colonial times, and provides an important glimpse into plantation life in the early Carolinas. The signature of one son, Charles Cotesworth Pinckney, is among those affixed to the U.S. Constitution, and he was also the Federalist presidential candidate in 1804 and 1808; Pinckney's other son, Thomas, served as a governor of South Carolina and ambassador to Great Britain.

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Henrik Pontoppidan

Novelist Henrik Pontoppidan (1857–1943) is considered Denmark's foremost prose author. The Nobel Prize winner earned recognition for his exceptionally accurate portrayals of his native Denmark—contributing three epic novel cycles and a set of memoirs that helped shape the country's literary heritage.

Early Life

Henrik Pontoppidan was born July 24, 1857, in Fredericia—located on the Jutland Peninsula of Denmark. His father, Dines Pontoppidan, was a Lutheran clergyman, one in a long line of family ministers, and an advocate of fanatic spiritualist N.F.S. Grundtvig. Pontoppidan's mother, Marie Kirstina (Oxenböll), was the daughter of a Danish government official. Pontoppidan was closer to his mother than his father, and spent much time learning by her side. She instilled in him many of her own beliefs, as she was a voracious reader of history and economics, and had very firm ideas about the way the Danish's newly democratic government should be treating their poor. Apparently they had given the peasants the vote, but had given little concern or care in helping them deal with their poverty, something she considered to be very hypocritical. Many of the ideas espoused by his mother would later show up in Pontoppidan's own work.

Early Education

In 1863, the family was moved to another Jutland town called Randers, and Pontoppidan was enrolled in the Randers Latin School at age five, where he displayed a gift for mathematics. The town was toppled by the Prussian and Austrian armed forces during a brief occupation when Pontoppidan was six years old, and the destructive force of the onslaught left a lasting impression on the impressionable boy. The fourth of sixteen children, Pontoppidan was expected to carry on the theological tradition for the family, but surprised everyone and disappointed his father when he decided to pursue engineering instead.

In 1874, at the age of 17, Pontoppidan was accepted to the Polytechnic Institute at the University of Copenhagen to study engineering. During his time there, he took a summer excursion to Switzerland for a walking tour, and the vibrancy of his experiences there prompted him to start expressing his thoughts and feelings in writing. In 1877, at the age of 20, he dropped his studies just short of receiving a degree, certain that he was being called to a life of writing. In his autobiography on the Nobel Prize Website, Pontoppidan explains that “in the beginning I aimed at descriptions of nature and folk life until, as the years passed, the description of man became my chief interest.”

Although Pontoppidan left his formal education without having earned any formal academic degrees, he worked

as a teacher of natural sciences from 1877 until 1882 at the Fersley Folk High School—an institution for the peasant class in the Zealand countryside—run by his brother, Morten. In 1882, his brother was thrown into jail for his political views, and the school was closed. The *Cyclopedia of World Authors* revealed that Pontoppidan “hated the facile religious sentimentality prevalent in the school, and he disliked the easy-going way of life of the Danish people because it lacked the emotional and intellectual intensity that he respected.” He soon abandoned all other career efforts in order to focus solely on writing fiction.

Life as a Writer

Initially, Pontoppidan hoped to expand his understanding of the peasant class by becoming one of them. He tried to immerse himself in that life, even marrying a peasant woman, Mette Marie Hansen, in December of 1881. They had two children, but Hansen eventually moved back in with her parents in 1888, and their marriage was later dissolved in 1892. Pontoppidan expressed remorse at never truly succeeding in integrating himself.

In 1881, Pontoppidan produced his first short story collection, *Clipped Wings*. His early work had an air of resentment about the condition of society, and he wrote about the unjust treatment of the peasant class by a society that took great pride in its Democratic foundation. Pontoppidan incorporated generous helpings of uncompromising political opinions and scathing “anti-clerical” overtones into his fiction. He detested the lyric and romantic writing styles of the times, and this showed up in his own writing. He stated that readers should beware of writing that was pretty and emotionally manipulative. He strove to provide clear and efficient writing that would portray the truths that he saw without veiling or filtering them in an attempt to soften a harsh reality.

Pontoppidan started his literary career as a naturalist, focusing on depictions of peasant life. He wrote a second short story collection titled *Skyer* in 1890, berating farmers for not taking a stand against abuse, and criticizing society for mistreating the laborers. Rather than adopting the tenants of any particular religion, Pontoppidan described himself as a free-thinker and “popular storyteller” rather than a didactic moralist, despite being raised in a strongly Lutheran household. Pontoppidan felt dissatisfied with his ability to properly treat the subjects that intrigued him in the short story format, and soon switched to what he identified as the “more spacious form” and “broader style” of the novel.

His first novel cycle, *Det forjættede Land*—three volumes released from 1891 to 1895, sometimes translated *Soil*, *The Promised Land*, and *The Day of Judgment*—firmly launched his status as a master among European authors of the time. He married Antoinette Cecilia Caroline Elise Kofoed on April 9, 1892, and remained with her until she died in 1928. His next novel cycle, *Lykke-Per*—eight volumes released from 1898 to 1904 and translated *Lucky Per*—was an autobiographical account of the ways in which a strict Protestant upbringing can shape an individual. Its atheist protagonist, Per Sidenius, discontinues his

pursuit of an engineering degree to become a writer. Quoted on the Kirjasto Website, Marxist critic George Lukacs identified the irony in this novel as lying “in the fact that he lets his hero succeed all the time, but shows that a demonic power forces him to regard everything he has gained as worthless.” *Lykke-Per* was never translated into English, but is still considered by many to be Pontoppidan’s “magnum opus.”

His last novel cycle, *De Dødes Rige*—five volumes released from 1912 to 1916 and translated *The Realm of the Dead*—are considered by many scholars, critics and readers to be “the greatest novels in the Danish language.” This cycle marked a continuation of his critical cultural view. Both pragmatic and contemptuous in tone, his pessimism and criticism grew from cycle to cycle, making a convincing storyline that, nevertheless, was not very complimentary to Danish character. Pontoppidan’s desire to promote educational reform and liberate his people from the pitfalls of cultural insincerity resulted in an often harsh and biting depiction of his fellow man within his fiction. He criticized the people of Denmark for being complacent in the face of what he viewed as governmental oppression and prejudice.

This perspective and outspoken chastisement peaked in his 1927 novel *Mands Himmerig* (Man’s Heaven), which tells the tale of a corrupt man trying to benefit from the suffering of others in wartime. It was his memoirs—five volumes written from 1933 to 1940—that helped readers better understand his rigidly moral stance. He stated that his creed was a belief in “the clarity of thought and the masculine balance of mind.” Two significant literary motifs are woven throughout Pontoppidan’s fiction, according to the *Columbia Dictionary of Modern European Literature*, “the contrast between nature and culture,” and “the failure of idealism owing to a destiny determined by environment and heredity.”

In 1917, Pontoppidan was awarded a joint Nobel Prize for Literature with fellow Danish author Karl Gjellerup. Pontoppidan’s “profuse descriptions of Danish life” were cited as the impetus for the prestigious award. Due to the difficulties of life during World War I, no formal ceremony was enacted, and the recipients did not give speeches. Sven Soderman, a Swedish critic, wrote an essay to commemorate the moment. While receiving a Nobel Prize in Literature frequently results in foreign language authors experiencing increased exposure and translation, the fact that he shared the award with fellow author Gjellerup, who was soon forgotten, and the lack of fanfare due to the historic period meant that Pontoppidan never got the recognition that critics feel he deserved.

Famous German author Thomas Mann classified Pontoppidan as “a born epic poet . . . a true conservative, who in a breathless world has preserved the grand style in the novel.” In his *History of Scandinavian Literature*, Sven Rossel praised Pontoppidan’s “clear style, which ‘de-lyricizes’ language,” adding that “No other modern Danish author has been able to paint so precisely a complete picture of his time—its intellectual movements and its people.” Although he was best known for his novel cycles, Pontoppidan was a versatile author, composing short fiction

and plays under the pseudonyms "Rusticus" and "Urbanus" and four volumes of memoir that spanned the time period from 1933 through 1940. He went from an organic observer—comparing character and tradition, atmosphere, and intention—to a more philosophical writer searching for long lasting truths and principles.

Respected Author at Rest

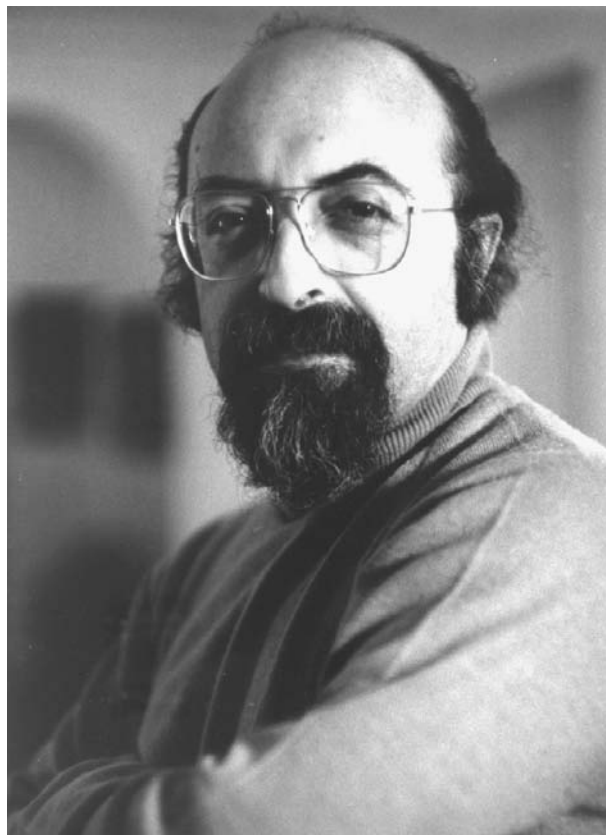
Pontoppidan died in his home at the age of 86 on August 21, 1943, in Charlottenlund, a suburb of Copenhagen, Denmark. Although the majority of Pontoppidan's material was socially caustic in nature and tone, the memoirs to which he devoted much of his time and energy in the twilight of his life featured a softer tone than his other works. Critics are given to using superlatives when describing Pontoppidan's impact on Danish as well as international literary culture. The *Columbia Dictionary of Modern European Literature* wrote that "No other Danish writer has succeeded in portraying his own age, its main currents, and its people so completely and with such artistic precision as Pontoppidan." Pontoppidan was remembered when his portrait shared one half of a postage stamp in a commemorative set issued in 1977 along with the Nobel committee's statement that Pontoppidan "has no equal in Scandinavia as a describer of people and contemporary spiritual history."

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Chaim Potok

Best-selling author Chaim Potok (1929–2002) was the first Jewish American novelist to give a broad audience an inside look at the trials and tribulations of Orthodox Judaism. His exploration of the tensions between the traditional and the modern, the letter and the spirit, and the mystical and the rational within Judaism earned him a place of respect among critics and readers alike.

Early Life

Chaim Potok was born Herman Harold Potok on February 17, 1929, in New York City's Borough of The Bronx. He was called by his Jewish name—Chaim Tzvi—which means "life" or "alive," and later adopted Chaim as his professional name as well. The oldest of four children, Potok's father Benjamin Max Potok and his mother Mollie (Friedman) both emigrated from Poland to the United States in the early 1920s. Once settled in America, their family was caught, like so many others, in the economic difficulties of the Great Depression.

Potok and his siblings were raised in a strictly Orthodox home environment. Although not technically Hasidic, Potok started each day with prayers chanted in Hebrew,

followed by eight hours at a *yeshiva*—an all-male Orthodox parochial school—and an evening spent doing homework. He watched the occasional bits and pieces of popular television shows if he finished his work early, but his family observed the Sabbath and the kosher dietary restrictions to the letter.

Potok showed an early gift for drawing and painting at around age eight, but his talents were discouraged by his parents and the Orthodox community at large because as he told *Newsday* in 1982, “the arts were considered at best a waste of time and at worst an act of sinfulness.” Potok quickly decided to channel his creative energy away from the forbidden visual arts, and concentrate on the more religiously acceptable arena of the written word. Even with the change, Potok was still ostracized by family and friends for his aesthetic endeavors. In the 2004 *Contemporary Authors Online*, Potok recalled telling his mother that he planned to write fiction. Her reply was, “You want to be a writer? Fine. You be a brain surgeon, on the side [you’ll write stories].”

When Potok was 14, he read Evelyn Waugh’s novel *Brideshead Revisited*, and the experience altered him forever. He explained in a *Newsday* interview, “I found myself inside a world the merest existence of which I had known nothing about, I lived more deeply inside the world in that book than I lived inside my own world, for the time it took me to read it.” This sensation of being transported to a parallel reality captivated Potok, and he struck out to learn how to achieve the same effect with his own words. Everything he read from that point on revealed more about how to create alternate realities with words. He read secular novels without telling his parents or siblings, spending hours in the public library losing himself in the worlds the books offered.

For five years he read and dissected the authors he admired—using the analytical skills he had learned while deciphering the Talmud—and applied what he discovered to his own budding work. He began writing his own fiction when he was 16, submitting his first piece to the *Atlantic Monthly* when he was 17. It was not accepted, but he received an encouraging note from the editor praising his writing. While Potok’s brother Simon became a rabbi, and both his sisters—Charlotte and Bella—married rabbis, Potok rejected the beaten path to pursue a life of writing—a decision that effectively cut him off from almost everyone and everything he had known and loved.

Education and Service

After completing study at the Talmudic Academy High School, Potok attended Yeshiva University, an Orthodox college in Manhattan, and graduated from that institution in 1950 with a B.A. (summa cum laude) in Literature. As the years had passed, Potok found himself splitting from the Orthodox traditions that had shaped his upbringing, and by the time he graduated, he had severed most of his ties to his former way of life. In 1952 he spent time at Camp Ramah—a Hebrew-speaking summer camp in Ojai, California—and met the woman he would later marry. In turning from the Orthodox strictures Potok discovered and embraced Conservative Judaism, described by *World Authors* as a

school of thought which “permitted a more broad-minded, historical approach to Judaic studies.”

Interested in engaging in rabbinical scholarship to better inform his fiction, but not interested in becoming a rabbi, Potok left the Hasidic yeshiva he was attending and enrolled in the Jewish Theological Seminary of America. He was ordained as a rabbi by that institution in 1954, at the age of 25, and awarded a Masters degree in Hasidic Literature. From 1954 to 1955 he served as the National Director of the Leaders Training Fellowship, and then answered the call to arms. Potok acted as a chaplain in the United States Army from 1955 to 1957, actively serving fifteen and a half months in Korea with a medical battalion on the front lines, and as an engineer in a combat battalion.

Potok had multiple close calls while enlisted, and he described the time he spent on the Eastern battlefields in *Authors and Artists of Young Adults* as “a transforming experience. I was not the same person coming out of the army and Korea as I was going in.” While in service, he composed his first novel. It was rejected by publishers, but became the impetus for a second attempt, which in 1967 became his first published work, *The Chosen*.

Upon returning to the United States, Potok took a position as director of Camp Ramah from 1957 to 1959 and worked simultaneously during that time as an instructor at the University of Judaism in Los Angeles, California. Potok married Adena Sara Mosevitzsky, a psychiatric social worker, on June 8, 1958, and they had three children: two daughters named Rena and Naama, and one son named Akiva. From 1959 to 1963, Potok was a scholar-in-residence at the Har Zion Temple in Philadelphia, Pennsylvania, and served as a faculty member of the Teachers Institute for a Jewish Theological Seminar from 1963 to 1964. Potok acted as managing editor of the publication *Conservative Judaism* from 1964 to 1975 while attending the University of Pennsylvania, and he received a Ph.D. in Philosophy from that institution in 1965. With his scholarship so far advanced, Potok felt that it was time to begin fulfilling his early ambitions of becoming an author.

The Rabbi Writer

Potok was a well published intellectual before he made an attempt to write serious fiction, with scholarly articles accepted by publications like the *New York Times* and *American Judaism*. He had also made a name for himself as an editor, working as editor-in-chief of the Jewish Publication Society of America from 1965 to 1974. Potok’s first three novels showcased his interest in de-mystifying Orthodox Judaism for the common reader. Indeed, all of Potok’s novels investigated the tensions between religious faith and worldly experience. He described this focus in a *Melus* interview with Laura Chavkin as “core-to-core culture confrontation,” which happens when “an individual is located at the heart of [their] own culture, knows that culture thoroughly, constructs the world through the value system and frames of reference of that culture, and then encounters core elements from another culture.”

In 1967, at the age of 38, Potok published his first novel—*The Chosen*. It told the story of a friendship between

two young boys—one an Orthodox Jew, and the other a Hasidic Jew. Despite lukewarm reviews that harped on stylistic and compositional failures, Potok's first novel became a classic. It remained on the *New York Times* best-seller list for 39 weeks, and sold more than 400,000 copies as a hard-back and over 3,000,000 copies in paper-back.

His sequel *The Promise* (1969), like its predecessor *The Chosen*, continues the storyline with expert use of metaphor and allegory. Potok followed his first two novels with a third, *My Name is Asher Lev*, released in 1972. The new book had an auto-biographical undercurrent, and, like previous works, dealt with what *Newsweek* critic Alex Rubin defined as "the conflict between secularity and faith." The protagonist is a young, male Orthodox youth with a forbidden gift for painting. In the *Continuum Encyclopedia of American Literature*, critic Derek Royal stated that unlike many Jewish American authors whose fiction either ignores their faith or focuses on the secular aspects of Judaism, Potok "created a body of work that highlights Jewish religious issues and their importance in individual lives." Potok's work was informed by a variety of intellectual sources that ranged from Talmudic scripture, to Western philosophy, and he found himself more interested in the conflicts that arise among devotees of the varying Jewish sects, than in the discord that often wells up between Jews and gentiles.

From 1974 until his death in 2002, Potok served as special projects editor for the Jewish Publication Society, with much of his work centering on an effort to translate the Hebrew Bible into English. He also composed a series of pamphlets on *Jewish Ethics* for that organization, and his next fictional effort *In the Beginning* (1975), a depiction of anti-Semitism, was praised by some, and derided by others. Potok's next project was the 1978 non-fiction piece, *Wanderings: Chaim Potok's Story of the Jews*—described by a *St. James Guide to Young Adult Writers* reviewer as a historical account that comes alive due to Potok's "highly personal" and "richly detailed" writing. Potok told *Melus* interviewer Laura Chavkin that his 1981 novel *The Book of Lights*, was in some ways an account of how his experiences in Asia during the war "reshaped the neat, coherent model of [his] self and [his] place in the world." In 1982, *The Chosen* was made into a film, featuring Robby Benson and Rod Steiger and directed by Jeremy Cagan. Potok wrote the screenplay, and was reported to be satisfied with the way the novel translated into the cinematic medium.

Although most of Potok's pieces feature male characters trying to reconcile their religious convictions with their modern lives, his 1985 novel, *Davita's Harp*, had a courageous and progressive female protagonist trying to fit her femininity into the patriarchal structures of traditional Judaism. His 1990 novel, *The Gift of Asher Lev*, continued the Asher Lev story line and showcased what many critics felt was a craftsmanship that finally equaled the author's depth of intention. In 1990 Potok wrote multiple plays, including *Out of the Depths* and *Sins of the Father*. He also illustrated an impressive versatility—composing short stories, novellas, book reviews, and academic articles.

Another full-length novel, *I Am the Clay* (1992), was followed by three pieces of young adult literature—*The Tree of Here* (1993), *The Sky of Now* (1995), and *Zebra and Other Stories* (1998)—a collection of stories featuring young adults in transitory moments. In 2001 he published his last work, three linked novellas titled *Old Men at Midnight* and written soon after he was diagnosed with cancer.

Potok stated in a the *Continuum Encyclopedia of American Literature* that his writing is driven by "an attempt to take what is essentially abstract thought and translate it in terms of action, flesh, and blood." When asked in an interview with *Inside* magazine why the core conflict of his novels is so uniformly one between Judaism and modern reality, Potok responded, "Just as Faulkner came from the South, I came from Jewish Orthodox. And writers who write seriously, write about what they know best. This is what I know best."

Writer at Rest

Potok died of brain cancer in his home in Merion, Pennsylvania, on July 23, 2002, at the age of 73. *Newsweek* reviewer Alex Rubin maintained that although Potok's "fictional characters remained bound within the insular world of Hasidic Judaism . . . his powerfully human prose transcended religious denomination." His work has been translated into more than a dozen foreign languages, and the *Continuum Encyclopedia of American Literature's* Royal praised Potok's ability to "educate, without being didactic, as well as to entertain." As an author, Potok used his fiction as a vehicle to show the vital need for what Royal describes as "religious ballast against the chaos of modern life," that "even within the violent and morally tumultuous twentieth century, an essentially affirmative view of human nature can and must be achieved." Potok was quoted as saying that he hoped writing honestly about his world would cause it to open up and allow readers to become caught up in it, the way he felt transported the first time he read a novel. Potok's loyal readers would likely agree that his knowledge, passion, and honesty provided many people—young and old—with a unique and engaging view into the rigidity and the riches of Jewish culture.

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Andrea Pozzo

Andrea Pozzo, S.J. (1642-1709), a Jesuit coadjutor brother, was a tremendously multitalented artist. He worked as an architect, decorator, painter, and art theoretician; he was also one of the most noteworthy artists of the Baroque period. He is noted for developing quadratura painting, using a system of perspective in which the focal lines start at the corners of each piece and meet in the center vanishing point, making the painting appear almost three-dimensional in appearance, and his two-volume *Tractus perspectivae pictorum et architectorum* was one of the earliest-known books written on perspectives. Pozzo was best known for applying his knowledge of perspectives to design artwork for the cupola, the apse, and the ceiling of the St. Ignatius Church in Rome, and his style was subsequently copied in churches throughout Europe.

Pozzo was born in Trento, Italy on November 30, 1642. While growing up he studied both art and religion. He was a novice at the order of Discalced Carmelites at Convento delle Lastre, near Trento from 1661 to 1662, before he moved to Milan in 1665 and became a Jesuit lay brother. Pozzo was encouraged by his Jesuit masters to continue with his painting, as his talent was seen as a gift from God. He started creating religious decorations for various sites throughout the city and his fame soon spread. In 1675 Pozzo was asked to visit the city of Turin, where he designed, among other things, the frescoes at the Chiesa del SS. Martiri; he also designed frescoes at the church of San Francisco Saverio in Modovi.

Most critics agree that Pozzo's early works give only a hint of his later accomplishments, but they showed enough promise to induce Gian Paolo Oliva, the Father-General of the Jesuit Society of Jesus, to invite Pozzo to Rome to do commissioned artwork for him there. The invitation was

encouraged by Carlo Maratti, one of the most prominent painters in Rome at the time and was delivered in 1681. Maratti had seen Pozzo's work and greatly admired it. While Oliva died later that year, Pozzo was welcomed nevertheless to Rome by Oliva's successor. In Rome the young artist was given a myriad of ornamental tasks, including altarpiece paintings, altar designs, and festival designs, as well as some large-scale architectural paintings. He quickly became well known throughout the Jesuit order, both in Italy and even abroad, although he remained mainly out of the public eye and was not particularly well-known in the secular Roman world.

Painted St. Ignatius Church

One of the best-known and remarkable of Pozzo's works in Rome are his paintings done using the quadratura perspective for the ceiling and walls of St. Ignatius Church. Quadratura presented a grand architectural realm beyond the real space of the church, making the picture seem three-dimensional and the space of the church seem larger. The chief architect of St. Ignatius Church in Rome, Horace Grassi, S.J., had initially intended to build a cupola at the front of the church over the altar area, but died before he was able to even begin it. No one else had taken up his goal because the money that had been put aside for the cupola had been used up. The Jesuit Order turned to Pozzo, known for his perspective paintings, to come to their aid. He began work on the ceiling in October of 1684; the Jesuit's deadline of the feast day of St. Ignatius in the very next year, July 31, 1685, gave Pozzo only ten months to complete his masterpiece.

Pozzo not only made the deadline, but he painted such a work of art that all who entered the church were amazed by the painting's beauty and its interesting three-dimensional effect. On the enormous, flat ceiling of the St. Ignatius Church, Pozzo had painted a fresco of the missionary spirit of the Jesuit Society. The gorgeous ceiling was intended to commemorate two centuries of Jesuit explorers and missionaries. The effect was *tromp l'œil*; when looking up at the cupola viewers can see what look like pillars holding up a ceiling, and between the pillars Pozzo painted windows. In the middle of this, against the ceiling, as it were, that God, Jesus, and Ignatius are floating. Pozzo also installed a circle of red marble on the floor of St. Ignatius Church to mark the focal point for best viewing the ceiling. However, no matter where anyone stood, Pozzo's painting drew the eye upward. Many of those who attended the church the day the painting was unveiled were unable to tell that the ceiling was an optical illusion—that it was a painting and not an actual cupola. Many other artists have since come to Rome to scrutinize Pozzo's work and have used his technique in their own works on perspective. After a few centuries of smoke from candle wax, along with water and other damage, the painting became damaged and difficult to see, but was finally restored in 1962.

After his success with the ceiling of St. Ignatius Church, Pozzo was asked to decorate the apse, the nave vault fresco, and the pendentives, the triangular sections of vaulting between the rim of the dome and the adjacent pair of arches

that supports it. For the nave he again used the quadratura technique. For the nave Pozzo painted an allegory of the Jesuit missions through the agency of St. Ignatius. Ignatius floats in heaven where he accepts a great beam of divine light from the Trinity which he then deflects to the four corners of the world, these represented by allegorical figures of the four continents known at the time the painting was rendered. Through this painting Pozzo once again celebrated the missionary activities of the Jesuit society and its founder, Ignatius. Pozzo's decoration of St. Ignatius Church, as well as Il Gesu, set a benchmark for late baroque church art throughout Europe.

Wrote *Tractus perspectivae pictorum et architectorum*

Besides his painting and other commissioned works, Pozzo began in the 1690s to write a explanatory book about his experiences with painting and architecture, and especially his work with perspective. The work, *Tractus perspectivae pictorum et architectorum*, was published in two volumes, the first of which appeared in 1693 and the second of which appeared in 1698. In this work Pozzo includes designs for altars, tabernacles, ephemeral structures for festivals, and church designs, as well as techniques for making a regular stage look like an irregular space by using wings obliquely.

In fact, even three centuries after Pozzo developed his work principle, filmmakers were still using his perspective principles to set up shots in their movies. In Pozzo's own day the *Perspectiva* enjoyed much popularity in artistic circles and was a great influence on architects throughout Europe. At a time when developments in printing technology had allowed books to be more commonplace, the popularity of his work caused it to be translated into German, English, Flemish, and even Chinese. Perhaps promoting his book, Pozzo claimed that anyone who had a familiarity with perspective and quadratura could be an architect.

Invited to Vienna

In 1704, with his renown growing as a result of his book and his frescoes at St. Ignatius Church, Pozzo was invited by Emperor Leopold I to move to Vienna to work for the royal court. In that northern city he worked for the emperor, as well as for Prince Johann Adam von Liechtenstein and various religious orders and churches. He also continued to work for the Jesuit Order, often traveling to other places in northern Europe to fulfill obligations to the Jesuits. Most of Pozzo's artistic works at this time, unfortunately, were installed in churches and other buildings that have since been destroyed. The best-known surviving object to reveal Pozzo's efforts in northern Europe is not a religious item at all, but rather a fresco of the Triumph of Hercules, done in the quadratura style, on the ceiling of the Liechtenstein Palace. This fresco is similar to the one Pozzo created at St. Ignatius Church, but there are a few differences. His work had matured by this point and he was experimenting with different ways to improve perspective. In the Triumph of Hercules the figures are smaller, they are

not as firmly arranged, and they all appear to be floating, giving the viewer an even greater feeling of distance and space. A few of his altarpieces in Vienna also survived into the 21st century.

Despite its importance in the development of Western art, Pozzo's work has not been widely studied in recent years, perhaps because the multiple locations in which he worked required much travel, as well as the fact that some of his work has been lost. While most of Pozzo's works involved Catholic and particularly Jesuit themes, he is indebted to the theatre; through his art he constructed large dramas featuring tradition stage devices—a proscenium arch, a curtain, a backdrop—and positioned his religious figures as actors against these dramatically painted backgrounds. While Pozzo is not widely studied, his innovations regarding perspective continue to show their influences, marking them as foundational to much of modern design.

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Sully Prudhomme

French poet Sully Prudhomme (1839-1907) was the first recipient of the Nobel Prize for literature in 1901. Combining the formal precision of the Parnasian poets with subjects reflecting his keen interest in philosophy and his early training in the sciences, Sully Prudhomme forged a career that drew wide praise during his lifetime. According to C. D. af Wirsén of the Swedish Academy, writing on the occasion of the Nobel Award, "Sully Prudhomme is one of the major poets of our time, and some of his poems are pearls of imperishable value. . . . [His] work reveals an inquiring and observing mind which finds no rest in what passes and which, as it seems impossible to him to know more, finds evidence of man's supernatural destiny in the moral realm, in the voice of conscience, and in the lofty and undeniable prescriptions of duty."

Sully Prudhomme, the pseudonym of René François Armand Prudhomme, was born into a middle-class Parisian family, the son of a successful merchant who died when the boy was two years old. Thereafter a member of his uncle's household, Sully Prudhomme attended the Lycée Bonaparte, where his curriculum focused on classics and science, and he subsequently enrolled in a polytechnic university to prepare for an engineering career. However, a persistent eye ailment ended these aspirations, and he worked for a time in the office of an iron foundry in Creuzot. In 1860 Sully Prudhomme began studying law. He worked as a clerk in a solicitor's office in Paris and in his free time studied philosophy. He began writing poetry during this period, reportedly in an attempt to recover from a failed romance. Sully Prudhomme shared these early poems with fellow members of the *Conférence la Bruyère*, a student society. He began to publish his works and, prompted by the favorable reception his early poems received, resolved to forgo legal training and devote himself full time to literature. With the publication of his poetry in the anthology *Le Parnasse contemporain*, Sully Prudhomme became associated with the Parnassians, a group of contemporary French writers, including Charles Marie René Leconte de Lisle (1818-1894), who advocated formal precision, objectivity, and restraint in poetry as an antidote to the excesses of Romanticism. In 1865 Sully Prudhomme's first volume of poetry, *Stances et poèmes* (Stanzas and Poems), was published to favorable reviews, and with the endorsement of the influential critic Charles Augustin Sainte-Beuve (1804-1869), Sully Prudhomme's literary reputation was established.

Early Confessional Lyrics

Stances et poèmes contained Sully Prudhomme's most popular early work, "La vase brisé" (Broken Vase) which compares a shattered flower vase to the heartbreak of romantic love. The verse observes how a slight "blow from a fan" may cause a penetrating crack to a crystal vase and compares this with a wound to the lover's heart, the vessel in which the "flower" of its love resides. A contemporary critic writing in the *Spectator* described the poem as "finished and tender" and called it "an example of slight fancy, expressing pain from which many have suffered." "La vase brisé," which became Sully Prudhomme's best known, and a group of poems titled "Jeunes filles" (Young Girls), are seen to stem from his disappointment over a failed romance and contain the lines: "Never to see or hear her, / never to name her aloud, / but with a love that grows ever more tender, / always to love her. Always!" According to critic E. Preston Dargan in *Studies in Honor of A. Marshall Elliott*, these early works express "poignantly the whole gamut of disappointed passion from direct jealousy and baffled desire, through the mournfulness of memories, down to the more discreet though scarcely less moving hint of the happiness that might have been."

Sully Prudhomme experienced a successful and productive period during the late 1860s, when he published a number of well-received works on personal subjects. A melancholic tone reflected in themes of loneliness and sorrow pervade the sonnets in *Les épreuves* (The Test), pub-

lished in 1865, and the elegies in *Les solitudes* (Solitudes) from 1869. Sully Prudhomme's knowledge of scientific and philosophic subjects is apparent in the works collected in *Les épreuves*, which are organized under the headings "Doubt," "Love," "Dream," and "Action." French novelist Anatole France described *Les épreuves* in 1914 as "a collection of sonnets of a beauty at once intellectual and concrete. Several of [the poems] express the profoundest thought in the most fragrant language." Other works in the volume seek to reconcile art and science and to define the role of the artist in modern society. During this period Sully Prudhomme also published *Croquis Italiens* (Italian Notebook).

Sully Prudhomme served in France's national militia, the garde mobile, during the Franco-Prussian War of 1870-71 and recorded his experiences in *Impressions de la guerre* (Impressions of War), published in 1870. During this time he suffered a paralyzing seizure that left him with limited use of his lower body, and he also mourned the deaths of his mother and two other close relatives. The sorrows of this period noticeably influenced his works, which turned away from the simple, personal subjects of his early career to broader questions of philosophy. Commenting in 1925 in *The Nobel Prize Winners in Literature*, Annie Russell Marble noted that "In the poetry of Sully-Prudhomme are found, almost always, two elements sometimes in conflict, wistful tenderness and serious, challenging reflection." He undertook a verse consideration of the future of France in 1874's *La France*, and in 1876 produced *Le zénith*, a poetic representation of a balloon accident in which three researchers were killed. This period also saw publication of his *Lucrèce: de la nature des choses, 1er livre*, a translation of the first volume of *De rerum natura* by Roman poet Lucretius.

Epic Poems Explored Philosophical Themes

During the middle period of his career Sully Prudhomme employed longer poetic forms to discuss important philosophical and scientific concepts that would reconcile art and life. In *La justice*, published in 1878, he away from a religious basis for morality, and sought morality in nature, discovering it manifested in the evolution of the human conscience. Presented as a dialog between "The Seeker" and "A Voice," the work serves as an argument against despair in a world without God. The first part of *La justice* outlines war, suffering, and the destruction that has been wrought by nature and by humanity throughout history. The second part of the poem counters this with the intelligence and yearning for a greater good that continues to develop in human consciousness. He concludes that "La Justice est l'amour guidé par la lumière" (Justice is love guided by enlightenment). According to Marble, Sully Prudhomme's conclusion indicates that while "Justice cannot be located in the Universe; it may be found in the heart of man, 'which is its inviolable and sacred temple.'"

The second of Sully Prudhomme's major epic works, the 1888 volume *Le bonheur* (Happiness), relates the history of earthly lovers Faustus and Stella who were separated on earth but are reunited after death in Paradise. A work in two

parts, *Le bonheur* depicts the initial joy experienced by the pair, which is ultimately broken by echoes of earthly suffering. In the second part of the poem the couple sacrifices the delights of afterlife to return to earth to ease human suffering, but they find that humanity has long been extinct. As the work concludes, Faustus and Stella are identified as a potential new Adam and Eve, establishing a more enlightened human race. Praising the poem in his *Contemporary French Literature* for its "vibrating inspiration," critic René Lalou concluded that "*Le bonheur* contains the pages in which Sully Prudhomme has best realized his ambition for a meditative fraternal poetry." Anatole France called it "one of the most audacious and agreeable of philosophic poems."

Later Prose Works

In 1881 Sully Prudhomme was elected to the Académie Française, a learned society consisting of 40 members that serves as the official authority on French grammar, usage, and vocabulary. He published little poetry after the 1880s, turning instead to theoretical works. Among these are the 1896 scientific inquiry *Que sais-je?* (What Do I Know?) and 1900's *Testament poétique*, in which he criticized free verse and rejected the innovations of the Symbolist poets, who emphasized the musical, self-expressive nature of poetry and abandoned classical forms. In the philosophical treatise *La psychologie de libre arbitre*, Sully Prudhomme argued in favor of free will. His final work, 1905's *La vraie religion selon Pascal*, offered consideration of the religious views of French scientist Blaise Pascal. A five-volume collection of Sully Prudhomme's poetry was published by the Parisian firm A. Lemerre in 1900-01.

Sully Prudhomme suffered from a long, paralyzing illness and died at his home in Châtenay-Malabry in September of 1907. A final volume of poetry, *Epaves* (Flotsam), was posthumously published in 1908. The journals in which he outlined his ideas concerning psychology, music, metaphysics, and aesthetics, were published as *Journal intime* in 1922.

Sully Prudhomme was highly praised during his lifetime, his works reflecting a broadening appreciation of classical forms and a growing belief in the ability of science to replace religion. In the *Spectator* a contemporary reviewer asserted that "M. Sully Prudhomme, in his prose work on *Expression in the Fine Arts*, and in his elaborate preface to the translation of the first book of *De natura rerum*, has

written what are probably the most brilliant essays of philosophic thought which modern France has produced." However, the poet's work has been little discussed since the 1920s, when modernism supplanted the older forms in literature and the arts. Nevertheless, his *Solitudes* was reprinted in 1978.

Assessing the career of Sully Prudhomme in 1900, Maurice Baring noted in *Punch and Judy, and Other Essays* that "What strikes the reader first and foremost in Sully-Prudhomme's poetry is that he is a thinker, and moreover, a poet who thinks, and not a thinker who turns to rhyme for recreation. What is most strikingly original in his work is to be found in his philosophic and scientific poetry. . . . [He] succeeded in creating a form of poetry which seemed to be new, and which was not without a certain grandeur." Baring concluded, "Both on account of the charm of his pure and perfect phrasing and by the consummate art and the dignity which informed all his work, Sully-Prudhomme deserved the rank which he held amongst the foremost French poets of the nineteenth century."

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R

Ilan Ramon

“When Ilan Ramon blasted into space on January 16, 2003, on the space shuttle *Columbia*, the hopes and dreams of an entire nation went with him,” stated Tanya Lee Stone in *Ilan Ramon: Israel’s First Astronaut*. “Ramon was the first Israeli astronaut, lifting the spirits of a war-torn country, giving pride to every Israeli and to people around the world.” Their elation was cut short. On February 1, Ramon (1954–2003) lost his life when the *Columbia* exploded just minutes before its scheduled landing.

Background

Ilan Wolferman – who later changed his last name to Ramon – was born on June 20, 1954, in the small town of Ramat Gan, near Tel Aviv, Israel. Ramon and his older brother Gadi grew up in Ramat Gan and in another Israeli city called Beersheba.

Ramon’s parents were refugees from Europe, according to the book *Ilan Ramon: Israel’s First Astronaut*. Ramon’s father, Eliezer Wolferman, and his family had fled from the dangers of growing anti-Semitism in Germany in 1935. Wolferman and his father later fought in Israel’s War of Independence in 1948. Ramon’s mother Tova, born in Poland, was a survivor of Auschwitz, the Nazi concentration camp. In 1949, she and her mother emigrated to Israel, where she met and married Ramon’s father.

Trained to be a Fighter Pilot

The biography, *Ilan Ramon*, noted that Ramon had been a popular boy in school, excelling in all subjects, especially science and math. He developed a passion for flying after taking a ride in a friend’s small plane. At 18, after graduating high school, he joined the military and signed up for flight school with the Israeli Air Force (IAF). Ramon fought in the Yom Kippur War, a three-week war with Egypt and Syria, in October, 1973. In 1974, he graduated as a fighter pilot, at the top of his class at IAF Flight School.

After flight school, the biography noted, Ramon decided to change his last name (from Wolferman), following the example of Prime Minister David Ben-Gurion, who had urged Israeli soldiers to take a Hebrew name as he had done.

Over the next nine years, Ramon received training and gained experience flying A-4, Mirage III-C, and F-16 aircraft. When the IAF acquired the new F-16s, a fast, light fighter jet, Ramon was one of the first pilots chosen to form an F-16 squadron. From 1981–1983, he served as the Deputy Squadron Commander B for the F-16 Squadron.

Remarkable Air Force Career

A *U.S. News & World Report* article commented that Ramon “. . . was one of the best Israeli fighter jocks of his generation. He made his name in 1981, becoming the youngest of eight pilots on one of the most daring missions in IAF history - the bombing of Iraq’s Osirak nuclear reactor.”

This mission was considered a milestone in Israeli aviation history, noted a *Jerusalem Post* article. The F-16s flew over enemy Arab territory without detection by flying in a



"tightly bunched formation to send off a radar signal like that of a large commercial airliner."

In 1983, Ramon, 29, took time off from the IAF to attend college at Tel Aviv University. It was here that he met and married his wife, Rona Bar Simantov. He received his bachelor of science degree in electronics and computer engineering in 1987. Ramon returned to the military in 1988, serving as a deputy squadron commander and then squadron commander. In 1994, the IAF promoted Ramon to colonel, placing him in charge of developing the weapons systems for the entire Israeli air force.

By April, 1997, Ramon had logged in more than 4,000 flight hours in Israeli military aircraft when he received astonishing news. He had been selected to become Israel's first astronaut and train for the United States space program.

Preparing for Journey to Space

In July, 1998, Ramon, his wife Rona, and their four children left Israel and moved to Texas so that he could report for training at the Johnson Space Center in Houston. Joining six American astronauts, Ramon was trained on every aspect of an STS-107 space shuttle mission, as well as for his special duty as a Payload Specialist, in charge of scientific experiments.

During its flight, *Columbia's* crew would conduct more than 80 biology, chemistry, physics and climate experiments, transmitting its data back to scientists on Earth. One of the main experiments Ramon ran was the Mediterranean Israeli Dust Experiment (MEIDEX). As noted in *Ilan Ramon*,

his job was to watch for dust clouds and aim the MEIDEX camera at them whenever he saw one. Ramon's friend, scientist Joachim Joseph, who worked on MEIDEX at Tel Aviv University, said, "It's important to know where the dust is and what it is doing. Dust acts against the effect of greenhouse gases. Desert dust is also an important source of minerals for ocean life. It transfers spores, bacteria, and viruses such as influenza from continent to continent."

Honored his Heritage

Ramon began to realize the importance of his role as the first Israeli astronaut, representing Israelis and all Jews. As noted in the *Jerusalem Post*, Ramon said, "I know my flight is very symbolic for the people of Israel, especially the survivors, the Holocaust survivors. Because I was born in Israel, many people will see this as a dream come true. I'm kind of the proof for my parents and their generation that whatever we've been fighting for in the last century is becoming true."

To represent Israel, Ramon wore a patch of the Israeli flag on his space suit. Although not a religious person, Ramon also requested kosher meals for the mission. In the *Jerusalem Post*, Israeli President Moshe Katsav was quoted as saying, "Ramon became a Jewish international hero, not just because he participated in the shuttle mission, but because of the symbolism he brought to the mission by his decision to honor the Jewish heritage through the objects he brought with him and the respect he showed for the Jewish religion while in space."

He brought aboard the *Columbia* three special items. One was a small Torah scroll that had been given to a young boy by a Rabbi in a German concentration camp called Bergen-Belson during the Holocaust. The second item was a Mezuzah, a tiny piece of parchment with a passage from the Torah, rolled up inside a decorative container that hangs in the doorway of a Jewish home. The Mezuzah, showing a Star of David, symbol of Israel, surrounded by barbed wire, was designed by a young Israeli woman whose grandparents were Holocaust survivors.

The third item Ramon chose was a copy of a drawing by a 14-year-old boy, Petr Ginz, who died at Auschwitz during World War II. The picture, called *Moon Landscape*, showed the boy's vision of Earth, as seen from the moon. As noted in the *Jerusalem Post*, Ramon talked about Ginz's drawing while training at Houston Space Center, "I feel that my journey fulfills the dream of Petr Ginz 58 years on. A dream that is ultimate proof of the greatness of the soul of a boy imprisoned within the ghetto walls, the walls of which could not conquer his spirit."

Jewish International Hero

On January 16, 2003, the *Columbia* launched into space. Millions watched the launch in Israel. Jews everywhere were celebrating. "Ilan Ramon is taking his place in the history books. One of the sons of the State of Israel will gaze at us from space," said Israeli television reporter Yonit Levy.

U.S. News & World Report reported that Ramon was already "... a national hero and a household name by the

time he rocketed into space. Public schools taught about his exploits. A medal was struck in his honor. After 2 1/2 years of unrelenting bad news about war, terror, and hard economic times, Ramon's story was like a desperately needed holiday for Israelis."

The View from Space

Although kept busy with his work on science experiments, Ramon reveled in the beauty and wonders that he saw. As noted in *Ilan Ramon*, he said, "The world looks marvelous from up here, so peaceful, so wonderful and so fragile. The atmosphere is so thin and fragile, and I think all of us have to keep it clean and good. It saves our life and gives our life." Ramon also talked about his homeland: "The quiet that envelops space makes the beauty even more powerful, and I only hope that the quiet can one day spread to my country."

The *Jerusalem Post* reported that Ilan sent an email from space to Israel president Moshe Katsav: "Mr. President . . . please convey my deep appreciation to all Israel's citizens, and let them know that I am honored to be their first representative ever in space. In our mission, we have a variety of international scientific experiments and scientists working . . . for the benefit of all mankind. From space our world looks as one unit without borders. So let me call from up here in space let's work our way for peace and better life for every one on Earth."

Shattered Dreams

On February 1, 2003, the *Columbia* was headed back to earth on schedule, when a problem developed. NASA's ground control noticed that temperatures had begun to rise in the shuttle's brakes, wheels, and wing flaps. Then the sensors stopped working. As described in *Ilan Ramon*, "At 9:00 a.m. all communication was lost. Bright flashes and loud booms quickly followed the silence. People in Texas, Louisiana, and Arkansas saw the shuttle blasting apart."

At a little after 2:00 p.m., United States President George W. Bush told the world, "The *Columbia* is lost; there are no survivors." Everyone grieved for the seven lost astronauts. "In Israel," *Ilan Ramon* noted, "headlines read, 'Crying for Ilan' and 'Pieces of the Dream.' People lit candles, made signs, played sad music, and held memorials in his honor."

Thousands of people from around the world sent their condolences to the family of Ramon. "Poems, prayers, and tributes were sent from Iran, Ireland, Scandinavia, Germany, France, Argentina, India, and the Palestinian Authority areas," reported the *Jerusalem Post*.

In *Ilan Ramon*, Joachim Joseph said, "I think Ilan represented the good part in each and every one of us. He was a true Israeli hero—brave, straightforward and optimistic. He was a good role model for us."

A funeral was held at Lod Air Force Base, near Ben-Gurion Airport, in Israel on February 11, 2003. Ramon was buried at the Moshav Nahalal cemetery. During a very moving ceremony, reported the *Jerusalem Post*, Prime Minister Ariel Sharon said, "Ilan, the son of a mother who survived

the Holocaust, and a father who is a veteran of the War of Independence, was a courageous combat pilot and an outstanding officer, and was among the best of our sons and warriors. On his last mission he soared higher than any other Israeli, and realized his dream."

Joseph remembered Ramon as "active and quick and intelligent, caring, so it was impossible not to like him . . . When you saw him, you immediately took to him. I particularly liked the way he interacted with his children."

Rona, Ramon's widow, later told a television reporter, "We take comfort that Ilan left [us] at his peak moment in his favorite place, with people he loved." She added, "He wasn't afraid. He left us with a feeling of confidence . . . everyone who knows him, knows that it's impossible to remember him without a smile on his face, and we will continue with that same smile."

The United States posthumously awarded Ramon the Congressional Space Medal of Honor, the NASA Space Flight Medal, and the Distinguished Public Service Medal.

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Louis Renault

French automobile designer Louis Renault (1877–1944) founded the company that bears his name. A pioneer in the automotive industry, Renault has been heralded for the superb mechanical innovations in his company's early models. In 1944 he was arrested and jailed because of his business collaboration with France's pro-Nazi Vichy puppet government during World War II. He died in custody.

Renault was born on February 15, 1877, at home at 14 Place de Laborde in Paris, France. He was the fourth of six Renault children, but two of his sisters and a brother did not survive to adulthood. Their father, Alfred, was a successful button manufacturer and fabric

merchant, and the family lived a grand Parisian life. Unlike his brothers, Renault did poorly in school, but was an avid tinkerer from an early age. At the family's country home in Billancourt, outside Paris, he converted its garden shed into his first workshop.

Thrilled by Emerging Technology

Renault was fascinated by the emerging "horseless carriage" industry. In 1889, French inventor Léon Serpollet teamed with bicycle manufacturer Armand Peugeot to introduce an unwieldy steam-powered, three-wheeled car, but it was not until the Peugeot company began placing internal-combustion engines from the Daimler company into their cars that a genuine French automotive industry truly emerged. Renault loved to hang out near Serpollet's facility in the Montmartre quarter of Paris, where the inventor noticed the teenager one day and gave him his first ride in a motor-powered vehicle.

After pursuing a course in mechanical engineering, Renault earned his first patent, for a steam generator, and began tinkering with his own vehicles. He built his first car in 1898, a 1.75-horsepower Voiturette, or "small car." It was actually a motorized tricycle with a fourth wheel he installed as well as a transmission system. His three-speed gearbox allowed the Voiturette to go in reverse, and the gearbox was also his first foray into the "direct drive" system. Previously, gear wheels transmitted power to the wheels even at the highest gear, and appropriate gear wheels were needed for each speed. This was known as the chain-drive system. Renault's idea innovation also featured universal joints in the drive shaft, which allowed the axle to rise and fall. He demonstrated it to some friends on Christmas Eve of 1898, when they challenged him to drive the Voiturette up the notoriously steep Rue Lepic in Montmartre. He won the bet that night, and took twelve orders for the car from among the friends and a crowd that had gathered to watch.

Formed Company

Renault's brothers Fernand and Marcel had taken over their father's business after his 1891 death. They decided to back Louis in his venture, and established the Société Renault Frères in early 1899. Initially, Renault was not even listed as a principal in the new company, merely a salaried employee. But the Renault firm's automobiles quickly made their mark on the burgeoning industry, thanks to Renault's mechanical genius. In 1902, the company introduced the modern drum brake on its cars, which remained standard a century later. The firm also thrived with the help of the brothers' savvy marketing efforts: they entered and personally drove the cars in the new auto rallies that had become the craze in Europe. A Renault model performed well in the Paris-Trouville event of 1899, and then on a Paris-Berlin route. Marcel Renault won the Paris-Vienna race in 1902, beating even the express train. The races served to gain major publicity for Renault cars and proved their mettle in the most trying of conditions. Renault quit racing, however, when Marcel died in the 1903 Paris-Madrid rally. Industry lore claims that Detroit auto pioneer Henry Ford halted his

own daredevil participation in similar races as well because of the tragedy.

Renault instead devoted his energies to expanding the business with new designs, and in 1905 his company issued five vehicles, including a 2-cylinder AG model. That same year the company received major orders for taxicabs for Paris and London, and Renault-built cabs were even deployed as far away as New York City and Buenos Aires in these early years. Still keenly interested in racing, but from the sidelines, Renault became one of the founders of the Grand Prix racing circuit. In 1906, a Renault AK 90CV won the first-ever Grand Prix event. A year later, Renault visited the United States and Ford's impressive Highland Park assembly plant just outside of Detroit, and took ideas back to the immense new Renault manufacturing plant in Billancourt. By then he had secured control of the company, and owned it outright after the death of his brother Fernand in 1909. As chief of Louis Renault Automobile Company, he emerged as one of France's leading industrialists, and entered into a fierce competitive battle with automotive rival Andre Citroën.

Renault was fond of the work of an early factory-management theorist, Frederick Winslow Taylor, who wrote *The Principles of Scientific Management*. What became known as "Taylorism" centered around precise time-motion studies, with the resultant data then used to tightly control all facets of the manufacturing process to produce maximum efficiency and profit. The Renault plant was the first in France to introduce Taylorism to the workplace, but the stringent rules incited bad feelings among workers, and the plant suffered the first in a series of politically risky strikes in 1913.

The Marne Taxis

The onset of the Great War, or World War I, in France gave the Renault company one of its most legendary moments in business history: on September 7, 1914, General Joseph Gallieni commissioned the Paris Renault AG taxicabs to take newly mobilized soldiers to a Marne River battlefield, where the newly deployed French troops successfully repelled a German advance. Renault's firm went on to make airplane engines, ammunition, and the vital FT-17 tanks that broke through German defense lines later during the war.

The war's end in 1918 also brought a new change in Renault's personal life: at the age of 40, he wed 21-year-old Christiane Boullaire, a quick-witted and attractive member of a *haute*-Parisian social set. The couple had a son, Jean-Louis, and they lived a lavish lifestyle, both at a palatial home on Paris's Avenue Foch and at a country estate near Rouen called Herqueville. Christiane Renault was a socially ambitious and clever woman, but she had some bohemian tendencies. One of these was her collection of pet snakes that she kept in the house, and on occasion she would even greet visitors with one around her neck or wrist.

Unable to Stem Labor Troubles

Renault's firm grew immense during the 1920s: it made a roster of inexpensive small cars, and also branched out into farm equipment as well as industrial and marine machinery. At one point, it was France's largest manufacturer and the leading auto exporter. Renault reorganized in the early 1920s, forming the Société Anonyme des Usines Renault (SAUR), a vertical organization that copied much from Henry Ford's "vertical integration" model. Renault's company came to own the suppliers from which it bought its parts, and in some cases even the sources of raw material. Imitating Ford's strategy once again, Renault introduced the assembly line method of production, and constructed a state-of-the-art facility at Ile Seguin in Billancourt in the early 1930s.

Renault had traditionally concentrated on the smaller-car market, but in the late 1920s the company began introducing larger models, such as the Renault 6. It continued to expand despite the effects of the Great Depression, and even bought a stake in Air France during this era. The economic setbacks, however, led to problems with the immense Renault labor force, and to stay viable its chief ordered wages or hours to be cut, which added to the ill will inside the plants. There were more strikes in 1934, which turned violent, and the Billancourt factory became an epicenter of the burgeoning trade-union movement in France after 1936. A leftist coalition called the Popular Front came to power that year, and Renault's factories, like many others, were occupied by workers in the heady aftermath. The government stepped in to negotiate, and forced Renault and other leading industrialists to comply with all new labor laws, including a 40-hour work week, social security contributions, and paid holidays.

Sent Abroad in Ruse

More labor troubles came in 1938, and Renault factories were once again occupied by workers; this time the riot police stepped in. Afterward, Renault ordered some 2,000 workers suspected of being Communist Party members off the payroll. He and other French industrialists worried that the strong leftist sentiment in the country meant that a Soviet-style government takeover of industry was imminent, while he also feared that United States economic might would overpower European industry anyway should the system be left as it was. He looked to Germany and Italy, where new fascist leaders Adolf Hitler and Benito Mussolini were actively involved in reviving automobile manufacturing in their respective lands, and even met Hitler personally at the 1938 Berlin auto show.

France wavered when Nazi Germany emerged as a credible threat, and with war looming, Renault was adamant that his plants not be forced to convert to making armaments. During World War I, he argued, he had willingly complied, but in this case he resented the government's interference. By this time Renault had made enemies in many quarters, and the French government requested that he serve as the country's representative on a mission to the United States, ostensibly to meet with President Franklin D. Roosevelt to negotiate the production of tanks under li-

cense. In retrospect the request appeared to be a ruse, for once he was safely out of the country, France surrendered to Germany and a puppet government was installed in Vichy. All of Renault's plants were then forced to produce armaments for the German war effort, and when he sailed home he even endured some difficulties trying to re-enter France under the new occupation laws.

"Or They'll Take the Cows"

Renault adamantly refused to give aid to the French Resistance, which worked secretly to destabilize the pro-Nazi Vichy regime. This was another decision that sealed his fate with the leftist government that returned to power once the war turned and Allied troops liberated France in mid-1944. Renault was greeted with hostility at his Billancourt factory, and vilified in the left-wing press as a German collaborator. His supporters argued that he had only done so to keep his factory from being dismantled and moved to Germany, with its workers deported to labor camps under Nazi control. "It is better to give them the butter, or they'll take the cows," he once said of the Germans, according to Anthony Rhodes's *Louis Renault: A Biography*.

Renault was taken into custody and awaited trial at a Frésnes military prison facility in Paris. He was then moved to a psychiatric prison facility, and his health rapidly deteriorated. Finally, the pleas of his family and supporters resulted in another relocation, this time to a nearby private hospital, but he had already sunk into a coma and died there on October 24, 1944. For years, rumors circulated that blows to the head three weeks earlier may have caused Renault's cerebral hemorrhage, but the cause of death was officially listed as heart failure, and a later inquiry failed to turn up either witnesses or credible clues. His company was nationalized by the French government under General Charles de Gaulle, the former Resistance leader, after having been classified as an instrument of the enemy. The move was widely seen as a conciliatory gesture to the left. It became Régie National des Usines Renault, and continued to thrive over the next few decades. It was partially privatized in 1996.

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Mary Lou Retton

In 1984, Mary Lou Retton (born 1968) became the first American woman to win an all-around gold



medal in Olympic gymnastic competition. She also won two silver and bronze medals at the games, thus picking up more Olympic medals than any other athlete that year. Her wide smile, plucky attitude, and diminutive stature further thrust her into the spotlight and endeared her to millions. Retton went on to parlay that popularity and positive outlook into a new life after her retirement in 1986.

Early Lessons

Retton was born the last of five children to Ron and Lois Retton on January 24, 1968, in Fairmont, West Virginia. Her father, who was only 5'7", played basketball at West Virginia University and minor league baseball before settling down to family life. His children all inherited his athletic talent, but the youngest was especially active. "I swear," Retton's mother recalled to Bob Ottum of *Sports Illustrated*, "that girl was so hyper you wouldn't believe it. I mean, energetic! First, she walked at an early age, and then she and her older sister, Shari, were running around here like little crazy people, doing tumbling and all, bouncing off the walls and breaking up the furniture. I finally sent them both off to dancing school. You know, tap and ballet and acrobatics. Well, it was the acrobatics that did it."

At seven, Retton was sent to a children's gymnastics class at West Virginia University. Tiny, but with a stockier build than was normally associated with gymnasts, she threw herself into the sport with abandon. "When I was a little girl," Retton told Skip Hollandsworth of *Texas Monthly*, "I would sleep in my leotard on Friday nights because I was so excited about gymnastics on Saturday morning." Her mother told Ottum that Retton was also undisturbed by her different physique, telling her, "'Well, that's O.K., Mom. I may not be whippy, but I've got all that power.'" By the time she was 12, she had decided gymnastics was her game.

In later years, Retton attributed her much of her drive and determination to the early influence of her family and community. "Fairmont, my hometown, is a small coal-mining town, and I grew up with a very strong work ethic," she told iVillage.com. "My family and most West Virginians are hard-working people. When I got to the elite level of gymnastics, that foundation of hard work, discipline, and commitment had already served me well, and I felt very fortunate to have it."

Trained Hard and Overcame Injury

Retton got her big break in 1982, when she was spotted by famed coach Bela Karolyi. Karolyi had defected to the United States from Romania, where he had trained such winning female gymnasts as Nadia Comaneci, who took three gold medals away from the 1976 Olympics. He recognized the makings of another winner in Retton, and offered his services without charge if she would move to Houston and train at his facility there. It was not an easy decision for the girl of only 14, or her parents, but Retton's competitive drive won the day. As she later explained to Curt Schleier of *Investor's Business Daily*, "I didn't want to spend the rest of my life thinking I could have gone to the Olympics, thinking 'what if?' " So, her schooling was put on hold and she was packed off to Texas to study with the master.

Karolyi's training style was controversial. Some saw him as too demanding, sometimes pushing the girls too far. But Retton saw the grueling regimen of eight hours per day and ongoing pressure to succeed as necessary. She told Hollandsworth that her coach's critics were wrong. "Those who (object to his methods) are the people who don't win," she said. "They're not the ones who make it. Listen, Bela was rough . . . But he never abused me. He was a great motivator. He gave me a confidence that I never would have had without him."

Retton bloomed under Karolyi's tutelage. Her inherent talent and courage were groomed under his relentless guidance, resulting in a 4'9" powerhouse of strength and skill. And the hard work paid off. In March of 1983, Retton filled in for an injured teammate at the last minute at the American Cup in New York City and walked off with the all-around title (the first of three consecutive years she did so). That same year, she became both an American Classics champion and the first American woman to nab the all-around title at Japan's Chunichi Cup. In May of 1984, she won the U.S. all-around title, and she qualified for the

Olympic team in June. But shortly afterward, potential disaster struck.

Retton hurt her knee just six weeks before the 1984 Olympics. The injury required surgery, and she was told she would need at least three months of recovery before competing again. However, the tiny whirlwind had no intention of putting her dreams on hold so readily. "Maybe I was being naïve," she recalled to Schleier, "but I'd sacrificed so much. I said to myself, 'I've made it this far. No one's going to tell me what I can and can't do. No one's going to put a limit on me.'" So Retton had the operation, but she was out of bed the next day. Within two days, she was delicately jogging, and when the American women's gymnastics team arrived in Los Angeles that summer, Retton was on board and ready to go.

Olympic Triumph

The Soviet Union boycotted the 1984 Olympics in retaliation for the U.S. boycott of the 1980 games in Moscow, thus eliminating some competition in the 1984 games. At the time, no American woman had ever won an individual medal in gymnastics. Even without the clearer field, however, Retton had been seen as one America's great hopes. Nor did she let her country down.

Retton took the Olympics by storm. Despite her injury and accelerated recovery, the 16-year-old with the pixie haircut cut a wide swath through her competition and set records along the way. She won a gold medal in the all-around gymnastics event, becoming the first American woman to ever do so. She also earned a silver medal for her vault performance, bronze medals in both the floor exercise and uneven bar competitions, and a silver for the team event (the first medal for a U.S. gymnastics team since 1948). Her outstanding total of five medals made her the biggest individual winner of any athlete at that year's games. And the crowd went wild.

Retton's elfin size, effervescent personality, and irresistible grin, not to mention undeniable pluck, won the hearts of people all over the world. While everyone loves a winner, this one was especially appealing. Not incidental to her charm was her instant acknowledgment of Karolyi. Retton recalled her actions to *Teen Magazine* as, "After it was over, I ran up to him and we were saying, 'We did it! We did it!' Because it was true, I couldn't have done it without him." Retton became an overnight celebrity.

America's Sweetheart

Retton was soon dubbed "America's Sweetheart" by the media. She was clamored over, petted, and adored. Companies lined up to sign her on as a spokesperson, and she made several lucrative deals, including as the first woman to ever appear on a Wheaties cereal box. People gave her presents ranging from stuffed lambs to a red Corvette, and she had the opportunity to meet such popular entertainers as John Travolta and Michael Jackson. When one factored in travel obligations and ongoing training with Karolyi, the specter of overload seemed likely. But Retton remained remarkably grounded, if a trifle surprised by all the attention. "People recognize me—and that's really

weird," she told *Teen*. "... I guess maybe my size gives me away. I don't know; I'm just a regular person."

1984 also saw Retton named "Sportswoman of the Year" by *Time*, and "Amateur Athlete of the Year" by the Associated Press. She continued to compete as well, becoming the American Cup Champion for the third time in 1985. That same year, she was inducted into the U.S. Olympic Hall of Fame. Retton, however, was beginning to change gears.

Hoping to instill some balance in her life, Retton retired from her sport in 1986. "I deserved to take a break and eat whatever I wanted to eat," she told Bonnie Siegler of *American Fitness*. "I wanted to be rebellious, so I retired from gymnastics. I was finally on my own." She decided to attend college at the University of Texas at Austin, partly to be near her boyfriend and partly to achieve some kind of normalcy, but even America's Sweetheart can be foiled. Retton encountered jealousy and gossip aplenty in college. She put on weight, sank in spirits, and eventually dropped out of school—a move she regretted for years. But her ebullient nature demanded she not stay down for long.

Always Positive

Fundamentally upbeat of personality, Retton began to carve out an adult life for herself. Her celebrity gave her an opening into the lecture circuit, and she quickly found her niche as a motivational speaker. She also dabbled in acting in such films as *Scrooged* and *Naked Gun 33 1/3: The Final Insult*, and worked as a television commentator. In 2000, her first book, *Mary Lou Retton's Gateways to Happiness: Seven Ways to a More Peaceful, More Prosperous, More Satisfying Life* was published. The inspirational tome was designed to help people achieve some of Retton's trademark optimism. "I smile because I am truly, fundamentally happy," she explained to Hollandsworth. "That big smile on the outside comes from a place deep within me—and I want others to know how to find that place within themselves."

A large source of Retton's happiness was her family. She and husband Shannon Kelley, a former University of Texas quarterback turned investment banker, had four little girls (Shayla, McKenna, Skyla, and Emma) by 2002. While retaining her customary sense of humor in telling Bob Dart of the *Austin American–Statesman* shortly after Emma's birth, "I am so done," Retton's family had replaced sports as her passion. "My ultimate goal in life is to be the best mother and wife I can be," she told iVillage.com. "Fame really has no bearing on that at all. Winning gold at the Olympics brought much joy to my life—but having a family is the most important thing... I'd happily give up all five of my medals to preserve the joy and love that my family brings me every day. There's no comparison."

Although Retton's priorities had altered and matured, the world of sports continued to honor her long after her retirement. Among those accolades were the creation of the Mary Lou Retton Award for athletic excellence by the U.S. Olympic Committee in 1994, the 1995 Flo Hyman Award from the Women's Sports Foundation, and her 1997 induction into the International Gymnastics Hall of Fame. At the

turn of the century, over 15 years after her stunning Olympic victory, she was named one of the ten most popular athletes to appear on a box of Wheaties. Clearly, the diminutive bundle of energy who delighted the world at 16 still had a hold on its heart.

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Wladyslaw Stanislaw Reymont

In 1924, Polish writer Wladyslaw Reymont (1868-1925) won the highest honor, the Nobel prize for literature, for his novel *Chłopi* (The Peasants). Reymont found this accomplishment ironic, however. As noted by University at Buffalo's Poland in the Classroom website, Reymont wrote to his friend, Wojciech Morawski, "I have suddenly become the pride of my nation! [However,] My compatriots are yet ready to read my books."

Wladyslaw Stanislaw Reymont was born on May 6, 1868, in Kobielo Wielkie, Poland. Reymont, however, was not his birth name. During this time, since Poland was under Russian rule, no writer could publish his work without the Czar's approval. As he began publishing his writings, Reymont felt that if he changed his name from Rejment to Reymont he would be protected from the Czar's censorship of his work. Yet, this may not have been the only reason for the name change. As mentioned by the Biographybase website, Reymont scholar Kazimierz Wyka believed that Rejment became Reymont since in some Polish dialects, *rejmentować* means "to swear."

Discovered Joy of Reading

At an early age, encouraged by his uncle, a former monk, Reymont began reading. "I plunged into the history and classics of the country," he wrote in his autobiography for Nobelprize online. "Reading became a passion with me." Yet, not only reading, but poetry became another passion for Reymont. At the age of nine, he began writing his first poems, although the mysterious older woman, the subject of his poems, never knew of his words. His brother, however, did know of Reymont's poetry and tried to refocus Reymont's studies to a "regular program" but he "did not succeed in tearing poetry out of my heart," Reymont further wrote in his autobiography for Nobelprize online.

Reymont wanted to continue his irregular studies of reading and writing at college, but his uncle died and he could not afford the cost of continuing. So his father, Józef, began training Reymont to become an organist. Unwilling to walk in his father's footsteps, Reymont secretly continued to read and write during his free time. He would even hide books under his coat and disappear into the woods to escape the drudgery of his father's music lessons. By 1885, Józef's patience for his son's passions had run out. Józef sent Reymont to Warsaw where he hoped his son would learn a respectable trade. Reymont became a certified journeyman tailor, but he never worked a day. Exploring the world, not sewing material together, consumed his every thought. As he wrote in his autobiography for Nobelprize online: "Within myself I felt vague enchantments, dull restlessness, and uncertain desires. I had hallucinations when I was awake. What wings carried me to unknown worlds!"

Worked Odd Jobs

In 1888, Reymont returned home from Warsaw after being accused of participating in a strike—a direct defiant act against Russia. Once again under the supervision of his father, Reymont felt trapped. He escaped by joining a traveling theater group, but after a year, he "had enough of the wandering artist's life with its miseries and lack of future; besides, my talent for acting was nonexistent," he wrote in his Nobelprize autobiography.

Over the next two years, Reymont worked a variety of jobs including railway technician, land surveyor, clerk, and salesman. Amazed by a German professor and spiritualist, Reymont moved to Czestochowa and began observing séances and the mediums that performed them. He soon became disillusioned with the spiritualist whom he felt was too easily fooled by other mediums, and returned to the traveling theater working as an actor and producer, but only for a short time. Reymont finally realized that he had to stop traveling and find a job that would not only support him but also give him the peace and solitude for his first passion—writing. He then returned to the railway station.

From 1890 to 1892, Reymont's writing passion drove him. Writing only at night "wrapped in fur, keeping the inkwell under the lamp lest the ink should freeze," he recalled in his autobiography for Nobelprize online, Reymont produced ten act dramas, poems, multi-part stories and novels. From this mountain of work, he believed that only six short stories earned a chance at publication.

Achieved Success by Reporting

In 1892, after publishing his stories in *Głos* (The Voice), Reymont quit his job at the railway station and moved to Warsaw, Poland where magazine and newspaper editors suggested that Reymont use his talent of observation to not only write fiction, but also nonfiction. In 1894, he accompanied pilgrims as they traveled to Czestochowa. His resulting article, *Pielgrzymka do Jasnej Góry* (Pilgrimage to the Mountain of Light) is “seen even today as a classic example of reportage,” stated Biographybase online.

With his successful reporting of the pilgrimage, Reymont began to develop a theme for his fiction—giving voice to Poland’s working class. In 1899, Reymont wrote *Ziemia Obiecana* (The Promised Land). Telling the tale of three young men from different ethnic groups who band together to build a textile factory, *The Promised Land* was not what today is called a bestseller, but it did receive high critical praise. As quoted by University at Buffalo’s Poland in the Classroom website, critic Frederick Böök stated *The Promised Land*, “masterfully creates . . . the total absence of any element of nature.” The Times Literary Supplement further praised that “some of the impressive passages in this novel are those in which Reymont reproduces the somber, feverish life of the factories and streets of *The Promised Land*.”

Reymont had “realised that his knowledge of reality was his strong point,” commented Biographybase online. Yet, just as his writing career strengthened, his health weakened. In 1902, Reymont was injured in a train accident. He received compensation for his injuries and married his nurse, Aurelia Szacnajder Szablowska, yet never fully regained his health. He did resume traveling, however, and continued writing. From 1902 to 1904, Reymont published the first version of *Chłopi* (The Peasants). Dissatisfied, he burned it. As the University of Buffalo’s Poland in the Classroom online mentioned, Reymont explained to his friends the burning and the revision: “. . . it’s a form of torture . . . not to give up but to start writing it afresh. I have either matured or lost my senses.” By 1909, he had rewritten this epic story of Polish village life into four volumes.

Won Nobel Prize

Once again, *The Peasants*, like *The Promised Land*, was not widely read by the Polish public, but three features of the epic captured critics’ attention. First, Reymont structured the epic into four seasons. Doing so, he provided a timeline of how families in rural Poland could not maintain their existence because of the occupation of Poland by Russia. Second, Reymont’s keen observation of what a Polish village sounds and looks like created an authenticity to the setting and to his characters. Third, Reymont, by making his protagonists peasants, the first major writer to do so, used actual dialect spoken by Polish peasants further creating an authentic and real picture of Poland and its people.

Yet Poland’s people ignored Reymont’s work. Over the next 13 years, Reymont continued to write, using his past experiences as inspirations for *Wampire* (Vampire) about his adventures with spiritualism as well as historical reflections regarding the decline of Poland in two volumes of

novellas, a trilogy, and a novel, *Bunt* (Defiance). Reymont, although he presented the harsh reality of life in Poland before its independence through his writing, never made direct statements for or against any political philosophy or government. His focus always remained telling the reality which he observed.

In 1924, when *The Peasants* was translated into English, Reymont finally gained international fame when his epic work received the Nobel prize in literature. Sadly, by this time, Reymont’s health had greatly declined, making him unable to attend the award ceremony. However, Reymont’s craving for acclamation had waned, along with his health, and instead of dreaming of fame, he wrote that he “dream[ed] of silence and the possibility of working calmly as the greatest happiness . . . Isn’t it laughable,” University at Buffalo’s Poland in the Classroom website noted.

Reymont’s love for writing never wavered, however. In his autobiography as reported by Nobelprize online, Reymont stated, “I still have many things to say and desire greatly to make them public, but will death let me?” On December 5, 1925, death prevented Reymont from finishing all he wanted to say, but his two most famous works have lived on. Both *The Peasants* and *The Promised Land* have been made into films. And in 1976 *The Promised Land* earned an Academy Award nomination for Best Foreign Film.

These films, produced long after Reymont’s death, have shown the lasting importance of his work. And other writers, like American writer Sinclair Lewis in his book *The Jungle*, have further shown the impact of Reymont’s work by sharing Reymont’s vision that reality, not of Polish villages, but of United States’ meat packing plants, must be told. Furthermore, as the University at Buffalo’s Poland in the Classroom website quoted, Reymont knew it was not the telling of death, but the struggles of life which a writer must show, because “Death is not terrible, what’s terrible is life and the suffering.”

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Burton Richter

American physicist **Burton Richter** (born 1931) was instrumental in the development of an innovative particle collider, the **Stanford Positron–Electron Accelerating Ring (SPEAR)**, that resulted in the discovery of an entirely new particle, now called the **Psi/J** particle. Coincidentally, the same subatomic particle was almost simultaneously found by scientist **Samuel C. C. Ting** in an entirely different experiment. The two men shared the Nobel Prize in physics in 1976.

Education

Richter was born the eldest child and only son of Abraham and Fannie (Pollack) Richter on March 22, 1931 in Brooklyn, New York. His father was a textile worker. Richter's early education was at Far Rockaway High School in Queens, New York, and the Mercersburg Academy in Mercersburg, Pennsylvania. Already keen on the study of science when he started college at the Massachusetts Institute of Technology (MIT) in 1948, he was nonetheless unsure whether he wanted to pursue physics or chemistry. Physics got the nod in his freshman year, and Richter always gave credit to the influence of undergraduate professor Francis Friedman for having set him on his life's course.

Between Richter's junior and senior year at MIT, he became exposed to the electron–positron system in the school's magnet laboratory. There, he worked under professors Francis Bitter and Martin Deutsch, the latter of whom was conducting his noted positronium experiments in the former's lab. Drawing from this experience and under Bitter's direction, Richter's senior thesis was on the quadratic Zeeman effect (splitting of single spectral line when substance is subjected to a magnetic field) in hydrogen.

Richter received his B.S. in 1952 and remained at MIT for his graduate studies. He continued to work with Bitter during his first year of graduate school, but soon suspected that his interests lay elsewhere. So, he arranged with physicist David Frisch to spend six months in 1953 at the famed Brookhaven National Laboratory on New York's Long Island. At Brookhaven, Richter was able to work with one of the world's most powerful proton accelerators in order to find out if particle physics was his true passion. He found that it was, and went back to MIT's synchrotron (accelerator) laboratory. Richter obtained his Ph.D. from MIT in September of 1956.

Academic Career

After gaining his doctorate, Richter cast about for a place to research his new interest in quantum thermodynamics (QED). At the time, Stanford University's High Energy Physics Laboratory had a 700 million electron volt linear accelerator that Richter judged perfect for exploring the short-distance behavior of QED. So, he got a position as



a research assistant at the facility in 1956, and ended up remaining at Stanford for the rest of his impressive career.

Richter pursued his QED experiments for nearly ten years, finally demonstrating QED's efficacy down to at least the diameter (less than 10–14 centimeters) of an atomic nucleus in 1965. Meanwhile, he was quickly moving up the ladder of his academic career, becoming assistant professor of physics in 1960 and associate professor in 1963, the same year he joined the Stanford Linear Accelerator Center (SLAC). (He was also married in 1960, to Laurose Becker). Richter became a full professor in 1967 (a position he still held in 2005) and moved into administration in 1982 with a post as technical director of the SLAC. In 1984, he became the Paul Pigott Professor in the Physical Sciences, along with director of SLAC. He stepped down as SLAC director on August 31, 1999, and remained the facility's emeritus director in 2005. His many contributions to the university community included his service on the Academic Senate, the Graduate Study Committee, and the University Cabinet. Although Richter had an unquestionably stellar career, it was his research that made him a public figure.

The Psi/J Particle

Richter first began to involve himself in the design and building of high-energy physics tools in the 1950s, when he teamed up with Gerard O'Neill, W.C. Barber, and Bernard Gittelman to make the first colliding beam device. The result, on which he conducted his successful QED experiments, became the forerunner of all such mechanisms to

follow. But even before the pioneering device was operating, Richter had begun to think of ways to take the concept further. Specifically, he wanted to design a colliding beam machine that would extract electrons and positrons (their antiparticles) and store them as counter-rotating currents (electrons traveling in one direction, positrons in the other) in a ring. Within the ring, the particles would be allowed to collide, producing new particles with minimal background radiation. When Richter initially began to ponder this idea in the early 1960s, he had just become part of the SLAC. The then-director of the center, W.K.H. Panofsky, encouraged his plan, and a preliminary design was completed in 1964. The project then languished on the back burner for the next six years because of budget constraints. Finally in 1970, the funding came through, and the groundbreaking new machine, SPEAR, was ready for action.

One of the many puzzles of particle physics in the 1960s was the behavior and/or existence of quarks, the subatomic particles thought to make up hadrons. Once offered as a theoretical concept by Murray Gell-Mann of the California Institute of Technology, the reality of the existence of such particles began to appear more likely by the end of that decade. As evidence started to appear that quarks did indeed exist, Gell-Mann's early postulation that there were three to a hadron was brought into question, and many found physicist Sheldon Lee Glashow's 1964 suggestion that there were in fact four—one "up," one "down," one "strange," (the three original ones) and a fourth, that he dubbed "charm"—began to appeal as a way to explain the inexplicable behavior of the original three. It was against this backdrop that SPEAR experiments were begun.

Richter had no specific agenda in mind, outside of an interest in the structure of strongly interacting particles, when he started his new research. Theories were rife at the time, but he did not carry a torch for any particular one. What he found in November of 1974, however, was a new particle that was about three times the size of a proton and with an approximately 5,000 times greater lifespan than naturally expected. He named the particle "psi." Coincidentally, Samuel C.C. Ting of MIT had made the identical discovery at nearly the same time on the East Coast, and named the particle "J." The two made a joint announcement of their historic finds on November 11, 1974, at Stanford, and the breakthrough came to be known as the Psi/J particle.

What the two scientists had discovered was the elusive charm quark, and what they had set in motion was the "November Revolution," which ushered in a whole new era of particle physics. The ramifications of the find were myriad, not the least of which was that quarks had become a scientific reality. The revolution also lent a measure of stability to the volatile world of physics that was unprecedented. Indeed, so momentous was the discovery that Richter and Ting were jointly awarded the Nobel Prize in Physics just two years after they announced their findings.

After the Nobel

After becoming a Nobel Laureate, Richter went back to his thriving academic career. As noted above, he eventually

got out of research and went into administration as technical director (1982–1984), then director of the SLAC (1984–1999). When he retired from his duties as director, the *Stanford News* quoted some of Stanford President Gerhard Casper's remarks: "All the world knows Burt Richter's qualities as a physicist because they were recognized by the Nobel Prize. Stanford and I know his qualities as an extraordinarily able, dedicated, and tenacious director of the Stanford Linear Accelerator Center and as a good citizen of the university." Along the way, of course, Richter had also received many other testaments to his eminence. Among these honors were the E.O. Lawrence Medal from the U.S. Department of Energy (1976), membership in the National Academy of Sciences (1977), and induction as a fellow to the American Academy of Arts and Sciences (1989). Not incidentally, he was a Loeb Lecturer at Harvard University in 1974 and a DeShalit Lecturer at the Weizmann Institute (Israel) in 1975 as well.

But Richter was not all business and science. He was noted for his somewhat eccentric dressing habits, donning sneakers and a golf hat for almost any occasion. Candor and charisma were also hallmarks. Martha Krebs, director of the Office of Science at the U.S. Department of Energy was quoted by the *Stanford News* as having said, "I can always depend on Burt to speak the truth. When he's not charming, he's winning." He had a disarming sense of humor as well, as evidenced by his spin on Shakespeare's seven stages of man, given at a dinner in his honor, cited by P.A. Moore of the *CERN Courier*. "Monomaniacal physicist—that lasts up until about age 40," he said. "Then in the 50s one becomes mature. I got a little concerned about turning 60, then I decided that was the age of wisdom. But in a few years I'll turn 70, and I am looking forward to the next stage, whatever that may be."

Richter did turn 70 in 2001, but there were no signs of his intellectual curiosity slowing down. He had begun to cultivate an interest in climate conditions and global warming, along with energy needs for the developing world. As all Americans were, he was also deeply affected by the terrorist attacks of September 11, 2001, and was devoting time to the problems of protecting the populace without imperiling its civil liberties. Richter remained a professor at Stanford as of 2005, and continued to serve as emeritus director of the SLAC as well. As to the astounding discovery that changed the face of physics and earned Richter a place in history, the scientist was certain that change would come again. "Of course," he told David Perlman of the *San Francisco Chronicle*, "as accelerators reach higher and higher energies, we may need a new Standard Model (what his discovery had validated for the physics' view of the universe), or at least today's may need to be modified, but that's the way science operates." And despite the wider range of important interests his later years embraced, the words Richter wrote in his autobiography for the Nobel Prize in 1976 still resonated years afterward. Quoted from the Nobel website, those words were: "Writing this brief biography had made me realize what a long love [affair] I have had with the electron. Like most love affairs, it has had its ups and downs, but for me the joys have far outweighed the frustrations."

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Mendi Rodan

Israeli Maestro Mendi Rodan (born 1929) is the Chief Conductor and Music Director for the Israel Symphony Orchestra. He is internationally recognized as a brilliant and inspired conductor who is frequently invited to guest conduct with leading orchestras in Europe, the Far East, South Africa, Australia, and the United States.

A *Jerusalem Post* profile said that Rodan's "unique contribution to the music scene in Israel is most felt in the development of new orchestras and leading them to an international high standard, in the nurture of new conductors and composers, and in performance of Israeli works in his concerts."

Early Years

Mendi Rodan (birth name Rosenblum) was born in Yassi, Romania, one of three children, to Miriam and Solo-

mon Rosenblum. Rodan said that even as a child he was attracted to music. Although no one played a musical instrument at home, he said, "My parents gave us a broad scale of disciplines, like foreign languages, mathematics, sport[s] and music."

Rodan's father, a victim of the Holocaust, was murdered in 1941. After his father's death, Rodan studied the more "practical" profession of engineering; however, his family's economic difficulties prevented him from getting a degree. But he proved successful in his arts studies, and, at 16, got his first job as a musician as a violinist with the Roumanian Radio Orchestra in Bucharest. At the same time, Rodan gave private lessons in mathematics to young students and played as an extra musician with different ensembles and chamber groups.

A press release from the Eastman School of Music, University of Rochester, New York, stated that Rodan studied violin and conducting at the Music Academy in Bucharest with Constantin Silvestri. In 1953, Rodan was made Chief Conductor for Roumanian Radio Broadcasting. That same year, he married his wife Judith; they subsequently had two children, Aviad and Orly.

Immigrated to Israel

In 1961, Rodan and his family immigrated to Israel. Soon after, Rodan made his debut with the Israel Chamber Orchestra, in Ramat Gan. An enthusiastic reception to his concerts ensured his musical future in his new homeland. Since then, he has taken an active role in all facets of Israel's music culture.

Illustrious Career as Conductor

From 1963-72, Rodan served as Chief Conductor and Music Director of the Jerusalem Symphony Orchestra. During that time, he founded the Jerusalem Chamber Orchestra. Over the next 25 years, Rodan worked in a variety of distinguished positions, including Permanent Guest Conductor for the Oslo Philharmonic (1972-76), Music Director for the Israel Sinfonietta (1977-91), Music Director and Permanent Conductor of the Belgium National Orchestra (1983-89), Music Director for the Chamber Orchestra of the Education Corps of the Israel Defense Forces (1985-89), and Associate Conductor of the Israel Philharmonic Orchestra (1993-97).

During that time, Rodan also served as conductor for the Israel Festival for six years, music advisor to the International Music Center in Jerusalem, member of the Israel Music Council, and as conductor for several years for the *Arthur Rubinstein Piano Master Competition* and the *Harp International Competition* in Israel.

Over the years, Rodan has guest conducted for many prestigious symphonies and orchestras in Europe, including London, Frankfurt, Stockholm and Vienna, and in several cities in the United States, China, Venezuela, Brazil, South Africa, Mexico, and Canada. Many pre-eminent soloists have performed under his baton, including Arthur Rubinstein, Mastislav Rostropovitch, JeanPierre Rampal, Isaac Stern, Itzhak Perlman, Galina Vishniwaska, Daniel Barenboim, Jacquelin du Pre, and many others. He has also

conducted orchestra recordings for international companies and television stations.

Academic Appointments

In addition to his conducting, Professor Rodan has held various academic appointments, including head of the Jerusalem Rubin Academy of Music and Dance, membership in Israel's Higher Education Council, and Guest Professor and Conductor at Bloomington and Brigham Young universities in the United States, and at Conservatoire Supérieur in Paris.

From 1999-2002, Rodan served as Professor of Conducting and Music Director of the Philharmonia Orchestra at Eastman School of Music, University of Rochester, New York. William Weinert, Professor of Conducting and Ensembles and Director of Choral Activities at Eastman, said of his colleague, "[Rodan] had extremely high standards. He was caring and supportive to the student players, but if a student repeatedly made mistakes, or played unmusically, he did not hesitate to lay down the law." Weinert added, "There was no question of a student daring to go into a session unprepared."

A Consummate Musician

Weinert called Rodan "a superb conductor, a consummate musician . . . He gave many inspiring concerts while here, and always brought tremendous energy and drive to his work." He recalled Rodan's first concert, Mahler 5, at Eastman: "I distinctly remember a rehearsal at which the second clarinet was unexpectedly missing. In an exposed passage where the part was especially necessary, I remember him singing the part confidently and beautifully in solfeggio from memory as he conducted."

Weinert added that it was wonderful to have Rodan at Eastman, "... not only for his own fine qualities but because they provided all of us a link to an older tradition dating to the middle of the 20th century." He explained, "Mendi has a long memory of how great orchestras actually sounded in real life (rather than recordings) under great conductors of the past, and this is important to pass along to new generations – which is why it is so fortunate that he has remained in teaching throughout his career."

When asked to define excellence in a conductor's performance, Rodan said one must be "... a sincere and authentic interpreter of the composer." He added that musicians need to understand the personality of the conductor and his body gestures, so that the conductor can communicate with the musicians and transmit the artistic message to the audience.

A 1991 *Jerusalem Post* article described Rodan's success in building up the Israel Sinfonietta in Beersheba from the small, simple chamber orchestra he inherited in 1977. The article noted: "An orchestra is no democracy, and Rodan's reign gave full vent to the regal prerogative. Whether shaking a baton at a recalcitrant player, or pounding it on a music stand, Rodan demonstrated that no demand was too great to ensure a spontaneous performance. Young musicians, straight from the 'womb' of the conservatory, were rudely awakened to expect the unexpected. Interpretations changed from rehearsal to rehearsal, and

performance to performance. The only anathema was routine."

A quality that is very important for a conductor, especially one of Rodan's caliber, is to challenge himself, his musicians, and his audience in interpreting new works, said Yossi Schiffman, a co-director of the International Spring Festival Rishon LeZion in Israel. "Rodan has always been at the forefront of performing the newly written works and giving them a fair chance," he said.

Rodan has received many accolades for his performances. The *Daily News*, from Johannesburg, wrote, "The refinement of texture and the complete identification with Beethoven's dramatic world was proof indeed of what a great conductor can do for an orchestra." In a review of the opera "Emperor of Atlantis," *Opera News* wrote, in 1998, "Mendi Rodan led a sensitive, flowing reading of the two scores, and the orchestra responded with precision and dedication."

A *Jerusalem Post* review said, "Preserving lightness, speed and eliciting brilliant playing from all musicians in the orchestra from beginning to end, the rendition was a great credit to Mendi Rodan . . ." Another *Jerusalem Post* article quoted some musicians from the Israel Sinfonietta who said, "Mendi Rodan has a phenomenal memory, a comprehensive knowledge of orchestral material and uncanny baton technique. He can extract every subtlety from a musical score."

Rodan is currently serving as Chief Conductor and Music Director for the Israel Symphony Orchestra Rishon LeZion, and is Professor Emeritus of Conducting at the Jerusalem Academy of Music and Dance.

Conducting is an "exciting and complex process [for] expressing feelings and thoughts," said Rodan. When asked about his greatest, most memorable events, the 75-year-old conductor replied, "Year after year [it] was, and still is, to perform with great musicians, great artists." It is this, he said, that gives him "inspiration and spiritual influence."

As far as plans for the future, Rodan said that he wants "... to contribute to the education of young generations of musicians, conducting and traveling as much as possible to know the world better, and to give my best to the performances as conductor in Israel and abroad."

Awards and Honors

Rodan is the recipient of numerous awards and honors: Israel's Ministry of Education and Culture awarded him the *Frank Peleg Prize* for "1997 Musician of the Year," for excellence of performance in Israel and abroad, for premiering Israeli music, and for promotion of the young generation of musicians. In 1991, Rodan was named "Laureate Conductor" of the Israel Sinfonietta. The *Ordine al Merito* (Medal of Distinction) was conferred upon him by the president of Italy in 1986 in recognition of his artistic achievements and for performance of Italian music all over the world.

Additional honors include establishment of a *Mendi Rodan Student Scholarship* by Hebrew University in Jerusalem, *Prize for the Promotion of Israeli Music*, A.C.U.M.

Prize for Artistic Achievement (from an Israeli association of writers and composers), *Honorary Fellow of the Jerusalem Music Academy*, and Honorary Citizen of Tucson, Arizona, in the United States, in 1974. Rodan has also served as a jury member in several international composition and conducting competitions, in Israel, Italy, Berlin, Poland, and Croatia.

"To sum up," said Schiffman, "... whenever you see [Rodan] on the conductor's podium in front of an orchestra, you may rest assured that the musical event is in very good hands, you are into a rich artistic experience, one you would most likely cherish for a very long time."

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Heinrich Rohrer

Swiss physicist Heinrich Rohrer (born 1933) received a share of the 1986 Nobel Prize in Physics for his part in inventing, with Gerd Binnig, the scanning tunneling microscope, an instrument so sensitive that it distinguishes individual atoms. Rohrer spent most of his career at the IBM Research Laboratories in Switzerland, where he conducted his most significant research. His other research interests included superconductivity, multicritical phenomena, and nanotechnology.

Rohrer was born in Buchs, Switzerland, on June 6, 1933, to Hans Heinrich Roher and Katharina (Ganpenbein) Rohrer. His father was a distributor of manufactured goods. Rohrer was one of the family's three children, and was born a half-hour after his twin sister. He recalled his childhood as being relatively care free, with play, farm work, and schooling occupying much of his time. In 1939, when he was 13 years old, Rohrer's family moved from the country to the large city of Zurich, a move that changed their lifestyle.

As a student, Rohrer was interested in physics, chemistry, and classical languages. He decided to concentrate on physics when he enrolled at the Swiss Federal Institute of Technology in Zurich in the autumn of 1951. One of his professors was Wolfgang Pauli, who won the Nobel Prize in Physics in 1945 for the discovery of the exclusion principle, better known as the Pauli principle. From Pauli and his other professors, Rohrer learned the fundamentals of physics, and



he received a bachelor of science degree from the Institute in 1955.

Conducted Graduate Work on Superconductors

In the autumn of 1955, Rohrer started work on his Ph.D. thesis on superconductivity. "It was fortuitous that Jørgen Lykke Olsen trusted me to measure the length changes of superconductors at the magnetic field-induced superconducting transition," Rohrer said in his autobiography posted on the *Nobel Prize Website*. "He had already pioneered the field with measurements on the discontinuity of Young's modulus. Following in his footsteps, I lost all respect for angstroms [an atomic measure]. The mechanical transducers were very vibration sensitive, and I learned to work after midnight, when the town was asleep." Rohrer recalled that his graduate years were fun and memorable, although they were interrupted by his basic training in the Swiss mountain infantry. He received his Ph.D. in experimental physics from the Institute in 1960, and for a year afterward worked as a research assistant at the institute.

In the summer of 1961, Rohrer married Rose-Marie Egger, whom he has credited with bringing a stabilizing influence into his life. The couple took their honeymoon in the United States, where Rohrer spent two years doing post-doctorate research at Rutgers University in New Brunswick, New Jersey, working on the thermal conductivity of type-II superconductors and metals.

Joined IBM in Switzerland

Following a four-month camping trip through the United States, Rohrer returned to Switzerland in 1963. In the summer of that year, Ambros Speiser, director of the newly founded IBM Research Laboratory in Ruschlikon, Switzerland, offered Rohrer a position at the company as a research staff assistant. Encouraged to accept this position by his professor Bruno Luthi, Rohrer joined IBM in December of 1963. His research efforts interests included Kondo systems, phase transitions, multicritical phenomena, scanning tunneling microscopy and, most recently, nanomechanics.

By the end of the decade, colleague Keith Blazey, who had done optic experiments on GdAlO_3 , an antiferromagnet, asked Rohrer to work with him. Thus began the collaboration on magnetic phase diagrams that would eventually lead Rohrer into the field of critical phenomena. K. Alex Muller, who won a share of the 1987 Nobel Prize in Physics for breakthroughs in the discovery of superconductivity in ceramic materials, had pioneered efforts in critical phenomena at IBM's Ruschlikon laboratory, and he encouraged Rohrer in this new direction. Rohrer focused on the bicritical and tetracritical behavior and on the random-field problem. "These were most enjoyable years, during which so many patient colleagues taught me physics," recalled Rohrer in his Nobel autobiography.

Rohrer remained involved with IBM throughout his career. "In all the years with IBM Research, I have especially appreciated the freedom to pursue the activities I found interesting, and greatly enjoyed the stimulus, collegial cooperation, frankness, and intellectual generosity of two scientific communities, namely, in superconductivity and critical phenomena," Rohrer wrote in his Nobel autobiography. Until he retired, Rohrer's only time away from the company came in the mid-1970s, when he took a year-long sabbatical to study nuclear magnetic resonance at the University of California, Santa Barbara. Curious about nuclear magnetic resonance, Rohrer began the sabbatical in 1974, working with professors Vince Jaccarino and Alan King. Together the three men solved a specific problem on the bicritical point of MnF_2 , their home-base material.

By this time, Rohrer and his wife had two daughters, Doris and Ellen, and they used the sabbatical opportunity to show their children the United States on two extended camping trips, one that preceded and one that followed the research at the university.

Began Collaboration with Binnig

Rohrer eventually became interested in the complex atomic structures of surface materials, structures that were then little understood. The development of the electron microscope had enabled investigation into the arrangements of atoms in materials, but attempts to discover information about the much different nature of surface atoms had met with little success.

In 1978 in Zurich, Rohrer began a fruitful collaboration with Gerd Binnig, a young German who had just completed his doctorate work. Rohrer and Binnig began exploring ox-

ide layers on metal surfaces. To further their research, they decided to develop a spectroscopic probe. However, in the process, they designed a new type of microscope, one that would make it possible to study, in the greatest detail possible, the atomic structure of the surface being examined. Images of individual atoms on a metal or semiconductor surface would be formed by scanning the tip of a needle probe over the surface, at a height of only a few atomic diameters.

Development of this unique microscope began when Rohrer and Binnig used a technique called tunneling. Quantum mechanics had revealed that electrons behave in a wave-like fashion that causes them to create a spreading cloud as they are emitted from the surface of a sample. When the electron clouds from two close surfaces overlap, the electrons then "tunnel" from one cloud to the other. The technique of causing such tunneling through an insulating layer had been useful in revealing information about the atomic materials on either side of the insulation.

For their approach, Rohrer and Binnig tunneled through a vacuum and then used a needle-like probe inside the vacuum to scan the sample surface. As the tip of the probe neared the sample, the electron clouds of each overlapped and a tunneling current began to flow. The scientists employed a feedback mechanism that harnessed the current to keep the probe tip at a constant height above the sample surface, enabling the tip to follow the contours of the individual atoms of the scanned surface. A computer then processed the tip's motion and used the data to produce a three-dimensional, high-resolution image of that surface.

From the start, Rohrer and Binnig knew they were on to something with this innovative technique. However, they encountered problems, the first being that the probe tip was sensitive to disturbances from vibration and noise. Building upon Rohrer's previous experience with superconductors, where transducers experienced the same kind of sensitivity, Rohrer and Binnig decided to shield the probe from disturbances with magnets and a heavy stone table set on inflated rubber tires. This solved their problem. The basic device was successfully tested in 1981, and Rohrer and Binnig then refined it technologically. The resulting microscope was built on a heavy permanent magnet floating in a dish of superconducting lead. By the mid-1980s, all but the vacuum chamber of the scanning tunneling microscope could fit in the palm of one's hand and could show details as tiny as one-tenth of an angstrom. One angstrom is equivalent to the diameter of a single atom, or 2.5 billionths of an inch.

Later, scanning tunneling microscopes were developed that would also work in water, air, and cryogenic fluids. In 1987, Rohrer's research group at IBM had developed a scanning tunneling microscope the size of a fingertip.

Won Nobel Prize

In 1986, Rohrer and Binnig received the Nobel Prize in Physics for inventing the scanning tunneling microscope. They shared the award with Ernst Ruska, who was recognized for his fundamental work in electron optics and for designing the first electron microscope. When awarding the Nobel Prize, the Royal Swedish Academy of Sciences said

that the scanning tunneling microscope was a completely new device that was only at the beginning of its development. While acknowledging that the device had only been successfully tested for the first time in 1981, the Academy added: "It is, however, clear that entirely new fields are opening up for the study of the structure of matter. Binnig's and Rohrer's great achievement is that, starting from earlier work and ideas, they have succeeded in mastering the enormous experimental difficulties involved in building an instrument of the precision and stability required."

As the Swedish Academy expected, the scanning tunneling microscope was soon used in fields as diverse as semiconductor science, metallurgy, electrochemistry, and molecular biology. More recently, it has proved to be an essential tool for the new science of nanotechnology.

Later Career

Besides their Nobel prize, Rohrer and Binnig also received the King Faisal Prize and the Hewlett Packard Europhysics Prize in 1984 for their invention of the scanning tunneling microscope. In 1987, Rohrer received the Cresson Medal of the Franklin Institute in Philadelphia. The invention of the microscope also led to Rohrer's induction into the U.S. National Inventors Hall of Fame in 1994. In addition, Rohrer has also been awarded honorary doctorates by several universities.

Continuing his work following the Nobel award, Rohrer was appointed an IBM fellow in 1986, and he served as manager of the physical sciences department at the Zurich Research Laboratory from 1986 to 1988. He retired from IBM in July of 1997 and accepted research appointments at the Consejo Superior de Investigaciones Científicas in Madrid, Spain, and at Riken and Tohoku University in Japan.

The Small World of Nanoscience

In more recent years, Rohrer's interest has focused on nanoscience and nanotechnology. Nanoscience involves particles that are smaller than atoms. A nanometer is one-billionth of a meter, or 1/1,000,000,000th of a meter. Five hydrogen atoms placed side by side would span about one nanometer. A single human cell encompasses thousands of nanometers.

At this level, scale is so small that generally accepted principles of physics no longer apply. Forces such as inertia, friction, and gravity act differently or are not even meaningful. Nanoscience tries to make sense of how matter behaves at this level, while nanotechnology involves research and technology development at the atomic, molecular or macromolecular levels; creating and using the structures, devices, and systems that have the properties needed to deal with such material; and the ability to control or manipulate on the atomic scale.

Rohrer believes the world should be ready to exploit the new possibilities nanotechnology represents. In addition, he feels that devices like the scanning tunneling microscope would be useful in addressing one of the biggest challenges of nanoscience and nanotechnology: improving the interface between the macroscopic world of traditional

manufacturing and the "nano" world. The scanning tunneling microscope could help create such an interface and thus become one of the major tools of nanotechnology. Along with its imaging capabilities, the microscope could be reconfigured to manipulate molecules and atoms, and it would enable researchers and product developers to observe what happens at the molecular level, so that they could modify and manufacture items at the nano level.

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J. K. Rowling

Something of a publishing phenomenon, J. K. Rowling (born 1966) has sold more than a quarter-billion books from her series of novels about a British boy wizard named Harry Potter. With the wildly popular series, Rowling single-handedly revived the market for children's literature. The books, translated into over 600 languages, spawned a sequence of worldwide box-office movie hits, and were credited with getting an entire generation of children raised on video games, television, and the Internet interested in reading again.

Born in 1966, in Chipping Sodbury, a small town in Bristol, England located a few miles south of Dursley, hometown to her fictional protagonist Harry Potter, Joanne Rowling was the daughter of a French-Scottish mother named Anne, and a Rolls Royce engineer father named Peter Rowling, who met on a train leaving King's Cross Station in London. She also has one older sister, Diana. In 1971, the Rowlings moved to nearby Winterbourne, in Bristol, and among the children's friends were Ian and Vikki Potter. Three years later, the family moved again, to Tutshill, near the border of Wales.

Rowling says she started writing stories at age six. Her first story, *Rabbit*, was about a rabbit with measles. Rowling later described herself as a child to a *January Online* interviewer as much like Harry Potter: "short, squat," wearing thick glasses, shy, "very bossy" and "very bookish," though



“terrible at school.” She said she was “never happier than when reading or writing.”

Rowling studied French at Exeter University and earned a bachelor’s degree in 1986. After graduation she worked as a secretary at various firms, including a publisher, where part of her job was writing and sending out rejection letters to prospective authors. Her dream was still to become a writer, and she started several adult novels but never finished them. In 1990, Rowling first imagined Harry Potter while on a train that was delayed for hours between Manchester and London, and has noted that the character emerged to her “fully formed.”

In 1990 Rowling moved to Portugal to teach English, and there she met and married Portuguese television journalist Jorge Arantes, with whom she had a child, Jessica. Unfortunately, the marriage ended in divorce after a stormy two years marked by frequent quarreling. Although Rowling has denied basing her arrogant, lying wizard Gilderoy Lockhart on Arantes, she had noted that the character in the Harry Potter series was modeled on a real person who was “even more objectionable than his fictional counterpart.”

Achieved Breakthrough

Rowling returned to Great Britain in 1993 when Jessica was three months old, and moved to Edinburgh, where her sister Diana lived. While raising her young daughter by herself and battling fits of depression, she wrote the drafts of her book in longhand because she could not afford a used typewriter, much less a computer. With the help of a grant

from the Scottish Arts Council, Rowling finished the book, then found an agent, Christopher Little, by looking through directories at the library. In 1996, while its author was working as a French teacher in Edinburgh, Bloomsbury published *Harry Potter and the Philosopher’s Stone*, having picked up Rowling’s manuscript after several other publishers rejected it.

Rowling decided to use initials rather than her first name to disguise her gender and ward off any possible bias from her target audience of young boys; because she had no middle name of her own, she used K to stand for Kathleen, the name of her favorite grandmother. In 1998 the book was published in the United States as *Harry Potter and the Sorcerer’s Stone*, and Pottermania began. No one in the publishing business had ever seen anything quite like it: hardcover sales were soon in the millions and the book was being read by children and adults alike. *Harry Potter and the Philosopher’s Stone* proved to be the best-selling children’s book in decades. As the author was quoted by *January Online*, “I thought I’d written something that a handful of people might quite like. So this has been something of a shock.”

Fame and Fortune

From an unemployed single mother, Rowling enjoyed a dizzying ride to celebrity status. By the time her third book, *Harry Potter and the Prisoner of Azkaban*, was released, Harry Potter was appearing on the cover of *Time* magazine, and Rowling had to make her peace with being a worldwide celebrity. She changed her bright red hair to a less flamboyant dark blonde. On tours, she could do author’s readings only in venues that normally hosted rock stars and sporting events. When she remarried in December of 2001, she had amassed a fortune estimated at \$150 million. Her new husband was Neil Murray, an anesthesiologist, who quit his job to be with Jessica while her mother worked and traveled. The family moved into an 1865 mansion, Killiechassie House, near the Scottish town of Aberfeldy, which they had bought for a reported \$2.75 million. In March 2003, their son, David, was born, and a second child was expected in 2005.

When the fourth book, *Harry Potter and the Goblet of Fire*, appeared there were major bookstore events at midnight on the day of publication. It sold an unheard-of three million copies in the first 48 hours, the fastest-selling book in publishing history. The novel also became the best-selling book of 2000, selling seven million copies in hardcover.

Inevitably, Potter’s books became the cornerstones of a global franchise of movies, video games, toys, clothing, and collectibles, making Rowling richer than perhaps any author in history. The film versions followed each book by an interval of a couple of years, and virtually every year either a book or a film version of an early book were released, and sometimes one of each, with each release timed to maximize sales. The movie version of *Harry Potter and the Sorcerer’s Stone*, released in 2001, had a lukewarm critical reception but a huge audience. *Harry Potter and the Chamber of Secrets* followed in 2002, and *Harry Potter and the*

Prisoner of Azkaban, the most critically acclaimed film of the series, was one of the top hits of 2004. The movie adaptation of *Harry Potter and the Goblet of Fire* was due out in 2004, and *Harry Potter and the Order of the Phoenix* was slated for 2007. A film version of *Harry Potter and the Half-Blood Prince* was projected for a 2008 release in early 2005, months before the novel it would be based on was even published.

Rowling's books and movies did not appeal just to children; many adults were big fans of them too. As Rowling explained to a *January Online* contributor, "When I write the books, I really do write them for me. . . . So the humor in the books is really what I find funny." She said the character of Hermione was based on herself, but that she never considered abandoning the idea of the boy, Harry, being the hero and protagonist. Each book takes Potter and Hermione and their schoolmates through another academic year at Hogwarts School of Witchcraft and Wizardry, an institution that is clearly a thinly disguised parody of aristocratic British boarding schools. In each book they faced incarnations of enemies and have to use magic to defeat them, while pausing for games of "quidditch," a fanciful version of soccer played on broomsticks.

A Magical Franchise

As the series progressed, Rowling's books got longer and longer. Publishers and book critics, already flabbergasted by the success of the series worldwide, shook their heads at a first U.S. printing of 8.5 million copies for the 896-page *Harry Potter and the Order of the Phoenix* in June of 2003. Despite the books' increasing length, sales grew with each publication. Every one of the "Harry Potter" books made the best-seller lists, and some stayed on the charts for a year or more. Prince Charles, who professed to being a fan of the "Harry Potter" series, named Rowling as officer in the Order of the British Empire, and in 2004 she received an honorary degree from Edinburgh University.

Critics searched for reasons why ten year olds were willing to wade through such tomes, and the key was the readily understood adventures. "In contrast to the lack of power most children have in their own lives, Harry and his friends master the natural world and make it behave in ways that are most unnatural," wrote Sara Ann Beach and Elizabeth Harden Willner in *World Literature Today*. "In addition, they are able to use their power to frustrate those adults who do not have children's best interests at heart. Rowling opens the door for adolescent readers to share the characters' power while experiencing a connection to literature that has the potential to enrich their lives."

With adulation came the travails of celebrity. In 2002 Nancy Stouffer of Pennsylvania sued Rowling in New York for plagiarism, claiming she had stolen ideas from Stouffer's 1984 book *The Legend of Rah and Muggles*, whose characters include a Larry Potter. The case was dismissed when the judge ruled Stouffer had doctored evidence and lied to the court. In 2003, Rowling and publisher Time Warner successfully sued a Dutch publishing company and prevented release of a book that featured a girl wizard named Tanya Grotter that Rowling argued infringed her copyright.

Despite the popularity of the series, Rowling maintained in her *January Online* interview that she was still "writing from the plan I had in 1995." According to the novelist, she began the "Harry Potter" series planning for seven books and intended to be able to say "I stayed true to what I wanted to write. . . . That won't be deflected, either by adoration or by criticism."

The "Meaning" of Potter

The "Harry Potter" phenomenon understandably sparked interest far beyond the literary community. Some conservative Christian groups in the United States attacked the Potter books as bordering on sacrilegious or devil worship. However, as religion expert Michael Ostling commented before a 2001 meeting of the American Academy of Religion, "the stories are spiritually benign and indicate how thoroughly magic and witchcraft have lost their meaning in today's world," as quoted in the *Christian Century*. Ostling quoted Charles Colson as characterizing the magic in Rowling's books as "purely mechanical, as opposed to occultic."

In *Queen's Quarterly* psychologist Benoit Virole wrote: "Rowling has fashioned an ongoing narrative quest in the classical tradition, but one that is particularly suited to the way today's children mentally conjure a literary adventure." Virole noted that "all the structures of a video game are integrated into Rowling's . . . writing," including a "ready-made closed world, well-defined units of time, well-defined places with their trappings differentiated like stage settings, gains and losses of power, the construction and collapse of alliances, projective identification with the principal characters, [and] cliff-hangers pointing to the next product."

Virole's attempt to explain Harry Potter's appeal started with the premise that "To live an exceptional life and to be the child of an extraordinary, but vanished, couple is a universal fantasy linked to the Oedipus complex." He also explained that Rowling's construction of a virtual universe, "a society with its own rules and structures," appeals to children, and that her writing style, "stringing together short narrative sequences laid out in a determinate and clearly defined spatiotemporal sequence" is perfect for a generation "raised on a constant flux of images and for whom quickness of mental picture-painting and focus on action" are key. Like other myths, he noted, Potter's tale is that of "an existential journey through a symbolic world."

While critics continued to debate the books' merits and decipher their appeal, Rowling's series continued, becoming a global obsession. In Edinburgh, Scotland, city officials even debated whether to erect a statue in Rowling's honor. As far as Potter's future, according to *January Online*, Rowling told an audience composed mainly of young fans at the Edinburgh International Book Festival in August 2004: "He will survive to book seven, mainly because I don't want to be strangled by you lot, but I don't want to say whether he grows any older than that." After Rowling admitted in October 2004 that another character in the series would die in the sixth book, *Harry Potter and the Half-Blood Prince*, London bookies placed odds on fatality that ranged from

scary for Hogwarts' headmaster Dumbledore (4 to 1) to unlikely for Potter himself (33 to 1).

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Johan Ludvig Runeberg

Hailed as Finland's national poet although writing in Swedish, Johan Ludvig Runeberg (1804–1877) significantly contributed to the Finnish people's sense of national identity and patriotism. One of Runeberg's most famous works was *Fänrik Stål Sägner*, an epic saga based on the Swedish-Finnish war against Russia waged from 1808–1809. The first ballad in that lengthy epic was set to music following World War II and became the national anthem of Finland.

The eldest of six children, Runeberg was born on February 5, 1804, to Lorenz Ulrik Runeberg and Anna Maria (Malm) Runeberg in Jakobstad, Finland. His grandparents had emigrated from Sweden to Finland, and his father was a ship captain who had once studied theology. Just four years after Runeberg's birth, war broke out with Russia. The resulting 1809 Treaty of Hamina broke the almost 700-year-old political ties between Sweden and Finland, attaching the latter to the Russian empire as a relatively autonomous grand duchy. The long-assimilated Finns, which had shared a written language and literature with Sweden, were thrown into a state of flux as they struggled to build a new identity and culture.

After some early schooling in Jacobstad, Runeberg was sent at the age of eight to live with an uncle and obtain further education in Oulu. He spent three years on more primary studies before attending the Vasa Gymnasium to prepare for higher education. Seven years later, in the autumn of 1822, Runeberg entered the University of Turku. Coincidentally, his class also included such future luminaries as Johan Vilhelm Snellman, who was to have a great impact as a philosophical activist and writer, and Elias Lönnrot, who was destined to create Finland's national epic, the *Kalevala*. Indeed, the three, along with fellow student and future author Zachris Topelius, had integral roles in establishing both a Finnish literature and a national identity.

While in college, Runeberg subsidized himself by working as a tutor for the children of wealthy families during the summers. His time spent in central Finland in that pursuit acquainted him with the peasantry, who spoke Finnish; the educated, such as Runeberg, spoke Swedish at the time. He also learned to appreciate the spectacular local scenery, and returned to Turku with stories about the war of 1808. All these influences affected him deeply and eventually surfaced in his poetry.

By the time Runeberg received his Ph.D. from the University of Turku in 1827, he had already begun to contribute poetry to local newspapers. Shortly after graduation, he moved to Helsinki, where his alma mater had relocated after a great fire in Turku. There, he began to make his mark on his future and the future of Finland as well.

Early Career and Marriage

In 1830, Runeberg took a job as secretary to the council of the University of Turku, then located in Helsinki. That same year, he also published his first collection of poems, simply titled *Dikter*. The work drew on his experiences in central Finland, reflecting his admiration of the landscape and its simple denizens. One of those rural characters, Farmer Paavo, was depicted as the epitome of working-class fortitude as he uncomplainingly suffered setback after setback and was reduced to eating bread made from pine bark. While some came to criticize Runeberg's sympathetic ideal of the peasantry as paternalistic, Paavo nonetheless was seen as the very personification of the Finnish concept of *sisu*, or endurance, a perception that lingered until the outbreak of the country's civil war in 1917.

In 1831 Runeberg married Fredrika Charlotta Tengström, daughter of the archbishop of Finland and a writer who would later become a pioneer in Finnish historical novels. The couple had eight children, one of whom, Anna, died in 1833, and another, Walter Runeberg, who went on to become a sculptor of note and in 1885 installed a statue commemorating his father in Helsinki. To support his growing family, Runeberg took a job teaching at a local secondary school, and the newlyweds also began to take in lodgers, including Topelius, to make ends meet. In 1832, he published the very well received *Elgskytterne* (The Elk Hunters) and founded a literary newspaper, the *Helsingfors Morgonblad*. The paper went on to become quite influential in Finland and Sweden, and counted among its prolific contributors none other than Runeberg's old classmate, Lönnrot.

Runeberg continued to publish and gain prominence as a poet. Additionally, he accepted a position as a professor of Latin and Greek literature at Borgå College in 1837, and moved to its small town, where he would make his home for the rest of his days. In 1839 he received a gold medal from the Swedish Academy for his poem "The Grave in Perrho."

Gossip and Flattery

Runeberg stirred up his sleepy new hometown of Borgå in a number of ways. First, he was founding editor of the *Borgå Tidning*, which published his liberal views and instigated one of the largest religious debates of the time after

Runeberg criticized the conservatism of the church. Second, tongues wagged over a suspected illicit relationship between the poet and the much-younger daughter of the head pastor of Porvoo. Thirdly, Runeberg's disciplinary style as a teacher was judged harsh and rigid by some parents, straining relationship in a few more quarters. Despite all the small-town mutterings, however, Runeberg found his popularity and celebrity continue to blossom.

1841 saw the release of Runeberg's poem on Russian life, *Nadeschda*, as well as another idyll of Finnish life titled *Christmas Eve*. In 1843 a third volume of his poems appeared, and in 1844 a cycle of unrhymed verse called *Kung Fjalar* was published. Runeberg had become one of the most esteemed poets in Finland and his most popular effort had not yet been written.

Wrote *Fänrik Stål Sägner*

Runeberg was named rector of Borgå College in 1947. The following year, he published what was to become his best known work, *Fänrik Stål Sägner* (Tales of Ensign Stål). The classical epic poem was composed of 35 heroic ballads, and set during the 1808-1809 war with Russia, an era that had first captured Runeberg's imagination during his tutoring days. The poem's themes of humanity and patriotism even passed muster with the Russian censor before its release, and its mission to stir feelings of Finnish pride and nationalism was overwhelmingly successful. The book was hugely popular, and Runeberg was promptly dubbed the national poet of Finland. Finns were so smitten with the saga that many were moved to send the poet more tales of the war, which led to an expanded version of the work in 1860. Its more immediate impact, of instilling a sense of a Finnish national identity, was illustrated most aptly on May 13, 1948. On that day, a musical version of the first ballad by composer Fredrik Pacius of the University of Helsinki, titled *Our Land*, was debuted by a university choir in Helsinki. Pacius himself conducted, and the crowd was moved to tears as Finland's national anthem was born.

The first two stanzas of *Fänrik Stål Sägner*, published on *The Swedish Finn Historical Society Website*, give an indication as to why its effect was so great: "Our land, our land, our fatherland, Let the dear words ring forth! No hills to heaven their heights expand, No valley dips, seas wash no strand, More cherished than our home far north, Than this our native land. Our land is poor, it has no hold On those who lust for gain, And strangers pass it proud and cold, But we, we treasure every grain, For us, with moor and fell and main, It is a land of gold."

Fänrik Stål Sägner continued to be plumbed for cultural and political inspiration well into the twentieth century. Its verses were cited by restless proponents of Finnish independence from Russia and used in political debate. Such lines as "Let not one devil cross the bridge," were extracted and used as rallying slogans in both Finland's civil war and World War II. In sum, Runeberg's epic was a tremendous contribution to his country.

Later Years

In the wake of his artistic and historic triumph, Runeberg continued his duties at the college, taking time out in 1851 to make his only journey out of Finland, a trip to Sweden. In 1852 he moved his family into a new home, the house eventually becoming the first Finnish museum dedicated to an individual when it was opened to the public in 1882. He also kept busy throughout the 1850s with such projects as the writing of psalms and hymns, and an 1854 compilation of his prose titled *Smärre Berättelser*. Neither did Finland's national poet forget his literary roots, publishing such pieces as the comedic *Kan ej* in 1862 and the more successful *Kungarna på Salamis* in 1863. Always an avid fisherman and hunter, Runeberg maintained those pursuits as well. Then fate dealt the inspiring bard a blow even his enviable vigor could not withstand.

In 1865 the 61-year-old Runeberg suffered a debilitating stroke that left him severely incapacitated for the remainder of his life. His devastated wife tended to him 12 hours a day, reading aloud and easing his suffering in any way she could. He died on May 6, 1877, 40 years to the day after his taking the position at Borgå College. Runeberg was buried on May 17, and the day was declared a national day of mourning. Indeed, so numerous were the floral tributes alone that Finnish flower shops ran out and more flowers had to be ordered from Russia. The grateful Finns did not let the passing of their national poet go unnoticed.

Time has not diminished Runeberg's influence. His birth date of February 5 became celebrated as "Runeberg Day" and was marked by feasting on little cakes named in his honor. Myriad musical compositions, including many by distinguished Finnish composer Jean Sibelius, were based on his poems. Writings were collected and published posthumously. The resonance and influence of *Fänrik Stål Sägner* continued to echo long after Runeberg's passing, and as late as the twenty-first century, his work remained still widely read in Finland.

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Martin Ryle

British radio astronomer Sir Martin Ryle (1918–1984) developed revolutionary radio telescope systems and used them to locate weak radio sources. With his equipment, he revealed the most distant known galaxies of the universe. In 1974, he shared the Nobel Prize for physics with Antony Hewish, the first time astronomers received the award. Specifically, Ryle was recognized for developing “aperture synthesis,” a technique that employs computer technology as a solution to some of the fundamental problems involved in the construction of radio telescopes. Ryle was able to make several important discoveries, including the nature of radio stars and the origins of radio scintillation.

Ryle was born September 27, 1918, in Brighton, Sussex in England to John A. and Miriam (Scully) Ryle. Martin Ryle was the second of five children. His family name was respected throughout England, as his father was a physician. After World War I, John Ryle was appointed to the first chair of social medicine at Oxford University in England. He also was the director of Oxford's Institute of Social Medicine.

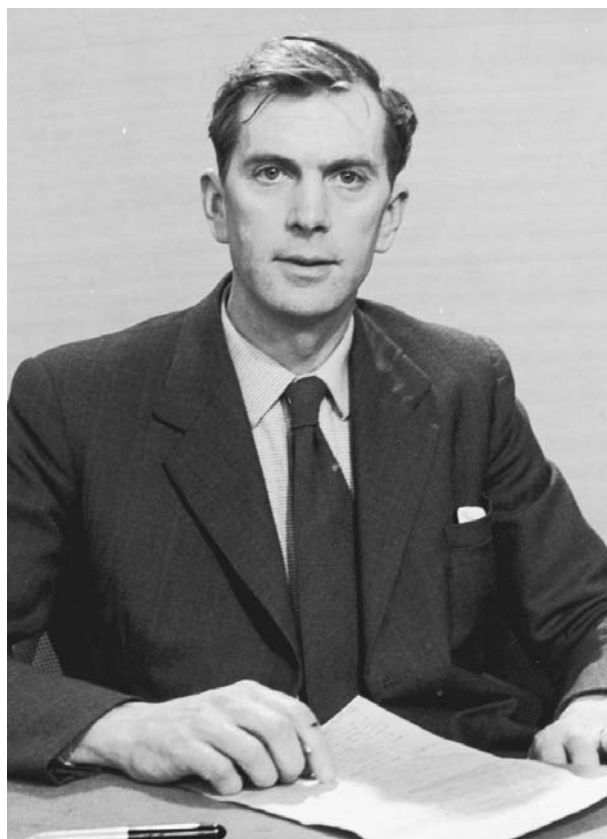
Ryle's uncle, Gilbert Ryle (1900–1976), was an influential philosopher. As a professor of metaphysical philosophy at Oxford, he had an enormous influence on the development of twentieth century analytic philosophy. He authored *The Concept of the Mind* (1949) and *Ryle's Dilemmas* (1954).

Keeping with family tradition, Martin Ryle was educated at Bradfield College and Oxford University, where he graduated in 1939 with a degree in physics. He earned first-class honors in Oxford's school of natural sciences.

Radar Research During World War II

World War II had just started when Ryle graduated from Oxford. So, instead of going on to graduate studies, he was assigned to work in the British government's Telecommunications Research Establishment (later renamed the Royal Radar Establishment), where he became involved in research into the new science of radar. He worked briefly at the Cavendish Laboratory at the University of Cambridge before taking on the wartime assignment. He worked on the design of radar equipment and radio systems that Great Britain's Royal Air Force used. His primary assignment was developing counter measures for enemy radar.

There, Ryle first worked with Hewish. Ryle worked with the Telecommunications Research Establishment until 1945. He later admitted that during this period, he gained significant engineering experience but soon forgot most of what he had learned about physics.



Returned to Cambridge After War

After his wartime research, Ryle, like many of his colleagues, was convinced that radar was applicable to observational astronomy. He would become one of the important early investigators of extraterrestrial radio sources, and would develop advanced radio telescopes using radar principles.

After the war, in 1945, Ryle returned to Cavendish Laboratory at Cambridge. J. A. Ratcliffe, a scientist who had led the ionospheric work at Cavendish before the war, encouraged him to apply for a fellowship. Ratcliffe wanted Ryle to join his group and investigate radio emissions from the sun, which had recently been discovered by accident through radar equipment.

Later, Ryle recalled, in the autobiography he wrote when he received his Nobel Prize: “During these early months, and for many years afterwards both Ratcliffe and Sir Lawrence Bragg, then a Cavendish professor, gave enormous support and encouragement to me. Bragg's own work on X-ray crystallography involved techniques very similar to those we were developing for ‘aperture synthesis,’ and he always showed a delighted interest in the way our work progressed.”

Ryle received the fellowship and studied radio astronomy at Cavendish. His fellowship would run through 1948.

Radio Astronomy Emerged

Radio astronomy, or the study of objects in space by observing the radio waves they emit, was a new field at the time. But it would soon open up many parts of the universe that had been invisible to scientists and researchers. For centuries, astronomers knew only about objects in space that shone with visible light.

Matter in space emits radiation from across the electromagnetic spectrum, or the range of wavelengths produced by the interaction of electricity and magnetism. Along with light waves, the electromagnetic spectrum includes radio waves, infrared radiation, ultraviolet radiation, X-rays, and gamma rays.

The development of radio astronomy was due largely to American radio engineer Karl Guthe Jansky. In 1932, Jansky developed the first, simple radio antenna that picked up short radio waves that came from distant parts of the universe. Jansky knew such waves could provide information about astronomical bodies in much the same way as light waves. His discoveries gained credibility among many astronomers as research continued.

The next advancement came in 1937, when amateur astronomer Grote Reber built a 31-foot-diameter radio dish in his backyard. The field advanced even more with the wartime research at the Telecommunications Research Establishment. Later, Ryle would greatly improve the power of radio telescopes.

Catalogued the Heavens

Ryle's early work centered on studies of radio waves from the sun, sunspots, and nearby stars. Starting in the late 1940s, Ryle led his colleagues on the Cambridge radio astronomy research team in the production of surveys of radio-emitting sources in the heavens. These surveys were essentially maps of the sources. He completed the first cosmological survey in 1950, identifying 50 sources. In his second survey, in 1955, Ryle found almost 2,000. The third survey led to the discovery of the first quasi-stellar object, or quasar. Specifically, Ryle and his colleagues had located a radio source in the constellation Cygnus, which was 500 million light years away from the earth. The ability to detect an object at such a distance had significant implications. It meant radio telescopes could see very far back into the history of the universe. Therefore, radio telescopes could help reveal information about the creation of the universe (the science of cosmology).

To map such distant radio sources as quasars, Ryle developed a technique called aperture synthesis, or interferometry. Basically, aperture synthesis involves two radio telescopes. By changing the distance between them, Ryle obtained information that, when analyzed by a computer, provided tremendously increased resolving power.

The resolving power of any telescope, or its ability to separate two nearby objects in the sky, depends on the wavelength of the radiation detected. As the wavelength of radio waves is much longer than that of light waves, a radio telescope must be considerably larger than a light telescope with similar levels of resolving power. Ryle realized the size

of the telescope he would need to do his work must be hundreds or thousands of meters in diameter. In other words, the telescope would have to be enormous.

Ryle developed a solution that on the surface seemed simple yet effective. He designed several moveable telescope parts. The technique was called aperture synthesis. Basically, the technique involves a number of small telescopes with positions that are mutually adjustable within nearly five kilometers, or about three miles. This enabled Ryle to achieve a precision similar to what an enormous telescope would have produced. For his research in developing the technique, Ryle received the Nobel Prize in 1974.

"The wealth of detail in the charting of the universe carried out in recent years with this apparatus is absolutely unique," the Nobel committee wrote in 1974. "For a number of years, Ryle has been making observations with his various instruments that have been of crucial significance in the study of the physical characteristics of stars and stellar systems and for cosmology, the study of the development of the universe as a whole."

When Ryle developed the first radio interferometer, which involves multiple radio telescopes linked electronically, he used twelve telescopes. The radio waves each telescope detected were sent to a single receiver and a computer processed the information. The result was the creation of picture much more detailed than anything a single radio telescope could have produced. During the next ten years, astronomers from around the world would copy the technique.

That Ryle had to work on the rather primitive computers available at the time made his accomplishment even more extraordinary. To compensate, he developed a "phase-switching" receiver that cleaned up the radio signal, eliminating unwanted noise and interference. Using this device, Ryle was able to discover 50 new astronomical sources of radio waves.

In 1967, Ryle worked with Hewish and graduate student Jocelyn Susan Bell Burnell. Using a form of the radio interferometer, they discovered pulsars, which are rapidly spinning neutron stars that produce a blinking on-and-off signal.

Distinguished Career

Ryle received prestigious appointments and distinctions. He was knighted in Great Britain in 1966 for his achievements in radio astronomy. While serving as university lecturer in physics at Cambridge from 1948 to 1959, he was elected to a fellowship at Trinity College. Also, he became director of the Mullard Radio Astronomy Observatory in 1957. In addition, in 1959, he became the first Cambridge professor of radio astronomy.

He retired from Cambridge in 1982. During his tenure, he received a number of honors and awards, including the Hughes Medal of the Royal Society in 1954, the Gold Medal of the Royal Astronomical Society in 1964, the Henry Draper Medal of the United States National Academy of Sciences in 1965, and the Royal Medal of the Royal Society in 1973.

Ryle was married in 1947 to Ella Rowena Palmer, a nurse and physiotherapist. They had two daughters, Alison and Claire, and one son, John.

After a long battle with lung cancer, Ryle died on October 14, 1984, in Cambridge, England.

During his last decade, he was greatly interested in renewable energy and nuclear disarmament. He took special interest in the possible role of renewable energy in the world's future, and was a strong advocate for wind power development in Great Britain. In 1981, he published *Towards the Nuclear Holocaust*, which expressed his concerns about the nuclear arms race and the misuse of science.

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Aulis Sallinen

Prolific and versatile Finnish composer Aulis Sallinen (born 1935) composed successful works in numerous musical forms, but he achieved his greatest renown through his operas. Regarded by many as Finland's finest opera composer, Sallinen helped establish a Finnish operatic repertory with works such as *The Horseman* and *The Red Line*. He studied with composers Aarre Merikanto and Joonas Kokkonen at the Sibelius Academy before moving on to develop his own tonal style.

Sallinen was born on April 9, 1935, in Salmi, Finland, on the northern shore of Lake Laatokka, an area that the United Soviet Socialist Republic (USSR) would claim from Germany in the later years of World War II and which now is part of Russia. His early musical experience included playing the violin, but influenced by jazz and other musical forms, Sallinen turned to the piano as a teen and began writing original musical compositions for that instrument.

Pursuing advanced studies in music, Sallinen enrolled at the Sibelius Academy, studying composition under Aarre Merikanto. In 1958 he earned a teacher's certificate, then decided to continue his training under Joonas Kokkonen. Graduating from the Academy in 1960, he accepted a position as orchestral manager with the Finnish Radio Symphony Orchestra, and remained there for nine years. In addition to his management position, Sallinen returned to the Sibelius Academy as a teacher from 1963 to 1976.

Over the course of his career, Sallinen has proven himself a prolific composer, producing an extensive catalogue of compositions most often developed in a variety of conventional forms. He is best known for his symphonies and his operas—but most especially his operas, which have been staged all across the world. His music is characterized by its tonality and melody; indeed, Sallinen has sometimes been criticized as being too “audience friendly,” due to his traditionalist approach. Rather than exploring the avant-garde, he has consciously focused on creating a solid structure. At the same time, his compositions reflect the development of a unique style that includes a strong tonal imprint, simple—but not simplistic—thematic formulas, clarity of formal construction, and a use of repetition. In fact, repetition is one of Sallinen's trademarks.

Early Works, Early Directions

When Sallinen was constructing his earliest compositions in the late 1950s and early 1960s, modernism and serialism dominated Finnish music. While Sallinen was influenced by both, he nonetheless developed his own style in the mid-1960s, and at various times focused on tonality or atonality. His String Quartet No. 1, from 1958, uses a strict twelve-note technique or tonality, while his Concerto for Chamber Orchestra from 1959 and 1960's Second String Quartet, *Canzona*, saw the composer moving toward a more atonal composition. *Canzona* features many repeating chords and shows the direction Sallinen's more mature work would likely take, particularly through its use of repetition. The use of repetition was likely inspired by the influence of his teacher, Merikanto.

Other works from this period included *Mauermusik*, a 1962 composition for orchestra and the work that marked the end of Sallinen's modernistic period; a Variations for

Orchestra, completed in 1963; 1964's *Elegy for Sebastian Knight*, for solo cello; *Quattro per Quattro*, a 1965 composition that highlights the transition from his early period to the more free-tonal style that can be heard in his 1968 Violin Concerto; and the 1969 work *Aspects of Peltoniemi Hintrik's Funeral March*, Sallinen's third string quartet. He also wrote a ballet, *Variations sur Mallarmé*, completed in 1967.

Sallinen's most important period of creativity began in the early 1970s and was initiated by a life-long government stipend that allowed him to quit his orchestra job and give up teaching at the Sibelius Academy. Thus, Sallinen was able to devote full time attention to his composing, which would demonstrate an increased emphasis on orchestral and chamber music and opera. During this period his major efforts focused on orchestral music. Major works from the early part of the 1970s included 1970's *Chorali*. 1971's First Symphony, a concentrated, single-movement piece; the moody and meditative string quartet *Quiet Songs*, also from 1971; a second, concerto-like, single-movement symphony titled *Symphonic Dialogue*, written for percussion and orchestra in 1972; and 1976's Cello Concerto. Other string orchestra pieces, such as *Chamber Music I* and *II* from 1975-76, contained folk-music influences, while two other compositions, *Suita grammaticale*, from 1971, and 1974's *Songs from the Sea*, were written for children's choir.

The Operas

It was through the composition of his operas that Sallinen gained international renown. In the middle of the 1970s, Finland experienced an opera boom that was fueled by the new works of Sallinen and his former teacher, Kokkonen. The public embraced these operas because of the composers' choice of nationalistic subject matter and the traditional compositional language, which made the works easily accessible to the listening audiences. Also driving the popularity was the importance placed on the quality of stage direction. The best stage directors were recruited from the dramatic theater to design and produce each opera. In particular, Sallinen chose Kalle Holmberg to direct all of his operas. The theatrical element made it possible to avoid the pretentiousness or quaintness that had frustrated Sallinen about traditional opera productions, and it helped him achieve the "dramatic truth" he sought. At least in the realm of Finnish opera, Sallinen put theater back into music theater.

Starting in the mid-1970s, Sallinen focused most of his energy onto opera, and he produced a new operatic work every five years. Thematically, his operas involve the relationship between man and woman, and he explored the differences in their diverse natures and destinies. Musically, his operas are characterized by string clusters, strident woodwinds, staccato figures, and Sibelian crescendi from the brass section.

While in each of his operatic compositions Sallinen reached for a unity of conception, each focused on a unique subject. In his first opera, *The Horseman*, written in 1974 and with a libretto by poet and playwright Paavo Haavikko, Sallinen explores Finland's history, both real and myth-

ological. This first venture into opera was the result of a competition of operatic works to honor the quincentenary of the castle of Olavinlinna, where the Savonlinna Opera Festival is held each year. Specifically, two composers were invited to participate in the competition. With *The Horseman* the winning work, Sallinen's career turned a major corner. At the opera's premiere at the 1975 festival, the production was a tremendous success with both the critics and the public. *The Horseman* went on to win the Nordic Music Prize in 1978 and was staged in a local production at the Kiel Opera in Germany two years later.

The Horseman is dynamic and rhapsodic, and, at times, it exerts the effect of an extended nationalistic ballad. It is set in some three or four centuries in the past, when the Finnish people were being squeezed on two sides by Sweden and Russia. The language is both modern and archaic, enhancing the poeticism of Haavikko's libretto. What makes *The Horseman* stand out is its musical and thematic unity. Sallinen achieved this through concise melodic subjects, the repetition and variation of easily identifiable rhythmic motifs, its tonality, and strategic combinations of sequential or superimposed triads.

Sallinen's second opera, 1978's *The Red Line*, became the Finnish National Opera's most popular international touring production. It was staged in London, England, in 1979, in Stockholm, Sweden, in 1980, and in both Wiesbaden, Germany, and Zürich, Switzerland, in 1981. In addition, it was presented in Moscow (USSR), in Leningrad, Russia, and in Tallinn, Estonia, in 1982. It also showed in New York City, New York, in 1983. *The Red Line* is a realistic account of Finland's first parliamentary elections in 1907. It reflected social conditions in Finland at the time of those elections.

The libretto, fixed more in reality than *The Horseman*, is based on a novel by Ilmari Kianto that describes how a starving people, dealing with poverty and the danger from wild animals roaming the countryside, struggle with opposing choices: acceptance and humility as encouraged by religious leaders, versus the sometimes violent activism advocated by social reformers. The tone of the libretto is more fatalistic, and the roles of the individual characters are more clearly delineated than in Sallinen's previous work.

In this second opera, *The Red Line*, Sallinen's musical language is more tonal and melodic, its orchestration is more balanced, and its style more coherent. Sallinen also employed an imaginative use of musical quotations and stylistic pastiche, including traditional Finnish folk songs, workers' marching songs, and nationalistic choruses and chorales.

Sallinen's third opera, *The King Goes Forth to France*, was commissioned by the Savonlinna Opera Festival, the Royal Opera House in Covent Garden, and the British Broadcasting Company. The work, completed in 1983, is a three-act allegorical drama, and it is subtitled *A Music-Theatrical Chronicle from the Time of Some Future Ice-Age*. As such it has a large number of characters. At the forefront is a narrator who moves in and out of the work. The opera starts in the future then moves backwards in time over 600 years to the Middle Ages and the Battle of Crécy and the

Siege of Calais, France. Befitting the scope of the work, Sallinen's orchestration, harmony, and tonality are much more multi-dimensional, more highly developed, and more colorful. *The King Goes Forth to France* had its premiere in 1984.

Kullervo, Sallinen's fourth two-act opera, was started in 1986 took only two years to complete; it was written on commission for the opening of the new opera house in Helsinki, Finland. An adaptation of an Aleksis Kivi play, the work retells a solemn story involving a tragic anti-hero. This lead role dominates the work, and the somber protagonist's fate shadows the opera like a heavy, dark cloud. *Kullervo* presented a primitive, violent world wherein the darkness is only occasionally brightened by glimpses of friendship and romantic and maternal love.

Sallinen's fifth opera, 1983's *The Palace*, was commissioned for the Savonlinna Opera Festival, and features a libretto by Hans Magnus Enzensberger and Irene Dische. It made its premiere at the Festival in 1995, and is a satire on the corrupt regimes of dictators such as Haile Selassie of Ethiopia. Four years later, in 1999, Sallinen composed his sixth opera, an adaptation of William Shakespeare's *King Lear*. Its September, 2000 premiere at the Finnish National Opera was a triumph for the composer.

Sallinen employed different approaches in each of his operas. *The Horseman* contained allegorical elements, while *The Red Line* demonstrated strong characterization, despite the work's political context. Both *The King Goes Forth to France* and *The Palace* were richly symbolic and highly stylized works that represented the universal rather than the individual, while *Kullervo* and *King Lear* focused on individual dramas. The literary approach adopted by each opera is reflected in Sallinen's musical composition. For instance, the music of *The King Goes Forth to France* and *The Palace* tended to be lighter and more ironic, while operas that involved nationalistic subjects, such as *The Red Line*, featured music that was more somber and tragic.

The Symphonies

While operas were the most significant works of Sallinen's vocal compositions, his eight symphonies comprise the major works of his instrumental output through the early 2000s. While his first two symphonies, composed in 1971 and 1972, were single-movement works, his third Symphony utilizes a multi-movement form. In his fourth Symphony, completed in 1979, Sallinen explores the musical "mosaic" technique that would serve as a central component of his fifth symphony, titled *Washington Mosaics* and first performed in 1985. In these mosaic symphonies, certain musical motifs are repeated identically, just like identical pieces in a tile mosaic, in the various movements of the overall work.

Sallinen's next two symphonies were more programmatic. His sixth symphony, 1990's *From a New Zealand Diary*, is a sort of musical travelogue, while the composer's seventh symphony, *The Dreams of Gandalf*, was inspired by the fantasy works of J. R. R. Tolkien, author of *The Hobbit* and *The Lord of the Rings* trilogy. In addition to composing this 1996 work, Sallinen returned to Tolkien once again, in

October of 2001, with the ballet, *The Hobbit*. Sallinen's eighth symphony, first performed in 2001, was commissioned by the Concertgebouw Orchestra of Amsterdam, and is subtitled *Autumnal Fragments*.

A Rich, Illustrious Career

In addition to his operas, Sallinen composed some major vocal concert works, including 1978's *Dies Irae*, an apocalyptic vision of the destruction of the Earth, and *Songs of Life and Death*, a 1994 work that expressed Sallinen's humanitarian beliefs. His catalogue also includes chamber and ensemble music, and his works have been commissioned and performed throughout the world.

Throughout his career, Sallinen has had numerous prestigious positions and associations. He was administrator of the Finnish Radio Symphony Orchestra from 1960 to 1969, and from 1958 to 1973 he served as secretary and member of the board of the Finnish Composers' Society, in addition to serving as the society's chairman from 1971 to 1973. He was also a member of the board of TEOSTO, the Finnish copyright society, from 1970 to 1984, and chairman from 1988 to 1990. A member of the Royal Swedish Music Academy and recipient of honorary degrees from the Universities of Helsinki and Turku, he also served for several years on the board of the Finnish National Opera. In 1981 the Finnish government made Sallinen professor of arts for life, the first appointment of its kind. Two years later, in 1983, he shared the Wihuri International Sibelius prize with Krzysztof Penderecki, another widely renowned Finnish composer.

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Sima Samar

Afghan physician Sima Samar (born 1957) was internationally recognized for her human rights activism, especially on behalf of Afghan women, when she was appointed one of five deputy prime ministers in Afghanistan's new government in December of 2001. The appointment as women's affairs minister was the most senior position ever held by a woman in her country, and Samar's outspoken advocacy of women's rights incurred the wrath of many of her conservative male counterparts and countrymen, cutting her political career short. Undaunted, Samar

continued her lifelong crusade by chairing the Independent Afghanistan Human Rights Commission.

Samar was born in February of 1957, in Ghazani, Afghanistan. Her father, Qadam Ali, was a civil servant and her mother, Khurshid, was the first of his two wives. One of eleven children and a member of Afghanistan's Hazara ethnic minority, Samar learned early on the meaning of sexual and racial inequality.

Early Lessons

Ethnic tension first reared its sobering head when Samar was in the second grade and she was mocked by her Pashtun teacher, a member of Afghanistan's ethnic majority, for naming a Muslim holy man in the minority Hazara dialect. Sexual politics were less straightforward. In 1964, Afghan women could vote, receive an education, and often held such prominent positions as judges or governmental ministers. On the other hand, they were still subject to such paternalistic indignities as arranged marriages, encumbering restrictions, and husbands with multiple wives. "My brothers had more freedom than me in every way," Samar recalled to Alex Spillius of the London *Daily Telegraph*. "They could go where they wanted outside the house." Some of her memories were even more poignant, such as her elder sister's resistance to an arranged marriage to a cousin. Aziza "was only 17 years old," Samar told *Chatelaine* contributor Sally Armstrong. "I remember seeing my mother drag her by her hair to the room where our cousin waited and force her to marry him." Aziza died an unhappy woman at age 21, but before she did, she gave her little sister two words of advice. "Study hard," she said.

Samar took her sister's words to heart and threw herself into her studies with an eye toward dodging a similar fate. She became an avid reader, especially devouring Persian books about improving the lot of women and the poor. Samar's efforts paid off upon her graduation from high school in 1975, when she was offered scholarships to attend college in both Australia and Hungary. However, sexism still threatened to bar the way to escape.

Tragedy and Focus

Samar's father forbade her to accept either scholarship to study abroad, as unmarried women were not allowed to leave home. Even her acceptance at Kabul University was in jeopardy until she cut a deal with her father to exchange an arranged marriage for the higher education she sought. The tradeoff proved to be a good one.

At the age of 18, Samar married her father's choice, physics professor Abdul Chafoor Sultani. Luckily, Sultani was sympathetic to his new wife's academic and political goals, and she genuinely admired him. The couple set off for Kabul, where they joined the resistance movement fighting their country's imminent Soviet rule and Samar began to study medicine. The couple's political activism came at a high price, however. Late one night in 1979, ten men came to their home and took Sultani away with them. He, along with dozens of his family members and thousands of other

Afghan citizens, was never seen by his loved ones again. "I still don't know the full who, what and when," Samar told Spillius. "They were taken and never came back. It was a terrible situation. Thousands were taken by the Russian-backed Soviet government."

Her husband's tragic disappearance left Samar alone with a young son and an unfinished education. She was also receiving pressure from her father and brothers to return home and remarry. Nonetheless, Samar persevered and became one of the first Hazara women to obtain a medical degree from Kabul University. She then completed the required residency at Wazir Akbar Khan Hospital in Kabul before defying her family and the odds once again by setting out to practice medicine in a remote area of Afghanistan.

Samar set up shop with only a stethoscope and a blood-pressure cuff. She often traveled to see patients on foot or horseback, and she gained firsthand knowledge of the hardships they faced. "Practicing medicine in a rural district demonstrated brutally that the lives of women were nearly unbearable," Samar told Armstrong, "and that the lack of education was a direct cause of the turmoil the country was in." From then on, she focused her considerable energies on correcting both conditions.

Dedication and Bravery

In 1984, illness and the continuing unrest caused by the Soviet occupation drove Samar to seek refuge in Pakistan in the border town of Quetta. Once there, she began her life's work in earnest, opening a hospital for women in 1987. Two years later, she founded the Shuhada (Afghan for martyr) organization, dedicated to the development of Afghanistan, especially with regard to women and children's needs. Rauf Akbears, who would become Samar's second husband, helped oversee the organization's operations. Under the auspices of Shuhada, Samar started to open clinics and schools on both sides of the border. Always controversial, her pursuits were now beginning to attract unwanted attention.

The Soviets withdrew from Afghanistan in 1992 and the United States that had largely been aimed at backing the resistance subsequently dried up as well. Civil war and chaos ensued, leaving religious fundamentalism in their wake. When the smoke cleared in the mid-1990s, the violent and extremist Taliban was in control. Under the Taliban regime, Afghan women were thrown back into the Dark Ages. Among the new government's many misogynistic edicts were barring girls over the age of eight from attending school, excluding women from public—called *purdah*—and requiring that women cover themselves completely in a cumbersome garment called the burqa. Human rights, long a vague concept for Afghans living under Soviet rule, did not exist and might was the law of the land.

Not surprisingly, Samar's ongoing efforts at educating and uplifting the poor and ignorant, especially females, were not looked upon with favor by the Taliban. Nor were her adamant refusals to don the burqa, observe *purdah*, or silence her calls for equality appreciated. Indeed, Samar was openly threatened with death if she did not close down her hospitals and schools for women and girls. The indefatigable

gable activist was not so easily dissuaded however. According to Armstrong, she simply replied, "You know where I am, I won't stop what I'm doing."

True to her word, Samar ignored myriad death threats and fearlessly continued her work. She sometimes relied on artifice, such as operating schools in private homes or posting lower grade levels than were actually taught at a given school. At other times, she was more brazen. One such instance was when she confronted a Taliban officer who had commandeered a truck loaded with supplies intended for one of her clinics. Coincidentally, the officer's mother had come to Samar for medical treatment around the same time. "It was construction materials . . . and about 6 metric tons of high-protein biscuits from Norway," Samar explained to Steve Lipsher in the *Denver Post*. "They took the whole thing. I told [the officer], 'If you don't release my supplies, I'm going to take your mother hostage here in the clinic.'" The construction materials were returned the next day. Perhaps the most succinct characterization of Samar's persistence in the face of daily danger and challenge came from Nasrine Gross of Support of Women of Afghanistan in *Newsday*, who said, as quoted by Lipsher, "Samar is a woman who decides what she wants to do and gets it done."

Beyond the Taliban

The September 11, 2001 terrorist attacks on the United States led to that government's prompt ousting of the Taliban in Afghanistan, and an interim government was put into place in December of that same year. Much to her surprise, Samar was appointed as one of five deputy prime ministers in the new government, becoming the first Afghan woman ever to hold such a high position. But this unprecedented role as women's affairs minister soon presented its own set of challenges.

Only a month into her new job, Samar was already frustrated by a lack of funds and the attitudes of her mostly male peers. "I knew that it would be difficult," she told Lipsher. "I didn't know that it would be this much difficult." A month later, she still had no staff or budget, and the male ministers appeared to ignore her in cabinet meetings. But, as always, Samar refused to conform. "After the meetings," she told Spillius, "people say I make too much noise, so I say: why did they appoint me? I am not confrontational . . . that doesn't work . . . but I have to say what I want for women." She continued her calls for equality and justice, including demands for more female ministers in the government, schools for married women, and an end to arranged marriages.

In response to these demands, Samar was subjected to a campaign of veiled threats and open menace. Matters came to a head in June of 2002 when she was accused of questioning Islam in a Canadian magazine interview. Although she vehemently denied the allegation—which the Afghan Supreme Court later validated by dismissing the blasphemy charge against her—the newspaper *Mujahed's Message* ran a front-page headline calling Samar "Afghanistan's Salman Rushdie," in reference to the Muslim author branded as a heretic by Iran's Ayatollah Ruhollah

Khomeini in the 1980s. The damage was done. When Afghan President Hamad Karzai moved to make his interim government permanent in late June, Samar was no longer in the cabinet and her post was left unfilled. Certainly disappointed, but remaining unbowed, she told Kathy Gannon of the *Scotsman*, "I really don't know what my mistake was. I am a woman, I am outspoken, I am a Hazara. That is enough, I guess."

Although Samar's political career was brief, she was hardly the kind of woman to halt her lifelong crusade because of a setback. She became chair of the Independent Afghanistan Human Rights Commission shortly after she left the government, and despite ongoing death threats, she continued to speak out on behalf of women's and human rights. By 2004, the Shuhada Organization, which Samar still led, operated four hospitals and 12 clinics in Afghanistan and Pakistan, along with 60 Afghan schools. Internationally recognized for her diligent efforts, she also received many accolades, including the 2003 inaugural Perdita Huston Human Rights Award and the 2004 John F. Kennedy Profile in Courage Award. It may be that Samar herself described best why her talents and determination were best suited to a non-political arena when she told Gannon, "I believe we cannot change the country with only words. We have to change it with our minds, our hearts and our attitude."

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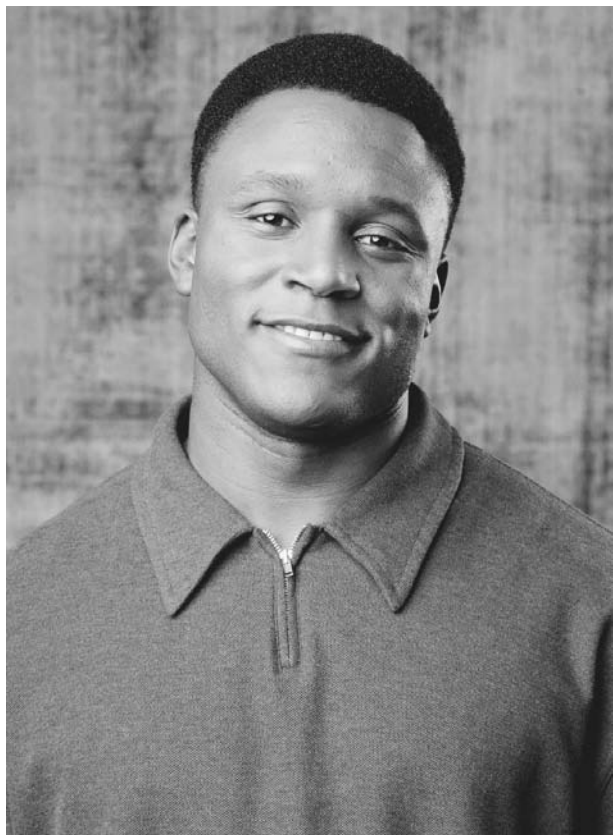
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Barry Sanders

American athlete Barry Sanders (born 1968) is largely regarded as one of the most talented running backs in National Football League (NFL) history. Sanders first displayed his almost supernatural ability to elude tacklers during his years playing for



Oklahoma State University (OSU), and his efforts earned him college football's top honor, the Heisman Trophy.

Sanders left OSU after his junior year, signing a lucrative deal with the NFL's Detroit Lions. He joined the team for its 1989-1990 season and quickly became the linchpin of the struggling franchise, earning the league's Rookie of the Year title. He continued to be one of the top scorers and rushers in the league, and stunned the sports world by abruptly announcing his retirement in 1999.

Sanders was born on July 16, 1968, in Wichita, Kansas, the seventh of 11 children of William Sanders, a roofer and carpenter, and Shirley Sanders, a nurse. William had worked at a meat scrap company before Barry was born, but was unfairly fired. He successfully sued the company and used his monetary award to open a roofing and contracting company, taking on his three young sons as assistants. William and Barry often watched professional football together on television, and the 5' 8" Sanders has cited some of the star running backs of the 1970s as early influences. "I probably picked up a lot of things from those great runners," he stated in a 1994 interview in *Sport*. "I remember watching guys like Tony Dorsett and [Terry] Metcalf when I was at a very impressionable age. I don't know if I made a conscious effort to be an O.J. Simpson or a Marcus Allen-type football player, but being small, I knew I had to be a

creative, innovative runner - not your typical straight-ahead runner."

Demonstrated Early Talent

Sanders talent became apparent early on. He scored three touchdowns in his first youth league game for the Beech Red Barons, and although Sanders also played basketball, his father encouraged him to concentrate on football in the hopes of earning a college scholarship in the sport. William Sanders believed universities held more scholarship slots in football than basketball. Sanders' coaches at Wichita North High School were slow to take advantage of his talent, however, as they felt he feared getting hit and did not demonstrate the requisite agility. He played second-string for much of his high school career, but finally started at tailback with five games left in his senior season. In his last five games, Sanders rushed for 1,417 yards. Demonstrating what would become trademark humility, he came within 34 yards of setting a city record for rushing. Since Wichita North was easily winning the game, Sanders left the field and, according to a 2003 article in *Sports Illustrated*, instructed his coaches to "let the young guys play." He made the All-State team and received honorable mention in the All-American contest.

Only a handful of universities recruited Sanders, and he ultimately chose Oklahoma State University, where he planned to study business. Team officials had promised him time to devote to his studies, but Sanders quickly found football obligations consuming his schedule, even though he was relegated to second string during his first two years. Despite the setbacks, by his sophomore year, he led the nation in both kick-off and punt returns. The following year, he set 13 NCAA rushing records, including most yards gained in one season (2,628) and most touchdowns in one season (39). As a result of his accomplishments, in 1988 he became only the eighth junior to be awarded the Heisman Trophy, college football's most coveted award. Again, Sanders avoided public attention, skipping a post-award luncheon with the president in order to finish his homework.

Joined NFL

After the 1988 season, the NCAA put the OSU football team on probation. Perhaps in part due to this development, as well as pressure from his father and a desire to help his family financially, Sanders opted out of his senior season at OSU and entered the NFL draft. The Detroit Lions picked him and Sanders held out for an astounding \$6.1 million contract. A deeply religious man, he donated one-tenth of his \$2.1 million signing bonus to the Paradise Baptist Church in Wichita. He also used his earnings to pay for his siblings' college education. Sanders quickly established himself as the centerpiece of Detroit's offense, although the team maintained its lukewarm record, going 7-9 in his first season and 6-10 in his second. Still, Sanders shone, gaining 1,470 yards and scoring 14 touchdowns in the 1989-90 season, earning him a spot on the Pro Bowl team and the league's Rookie of the Year honors. Sanders had a much-anticipated opportunity to set the season's rushing record. In

the last game of the season, however, with only 10 yards to go to break the record, set just minutes before, Sanders walked off the field and refused to return. He obtained the record the following season, posting 1,304 yards, and again earned a Pro Bowl slot.

Sanders continued to carry his team in the following seasons, and remained reluctant to give interviews or place himself in the spotlight. He became renowned for both his talent on the field and his uncharacteristic behavior off it. He refused to go to clubs with his teammates, he used laundromats instead of hotel dry cleaners on vacation, and in 1993, while in London for the American Bowl, he stood in line to enter the Hard Rock Café, even though the rest of the team used the VIP passes they had been given which allowed them immediate entry. He even slept during Lions' games, awaking just in time to execute another breathtaking maneuver. "One of the first games I played with Barry, I was screaming, 'Barry's asleep!' and everybody was laughing at me," recalled former Lions receiver Brett Perriman in a 2003 *Sports Illustrated* interview. "I hit him and woke him up, and his eyes were blood red - I mean, from a deep sleep. He went in, and the play was a toss to him. He went 71 yards. I said, 'Get out of here. This is God's gift. It just ain't fair.'"

Announced Retirement

Sanders signed increasingly more lucrative contracts with the Lions in subsequent years, routinely holding out until the team would meet his demands, but he stunned the sports world in 1999 when, after failing to report for spring training, he announced his retirement. While some have speculated that the talented running back had tired of the Lions' losing ways—the team had only a 78-82 record during his tenure and made the playoffs only five of his ten years with them—or that the move was a ploy to be released from his contract so he could play for another team, Sanders issued a press release stating, as quoted in a 1999 issue of *Jet*, "The reason I am retiring is simple: My desire to exit the game is greater than my desire to remain in it. I have searched my heart through and through and feel comfortable with this decision." Sanders then headed for London, and when queried by a reporter at the city's Gatwick Airport about the reasons for his trip he responded, according to *Jet*, "I don't know the right way to retire. This is just my way of doing it." Sanders later became embroiled in legal controversy with the Lions, who refused to release him from his contract even after he offered to refund a portion of an \$11 million signing bonus. The team ultimately prevailed and Sanders remained unable to sign with another franchise for the duration of his contract.

Once again, Sanders had stopped short of a milestone. With 15,269 total yards rushing in the NFL, he was only 1,459 yards shy of Walter Payton's all-time league rushing record. As the first player in NFL history to rush for at least 1,000 yards in ten consecutive seasons, Sanders could have easily bested Payton, likely within one more year. Sanders told *Sport* in 1994 that such accomplishments bore little significance to him, however. "My attitude came from just wanting to go out and play football in some vacant lot with

my friends," he said. "Football is a team sport, and it's not always necessary to carry the football so much. There are a ton of great players in this league, and you have to be realistic about what you are going to do at this level." Sanders married Detroit newscaster Lauren Campbell. The couple have a son, Nigel. Sanders also has a son, Barry James Sanders, from a previous relationship.

In 2004, Sanders was inducted into both the College Football Hall of Fame in South Bend, Indiana, and the Pro Football Hall of Fame in Canton, Ohio. He was the third-youngest Pro Hall of Fame inductee, behind the Chicago Bears' Gale Sayers and Jim Brown. Following the honors, he told *Jet* he would have liked to have made it to the Super Bowl. "I do know I missed out on playin in the Super Bowl and that is something I will always regret," he said. Yet, he said, his love of the game was his primary motivation. "My biggest achievement was just being out there. The anticipation (of) what was going to happen on the next play - that's what really drove me." In a 2003 *Sports Illustrated* article, fellow running back Emmitt Smith, who has played for the Dallas Cowboys and Arizona Cardinals, summed up his competitors' contribution to the game: "To this day I tell any cat on that football field, you don't want to see Barry Sanders. B. Sanders would tear your kneecaps off. B. Sanders is one of the most creative, innovative runners who's ever played the game."

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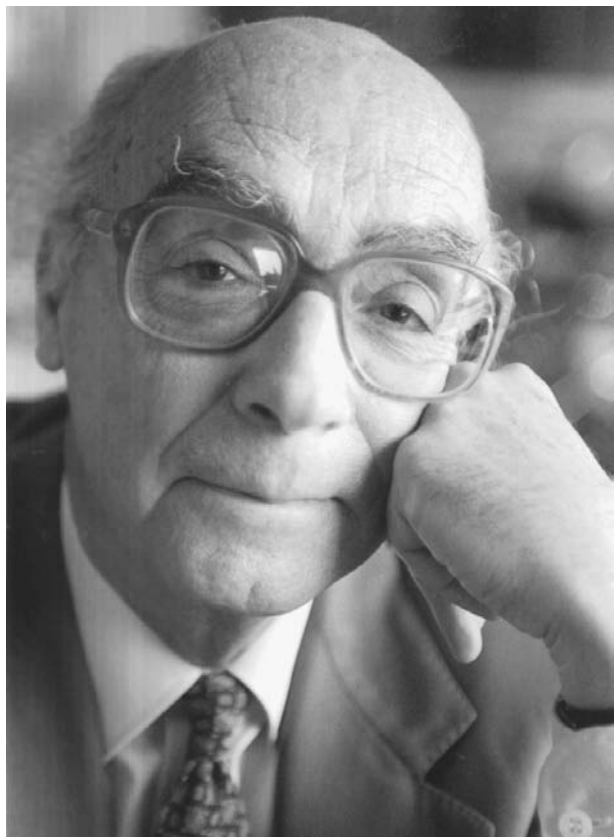
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José Saramago

Novelist José Saramago (born 1922) is Portugal's most notable literary figure, and the first Portuguese-language author to win the Nobel Prize for Literature. Described by many as a "born storyteller," Saramago's charming and challenging cannon has assured him an esteemed place among Europe's literary elite.

Saramago was born November 16, 1922, in the provincial town of Azinhaga, Portugal. He and his parents and older brother lived with his grandparents on their property. The author revealed in an autobiography posted on the *Nobel Prize Website* that he would have shared his father's surname—de Sousa—but the registrar entered "the nickname by which [his] father's family was known in the village . . . saramago . . . a wild herbaceous



plant, whose leaves in those times served at need as nourishment for the poor.” Saramago’s father—José de Sousa—and his mother—Maria da Piedade—were landless peasant laborers, but in 1924 the family moved to Lisbon which gave Saramago an unusual opportunity to receive an education, however brief. He divided his time between his parent’s meager home in Lisbon, where he excelled in all academic subjects, and his grandparents’ farm in Azinhaga, where he helped them work the land.

Sought Advanced Education

Saramago attended local Lisbon grammar schools until his family’s dire economic circumstances made it impossible for him to continue with his formal academic education. He dropped out of school in his teen years and enrolled in a technical school for metal workers, where he learned the mechanic’s trade. Although the vocational school required that its students focus on a trade, it did offer a sampling of academic courses that could be taken on the side. Saramago took full advantage of this opportunity and studied French and literature with the aim of mastering the art of literary translation.

Aside from earning numerous honorary doctorates from a wide range of universities later in life, Saramago’s academic career never officially went beyond grammar school. He married his first wife, Ilda Reis, one of Portugal’s top engravers, in 1944. They had one child, a daughter named Violante, in 1947, but would divorce in 1970. Meanwhile, in addition to working mechanical jobs he

wrote and published a short novel at age 25 titled *Land of Sin*; the political climate was so unfavorable to such work that he abandoned further attempts to pursue fiction; he later denounced the novel as an immature effort at best. Saramago has stated in interviews that, contrary to popular opinion, he was not afraid to write because of the oppressive governmental environment. Rather, he felt he had nothing worthwhile to say at that time in his life.

Life as a Writer

Saramago soon traded in mechanical jobs to serve as the editor of a small Lisbon newspaper, *Diário de Notícias*, until the Portuguese government changed hands again in 1974. In 1969 he became a member of the then-illegal Portuguese Communist party, an affiliation he would maintain throughout his life. Losing the editorial position as a result of the rampant political intrigue of the time, Saramago then turned to translating French manuscripts into Portuguese to support himself, remaining at this task from 1975 to 1980. It was not long before the literature he was translating began to stoke his own creative fires, and he finally returned to novel-writing as an outlet for his self-expression.

Saramago’s trademark fictional style mixes elements of magical realism—defined by *Library Journal* contributor Nancy Pearl as “any narrative that demonstrates the power of imagination to transform reality through the art of storytelling”—with sharp social observations. Known for being a fluent and persuasive author, Saramago has been praised for his ability to move from description to philosophizing to sharing popular wisdom. As Richard A. Preto-Rodas explained in *World Literature Today* regarding Saramago’s extraordinary style, “Gone are the usual distinctions involving narrative, description, and dialogue. . . . The result . . . is unsettling as the reader opens to pages filled with lines of unbroken print. One may even lose one’s way in the absence of capital letters, punctuation marks, and paragraph indentations.”

In 1977 Saramago published what he considers his first novel, *Manual of Painting and Calligraphy*. This was followed by two more books in quick succession: 1978’s *Objecto quase* (Quasi-Objects) and 1980’s *Levantado do chão* (Raised from the Ground). *Levantado do chão* was well received by both press and public, and earned its author some degree of recognition within Portugal’s literary scene. His 1982 novel *Memorial do convento*—translated into English in 1987 as *Baltasar and Blimunda*—was the first of Saramago’s works translated and distributed widely enough to catch the attention of an international audience. A history of eighteenth century Portugal that weaves elements of social and political history into an account of King John V’s construction of the Mafra Convent, the novel was praised for its mix of fact and fantasy. So well loved was it, in fact, that *Memorial do convento* it was eventually adapted as an opera and performed in 1990 at La Scala in Milan.

Saramago’s next novel, 1984’s *O ano da morte de Ricardo Reis* (The Year of the Death of Ricardo Reis), is considered by many critics to be his tour de force. The novel revolves around the famous Portuguese poet Fernando Pessoa, and brings to life, through Saramago’s characteristic

mix of fact, fantasy, and folklore, Portuguese society during the 1930s, as the tide of fascism and socialism were sweeping through a Europe still unsettled by the Great War. In 1986 he released *A jangada de pedra* (The Stone Raft), a fantasy-allegory that finds Spain and Portugal cut off from the rest of Europe after a giant fault line appears in the Pyrenees. That same year the novelist met Spanish journalist Pilar del Rio, and the two wed in 1988. Saramago ended the 1980s with publication of his 1989 novel *História do cêreco de Lisboa* (The History of the Siege of Lisbon), a tale that twines the threads of a medieval love story with a modern one.

Saramago's next project, 1991's *O evangelho segundo Jesus Cristo* (The Gospel according to Jesus Christ), caused an uproar throughout Catholic Portugal, and was condemned by the Church for its depiction of a Jesus with human failings and desires. Portugal's conservative government contested the novel's entry into the running for a literary prize in 1992, and the slight prompted Saramago and his wife to leave Lisbon behind and settle in the Canary Islands. His next novel, *Ensaio sobre a cegueira* (Blindness), tells of an inexplicable and inescapable "white blindness" that sweeps through a seemingly orderly society, quickly dissolving it into a state of primitive chaos. Described by Andrew Miller in the *New York Times Book Review* as presenting "a clear-eyed and compassionate acknowledgment of things as they are, a quality that can only honestly be termed wisdom," *Blindness* catapulted Saramago's talents squarely in front of the public eye, paving the way for the accolades that were to come.

In 1997 Saramago published *Todos os nomes* (All the Names), a novel described by Pearl in *Library Journal* as "in turns claustrophobic, playful, farcical, and suspenseful," and conveying "the human need for connection in a lonely world." He won the Nobel Prize for Literature the following year in 1998, at the age of 75, following which the world—and particularly the United States—began to sit up and take notice of his unique world view. As quoted on their Website, the Nobel Prize committee cited Saramago's ability to enable readers "to apprehend an illusory reality" with "parables sustained by imagination, compassion and irony" as the reason for his accomplishment.

The next few years brought more publications—a small parable titled *Conto da ilha descohecida* (The Tale of the Unknown Island) in 1999, the travelogue *Journey to Portugal* in 2000, his 2002 novel *La Caverna* (The Cave), and his 2004 novel *The Double*. The last book received some mixed reactions from critics. Some, like Philip Graham in *New Leader*, called *The Double* "a deft reworking of a timeless theme and a virtuoso exercise in voice—from a writer who seems to produce masterpiece after masterpiece like clockwork." Others, like Jeff Giles in *Newsweek*, reported that the novel reads like "a short story that got too big for its binding." Despite his advanced age, Saramago has continued cultivate and maintain his public through interviews and radio broadcasts.

A Writer's Task

Saramago and his family split their time between their home on the Canary island of Lanzarote and a flat in Lisbon. His novels have been translated into over 30 different languages, and *New York Times* contributor Alan Riding identified Saramago's "unwavering concern for individual fate" as the quality that "gives his fiction its distinctive voice and independent character." On the basis of his fiction alone, Saramago has been lauded as among the most influential contemporary novelists working in Europe.

Since settling in Lanzarote, Saramago has compiled a set of annual journals titled *Notebooks from Lanzarote*. In *World Literature Today* Preto-Rodas explained that these entries reveal Saramago to be "a man who is obviously very much at peace with himself and devoted to his wife in their new home 'built entirely of books, from top to bottom' in a setting of volcanic hills, flowers, and the sea."

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Cicely Saunders

British health worker Cicely Saunders (born 1918) began her medical career as a nurse then turned to social work and finally, at the age of 39, earned a medical degree. Her work with terminally ill patients led her to found St. Christopher's Hospice in North London, England, in the 1960s. St. Christopher's is largely regarded as the model for the modern hospice movement, which emphasizes a holistic approach to caring for the dying. In early 2005 Saunders continued to work with St. Christopher's as well as lecture and publish on issues related to the care of the terminally ill. Her tireless work was recognized in 2001 with the Conrad N. Hilton Humanitarian Award.

tarian Prize, which carried with it a one million dollar gift to St. Christopher's.

Early Life

Saunders was born in London on June 22, 1918, the first of three children born into the wealthy family of Gordon Saunders, who worked in real estate, and his wife Chrissie. She first attended day school and then, at the age of ten, her parents sent her to Southlands, a boarding school in Seaford where her aunt served as matron. At the age of 14, her parents sent her to Roedean, a fashionable boarding school near Brighton. Having found it difficult to make friends her entire life due to painful shyness, Saunders found the transition especially difficult. "I didn't like Roedean and, in a sense, I was an outsider there, which was good for me in that being unpopular when you are young gives you a feeling for others who feel they don't quite belong," Saunders told Cherie Booth in an interview published in the London *Daily Telegraph* in 2002. Saunders' discomfort was heightened by increasing troubles in her parents' long-stormy marriage. Gordon and Chrissie eventually separated in the late 1940s.

Saunders had hoped to attend Oxford University upon graduating from Roedean, but she failed her entrance exam. Also turned down by Lady Margaret Hall and Somerville and waitlisted at Newnham College, Cambridge, she attended tutoring courses in London and was eventually accepted at St. Anne's College, Oxford. She initially set out to study politics, philosophy, and economics, but changed her path after the onset of World War II. Uneasy remaining in school while war raged around her, Saunders left St. Anne's to train as a Red Cross war nurse at the Nightingale Training School.

Continued in Medical Field

Saunders served her probationary rotations at several London mental hospitals and then worked on the medical, surgical, children's, and gynecological wards at Park Prewett hospital. She also assisted in the hospital's theater and kitchen. She recalled the work as stressful in Shirley de Boulay's 1984 biography, *Cicely Saunders: Founder of the Modern Hospice Movement*. "I didn't know anything about children and I was in charge and I had somebody who knew even less than I did as my number two and night sister wasn't pediatric trained and two or three babies died and it was really wearing," Saunders once remarked. Saunders remained committed to her work, however, but soon had to leave the field due to back problems, which had plagued her for much of her life.

Saunders then returned to St. Anne's, where she studied to be an almoner, which is similar to a medical social worker. She trained at the Royal Cancer Hospital and in September 1947 she joined the staff of St. Thomas's Hospital's Northcote Trust, which specialized in cancer patients, as an assistant almoner. Soon after arriving at St. Thomas's, Saunders met David Tasma, a cancer patient from Poland

with whom she fell in love. Saunders and Tasma's entire relationship was conducted in the confines of the hospital, with Saunders caring for him as he approached his inevitable death. Her experiences with Tasma and several other patients with whom she developed close friendships convinced Saunders of the need for better-rounded care for the terminally ill. Care for the dying should address not only the medical concerns of patients, but also their emotional and spiritual needs, Saunders believed. Tasma left her 500 pounds to create a place dedicated to her concept, and Saunders began exploring new concepts of holistic care for the terminally ill. "David's influence on my life was enormous," Saunders told Cherie Booth in the *Daily Telegraph*. "He was very poetic and when he died he left me pounds 500 and said: 'I will be a window into your home,' meaning the hospice. It took me 19 years to build a home around the window, but the core principles of our approach were borne out of my conversations with him as he was dying."

Became Doctor, Founded Hospice

While Saunders resolved to continue her work with the dying, her concept of hospice care developed slowly. She first attended St. Thomas's medical school, qualifying as a doctor in 1957. She then entered the pharmacology department at St. Mary's Paddington as a research fellow, where she pursued her interests in alleviating the pain of the terminally ill. During this time she promoted the practice of the regular administration of drugs to those in constant pain, as opposed to the provision of medication primarily when requested by patients, which was standard practice at the time. Saunders developed the theory that addiction to such strong medications as morphine stemmed not from their regular administration but from patients' constant need to ask for them, which reminded them of their dependence. Regular administration of such medications enabled the patient to receive lower doses as well, allowing them to remain alert and again, minimizing the risk of dependency. This approach to pain management became a fundamental basis of hospice care.

In 1959, Saunders began writing documents outlining her concepts for the modern hospice. In a paper titled "The Need," Saunders contrasted standard medical approaches to the terminally ill with her vision, as quoted by de Boulay: "Some are admitted to their treatment hospitals as emergencies. Many find this a great solace, but a busy general ward is rarely the right place for them. Others die in Nursing Homes, and while it is impossible to make generalizations, it is safe to say that many do not have anything approaching the care they need. Often their suffering is intensified by isolation and loneliness. There are a number of institutions founded to care for these patients exclusively, and they offer two things above all—love and care, stemming in most cases from the strong sense of vocation of the staff."

A second paper, "The Scheme," outlines a plan for a 100-bed home for cancer patients and those suffering from other terminal illnesses. A devout Christian, Saunders incorporated opportunities for spiritual reflection into her plan, including a chapel, staff theologians, and prayer time. Yet she remained adamant that religion not be forced on any-

one. "Considering how little used many patients are to paying attention to religion, it is necessary that they should be approached with tact and gentleness and that they should suffer from no surfeit of food to which they are unaccustomed." In addition to emphasizing the importance of pain control, "The Scheme" also highlighted such concepts as light-filled rooms, ease of transporting patients from room to room, dayrooms with comfortable chairs and fires, and an overall home-like atmosphere. Saunders underscored that the environment would be intended to comfort not only the patients but their visiting families, as well.

St. Christopher's Opens

Once her plan had been outlined, Saunders began raising funds for its physical manifestation, St. Christopher's Hospice. By this time, she was working at St. Joseph's Hospital, and there she fell in love with another Polish patient, Antoni Michniewicz. Again, the relationship occurred entirely within the hospital, and Michniewicz's death gave Saunders a greater sense of empathy with the families who would be served by St. Christopher's. "I missed him quite dreadfully afterwards, but it gave me a terrific head of steam to do the work, as I understood very deeply what it was like to be losing someone," Saunders told Booth. "I felt I had a right to say to families that I understood how they were feeling." After Michniewicz's death, Saunders met yet another Pole, Marian Bohusz-Szysko, after purchasing one of his paintings for the chapel at St. Christopher's. The two became life-long companions, living together for 17 years before marrying in 1980. Bohusz-Szysko died in 1995 at St. Christopher's after a decade-long illness through which Saunders nursed him.

St. Christopher's opened in 1967, a place that served, in her words as quoted by de Boulay, as "a hospital and a home." Today, the facility, and Saunders' underlying concepts, are regarded as the models for the modern hospice movement, which has gained favor worldwide. In 2001, Saunders and St. Christopher's were awarded the Conrad N. Hilton Humanitarian Prize, which carried with it a one million dollar gift to St. Christopher's. "This award recognizes how science and humanity need to go together and that is what hospices are about," Saunders remarked upon receiving the award, as quoted in London's *Times* newspaper in August 2001. In early 2005 Saunders continued to run St. Christopher's and also continued to advocate for increased funding for hospices and hospitals. Saunders noted to Booth that she had no idea how far-reaching her work would become. "I didn't set out to change the world; I set out to do something about pain," she said. "It wasn't long before I realized that pain wasn't only physical, but it was psychological and spiritual. . . . Hospice has spread because it taps into family values and offers a simple, basic way of dealing with pain and other symptoms."

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Elisabeth Schwarzkopf

During an international singing career that stretched from the 1940s into the 1970s, German singer Dame Elisabeth Schwarzkopf (born 1915) was one of the most celebrated sopranos of all time. In the 1950s and 1960s, she was a fixture on the worldwide opera circuit, performing regularly in the great concert halls of Europe and the United States and making immortal recordings of many important operas and German lieder. Her delivery of some of operas classic roles, particularly the Marschallin in *Der Rosenkavalier*, set the standard for generations of sopranos to come. While her stature as one of the great singers of her time is secure, Schwarzkopf's activities in Germany during the Nazi era have cast a shadow of scandal on her otherwise sterling career.

Olga Maria Elisabeth Frederike Schwarzkopf was born on December 9, 1915, in Jarocin, Poland to German parents, Friedrich Schwarzkopf and Elisabeth Fröhling. Like so many musical superstars, her drive and talent were obvious from an early age. Her first opera performance, at the age of 12, was in the role of Eurydice in a school production of *Orfeo et Euridice* in Magdeburg, Germany, where the family had relocated. In 1934 she was accepted as a student at the Berlin High School for Music, where she stood out even in such a competitive atmosphere, surrounded by other highly talented youths.

Made Professional Debut in *Parsifal*

Schwarzkopf's first voice instructor, Lula Myszy-Gmeinter, pegged the young singer as a mezzo-soprano, but Schwarzkopf's mother, attuned to the career implications of one's vocal range, demanded a coaching switch. Schwarzkopf eventually transferred to the care of a Dr. Egonolf, who saw a future for her as a coloratura soprano, the operatic sub-category with the very highest range. She studied with Egonolf for over a year before making her professional debut with the Berlin Deutsche Oper as the Second Flower Maiden in Act II of Wagner's *Parsifal* in 1938.

Schwarzkopf sang exclusively with Berlin's Deutsche Oper for four years. Shortly after joining the group, she joined the Nazi party, a move she viewed at the time as a reasonable career advancement strategy, but which would stir considerable controversy later. Biographer Alan Jefferison actually traced Schwarzkopf's Nazi association to an even earlier point, with a stint as leader of the party's student



association in 1935. In 1939 she was admitted to the Reichstheaterkammer, the Nazi propaganda ministry's performing arts outpost that sought to maintain the ideological purity and patriotism of Germany's actors and musicians. During her tenure with the Deutsche Oper, Schwarzkopf performed outside of Berlin only once, in 1941, when she sang the role of Adele in *Die Fledermaus* when the company went on tour to the Paris Opera.

While at the Deutsche Oper, Schwarzkopf was noticed by the Hungarian soprano Maria Ivogun, who became her coach and mentor, and taught her to sing lieder, or traditional German songs. One of the fringe benefits of studying with Ivogun was that her husband, Michael Raucheisen, happened to be one of the best accompanists in the business. Schwarzkopf gave her first recital as an interpreter of German lieder in 1942 in Berlin. Shortly afterward, she contracted tuberculosis, and spent about a year in 1943 and 1944 recuperating at a sanatorium in the Tatra mountains. Her absence sparked all sorts of crazy rumors, perhaps the most absurd being that she had gone off to bear Adolph Hitler's love child. Schwarzkopf left the Oper in 1946 and joined the Vienna State Opera, and—once she managed to convince examiners, falsely, that she had not been an active Nazi party member—her career began to accelerate. With the Vienna troupe, she toured the top opera houses of Europe. She made her debut at the Royal Opera House in London as Donna Elvira in *Don Giovanni* in September of 1947. Just over a year later she appeared at La Scala in Milan, Italy, for the first time, in the role of the Marschallin in *Der Rosenkavalier*. On the strength of her success in

London—and the brisk sales of her recordings—Schwarzkopf was engaged as a guest member of the resident company at the Royal Opera House, also known as Covent Garden.

Teamed Up With Legge

Meanwhile, and perhaps not coincidentally, Schwarzkopf's social life also kicked into high gear around this time. In 1946 she was invited to audition for English record company executive and London Philharmonic co-founder Walter Legge, an extremely powerful figure in the classical music industry. Legge signed her to an exclusive recording contract with the EMI label, and became her manager as well. She quickly became a fixture in high-profile performances both on the stage and on vinyl. The business partnership between Schwarzkopf and Legge soon blossomed into a romance. Schwarzkopf moved to London in 1947, and the pair married in October of 1953. Working with Legge, Schwarzkopf went on to record the major operas of Mozart, the songs of Richard Strauss, and various works by Bach, Brahms, Mahler and other important composers.

With the Vienna State Opera, Schwarzkopf was the principal coloratura soprano during the second half of the 1940s. She was a regular at Covent Garden in London, at La Scala, and at the Bayreuth (Germany) and Salzburg (Austria) opera festivals. The warmth and flexibility of her voice made her a natural for such diverse roles as Mimi in *La Boheme*, Pamina in *The Magic Flute*, and the title role in *Madame Butterfly*, all of which were among the parts she sang between 1948 and 1951.

Schwarzkopf remained with the Vienna State Opera until 1950. The following year, she created the role of Anne Trulove in Igor Stravinsky's *The Rake's Progress*. In October of 1953, she made her American debut, singing lieder in New York to launch a year-long tour of the United States. Her prior association with the Nazis continued to hound her, and her New York debut was greeted by anti-Nazi protestors. Schwarzkopf's first American opera performance was as Marschallin—considered by many her signature role—with the San Francisco Opera Company in October of 1955. While her career prospered in America, she remained a regular visitor to such renowned Opera capitals as Salzburg and Milan through the rest of the 1950s.

Debuted at the Met in 1961

During most of the 1960s, Schwarzkopf focused almost exclusively on a small handful of operatic roles: Donna Elvira in *Don Giovanni*; the Countess in *Nozze di Figaro* (the Marriage of Figaro); the Marschallin in *Der Rosenkavalier*; Fiordiligi in *Così fan tutte*; and Countess Madeleine in *Capriccio*. In 1961 she appeared in a film of *Der Rosenkavalier* made from a Salzburg stage production. She made her Metropolitan Opera debut in 1964, once again in the role of the Marschallin, and remained with New York's premier opera company for two seasons.

Schwarzkopf announced her retirement from opera in 1971. Her final performance was in Brussels, Belgium on New Year's Eve that year, fittingly in *Der Rosenkavalier*. She

continued as an active performer for several more years, however, giving recitals of German lieder across the globe. In 1975 she undertook a "farewell" recital tour of the United States. While this marked the end of her concert career as a steady performer, she continued to give the occasional recital. In March of 1979, Legge had a major heart attack. Disregarding his doctor's instructions, he attended his wife's final recital two days later in Zurich, Switzerland; he died less than a week afterward.

In her "retirement," Schwarzkopf maintained a busy schedule of master classes, initially together with Legge until his death, and she oversaw the remastering and re-release of old recordings. As a teacher, Schwarzkopf by all accounts fit the stereotype of the demanding—some would say bordering on sadistic—taskmaster. A couple years into her retirement, Schwarzkopf's past Nazi involvement again became a matter of public debate among opera aficionados. In 1981 a Viennese music historian named Oliver Rathkolb published a doctoral thesis that revealed, based on documents found in the National Archives in Washington, that Schwarzkopf had underplayed her affiliation with the Nazis. During the period after World War II, Schwarzkopf had repeatedly denied that she had been a party member, eventually admitting only a "temporary" affiliation in the early 1940s. Rathkolb's research showed otherwise, and Schwarzkopf finally conceded in a 1983 letter to the *New York Times* that she had indeed been a member, though she asserted that joining the party was strictly a career necessity, akin to obtaining a union card.

Biography Renewed Controversy Over Nazi Past

In spite of the controversy, Schwarzkopf's reputation as one of the great sopranos of all time remained intact. As of the mid-1990s, she was EMI's third best selling artist, trailing only violinist Itzhak Perlman and fellow diva Maria Callas. On January 1, 1992, Queen Elizabeth II, of England, dubbed Schwarzkopf Dame Commander of the Most Excellent Order of the British Empire. Dame Elisabeth Schwarzkopf continued to teach master classes, still ruthlessly, through the 1990s. In 1996 the first full-blown biography of Schwarzkopf was published. The unauthorized biography was written by British musicologist Alan Jefferson, who had already published acclaimed studies of several prominent German musicians, including Richard Strauss. Jefferson's book steered clear of lurid gossip, focusing primarily on the details of Schwarzkopf's performing and recording career. He did not, however, shy away from the troubling details of Schwarzkopf's past association with the Nazi party. While this issue made up only a small portion of the book, it went into far more detail than Rathkolb had earlier.

Among the new information unearthed by Jefferson was evidence that Schwarzkopf's political affiliations and unnamed friends in high places contributed as much to her rapid advancement early in her career as did her estimable talent. Jefferson also noted that shortly after arriving in Berlin, Schwarzkopf had an acting career that spanned at least five films, some of which could best be described as

Nazi propaganda. She also did her part for the war effort, touring the Eastern Front to bolster the morale of German troops. Jefferson leaves it to the reader to determine whether these facts are serious indictments or merely a product of the unique situation confronting a young woman whose only real interest was in advancing her artistic career.

By the beginning of the 21st century, Schwarzkopf was living a quiet life in Zurich, Switzerland, where she still received the occasional student and made periodic public appearances. Schwarzkopf was by all accounts an utter perfectionist, as hard on herself when she was performing as she was on her students when her singing career had ended. Opera buffs point to the purity and precision of her voice as the quality that set her apart from her peers. In recent years, she viewed the modern opera world with some disdain. "It's a kind of prostitution now," Schwarzkopf was quoted as saying in a 1995 *Opera News* profile. "There's a disintegration of integrity of our profession. We have a generation of singers who have vanished, because they're forced to sing beyond their capacity." Future generations of listeners will determine how much irony is inherent in such comments from a giant of opera who made the kinds of decisions Elisabeth Schwarzkopf made in the name of pleasing the music industry.

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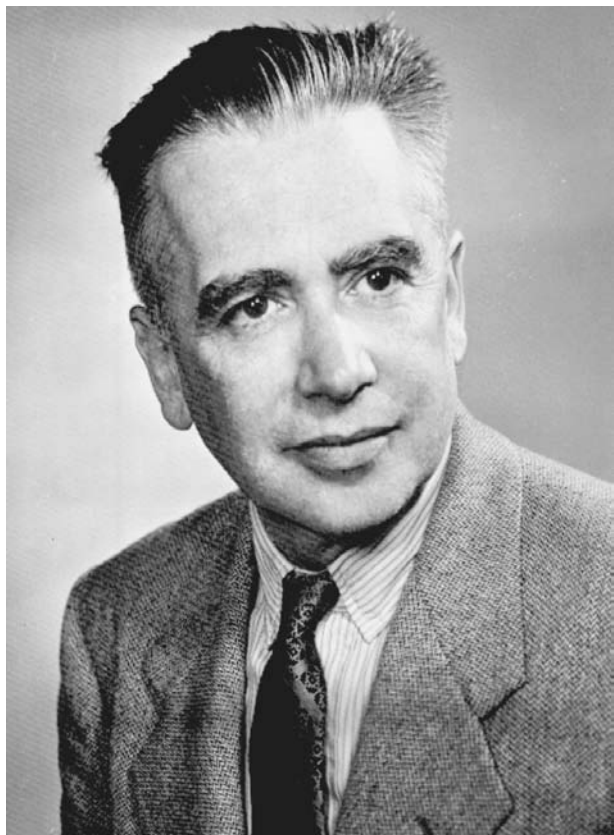
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Emilio Segrè

Physicist Emilio Segrè (1905–1989) made important contributions to the fields of atomic and nuclear physics during his lifetime. He co-discovered three elements, and was part of the scientific team that developed the atomic bomb, which helped to end World War II. Segrè's ultimate honor came in 1959, when he won the Nobel Prize in physics for the antiproton, an honor he shared with colleague Owen Chamberlain.

In the profile found on *The National Academies Press Home Page*, biographer J. David Jackson described Emilio Segrè as a "complicated man . . . who had high



standards and expected others to measure up. He appeared proud, aloof, and somewhat intimidating, but underneath he was welcoming and generous in his support of younger physicists." In *Atoms, Bombs, & Eskimo Kisses - A Memoir of Father and Son*, a biography written by his son, Claudio, Segrè was remembered as "a world-famous physicist . . . an architect of the atomic age."

Childhood in Italy

Segrè was born on January 30, 1905, in Tivoli, Italy, into a well-to-do Jewish family. He was the youngest son of Giuseppe Segrè, a manufacturer, and Amelia (Treves) Segrè, and arrived late in his parents' life. They were 46 and 37, and his brothers were 14 and 12 when he was born. Because of a slight delay in registering the birth of their new son, authorities listed February 1, 1905 as his official birthday.

Nicknamed Pippi, Segrè's mother taught him to read at an early age. In *A Mind Always in Motion: The Autobiography of Emilio Segrè*, Segrè recalled that he really enjoyed reading as a child, "especially *La scienza per tutti*, (Science for Everybody), a popular magazine" of the day. He also enjoyed doing science experiments and kept notebooks of the results.

In his autobiography, Segrè remembered, "As a boy, I lacked any special interest in the law or in history, and most of the dead classicism we learned in high school seemed a boring waste of time to me." He added that he really enjoyed the walks he took in the Roman Forum with his uncle.

Segrè attended the local elementary school in Tivoli and graduated from high school in 1922, when he was 17 years old.

Physics Student

Upon completing high school, Segrè began to study engineering. In his autobiography, he recalled, "The end of high school materially changed my studies, which were still my primary occupation. No longer was I forced to study subjects in which I was not interested."

In 1927, Segrè met Italian scientist Enrico Fermi. Shortly after that meeting, Segrè decided to switch his major from engineering to physics, so he could become Fermi's first graduate student. This decision met with opposition from his family, as they believed engineering was a field which would provide more opportunities for him. Nonetheless, Segrè entered the Physics Institute.

Biographer Jackson recalled, "Under the tutelage of Rasetti (experiment) and Fermi (theory) and the paternal oversight of O.M. Corbino, director of the institute, Segrè developed laboratory skills and gained much theoretical knowledge before getting his doctorate after only one year as a physics student." He earned his doctorate in the summer of 1928, and then did his one year of required military service in the Italian Army.

Became College Professor

In his autobiography, Segrè reflected, "The *laurea* that entitled me to call myself Dr. Segrè completed my formal scholastic career, but my study of physics was to be a lifelong occupation." Between 1929 and 1932, Segrè was an assistant to Corbino at the University of Rome, and also served as an instructor.

As noted by Jackson, Segrè also held a Rockefeller Foundation Fellowship, and worked with Professor Otto Stern in Hamburg, Germany, and Professor Pieter Zeeman in Amsterdam, Holland. Jackson continued that in 1932, Segrè became the equivalent of an assistant professor, and was working with Fermi. Jackson added that "in 1934, the Fermi group switched from atomic spectroscopy to nuclear physics . . . making Rome the center of research with this new tool for nuclear transformations." Subsequently, this scientific team discovered the slow neutron.

The year 1936 would be a time of change for Segrè. He had been courting Elfriede Spiro, a German woman, and the couple married in February of that year. In addition, he was appointed director of the physics laboratory and professor at the University of Palermo.

Segrè reminisced in his autobiography, "Marriage and transfer to Palermo signaled significant changes in my life. From being a young man living in his parents' home, I now became head of a new family; from being a subordinate in the physics Institute in Rome, I became chief of an institute of my own in Sicily."

In the spring of 1937, Segrè and his wife welcomed their first child, a son named Claudio. Life was good. Segrè remembered, "At the University of Palermo I was a young,

but important, tenured professor, and my career seemed established." Things would soon change, however.

The political situation in Europe was shaky. Adolf Hitler and the Nazi Party ruled in Germany, and Benito Mussolini and the Fascists were in charge in Italy. Both dictators were purging "undesirables" and "annexing" other countries. In 1938, while on a summer visit to the University of California in Berkeley, Segrè learned he was fired from the University of Palermo because he was Jewish. He made the decision to stay in the United States, in Berkeley.

Teacher and Scientist

Between 1938 and 1943, Segrè held various positions at the University of California, Berkeley. He was a research associate in Ernest Lawrence's laboratory, and was also a lecturer, teaching undergraduate and graduate courses in physics. In his personal life, the Segrè family also welcomed a daughter, Amelia, in 1942.

In 1937, Segrè was working with Carlo Perrier, a Palermo chemist, and they co-discovered the element technetium. As recounted in *Notable Scientists: From 1900 to the Present*, "Segrè and Perrier suggested the name technetium for the element from the Greek word *teknētos*, for 'artificial'. . . . This was the first artificially produced new element in scientific history."

While working with Dale Corson and Kenneth MacKenzie in 1940, Segrè and his team found the evidence to prove that element 85 existed. The team suggested the name astatine. Biographer Jackson continued, "After the discovery of plutonium in early 1941, Segrè collaborated with [Glenn T.] Seaborg, [Joseph W.] Kennedy, and [Arthur C.] Wahl on the isolation of the isotope ^{239}Pu by slow neutron bombardment of uranium and then studied its chemistry and nuclear fission properties." Plutonium would play a significant role in world history, as it was the main energy source in the atomic bomb.

Joined "Manhattan Project"

As Segrè wrote in his autobiography, by the early 1940s, the United States government "assumed control of the atomic bomb project." He continued that in September of 1942, the military had taken the lead role in this project. By November of that year, it was determined that a special lab to build the bomb was needed. Segrè's colleague Oppenheimer was selected to be the director, and he asked Segrè to come work at the lab.

Segrè and his family moved to New Mexico, site of the Los Alamos Scientific Laboratory, where he joined the "Manhattan Project." Segrè worked as a physicist and group leader from 1943–1946. In his book, Claudio Segrè described Los Alamos as "a dream scientific community behind barbed wire." He added, "Ironically, atop this mesa in the mountains of New Mexico, my father felt at home. He was a member of the elite." Segrè was committed to the project. He wrote in his autobiography, "I had no choice about going to Los Alamos. War work was a duty to the United States I felt strongly about."

Even though Segrè was a citizen of Italy, an enemy country, he reflected, "My work had put me at the very center of the atomic bomb project. Although I was technically an enemy alien, so were many others who were vital to the enterprise, and I found myself in a relatively important position in the extraordinary adventure that was the Los Alamos laboratory." He continued, "The laboratory had one purpose only: to build the bomb as fast as possible."

On July 16, 1945, the first atomic bomb was exploded near Los Alamos. In August, the United States dropped bombs on Hiroshima and Nagasaki, Japan, ending World War II. In his autobiography, Segrè ruminated, "I have been asked innumerable times my thoughts immediately after the bomb's explosion and the following days . . . I certainly rejoiced in the success that crowned years of heavy work, and I was relieved by the ending of the war."

Back to Berkeley

While in Los Alamos, Segrè and his wife had become U.S. citizens and added a daughter, Fausta, born in 1945, to their family. Segrè had the option to stay in Los Alamos, but he missed the academic life. In early 1946, Segrè and his family headed back to the University of California, Berkeley, where he had accepted a position as a professor in the Physics Department.

Biographer Jackson wrote, "Having left Berkeley in 1943 as a lecturer on a temporary appointment, Segrè returned as a full professor with a regular campus appointment as well as affiliation with the Radiation Laboratory." He was pleased to be teaching physics again.

In many ways, Segrè's life had come full circle. In his autobiography he shared, "I landed in New York on July 13, 1938, expecting to return to Italy in the autumn for the beginning of the school year. Instead, nine years were to elapse before I revisited Italy. By that time, having lost my Italian job, I had built a second career, participated in great historic events, won a superior university position, and become a U.S. citizen and a Californian."

Won Nobel Prize

In 1955, Segrè and his colleagues Owen Chamberlain, Clyde Wiegand, and Thomas Ypsilantis discovered the antiproton, a negatively charged proton. As biographer Jackson noted, "The discovery of the antiproton removed any lingering doubts about the particle–antiparticle symmetry of nature." Many in the scientific community believed this finding might merit the Nobel Prize.

In the biography he wrote about his father, Claudio Segrè recalled, "For eight years, between 1951 and 1959, my father wrestled with frustrations, bitterness, and fear that the Prize would elude him." He added that since his father's friends and colleagues had already won the Nobel Prize, Segrè may have believed his best work was past him.

Jackson continued, "The circumstances surrounding the discovery of the antiproton were not without controversy . . . Even within the group, feelings of injustice prevailed." Only Segrè and Chamberlain were recognized when they announced the 1959 Nobel Prize in Physics.

Segrè's son remembered, "Fermi's support in particular—the approbation of his great teacher, his model, perhaps the greatest all-around physicist of his generation—meant almost as much as winning the Prize itself." On December 10, 1959, Segrè and Chamberlain received the Nobel Prize from King of Sweden in Stockholm.

Biographer Jackson wrote, "Segrè's life changed as it does for most upon receiving the Nobel Prize. He became increasingly involved in travel, guest lectures, and committee service, but he was only 54 and stayed as co-head of the research group, now more in an advisory role than as a participant." Segrè also received an honorary degree from the University of Palermo in 1959, and was one of the American scientists named "Men of the Year" for 1960 by *Time Magazine* on January 2, 1961.

Academic Life

Segrè remained at the University of California, Berkeley, as a Professor of Physics. He also wrote almost 200 scientific papers, and held memberships in the National Academy of Sciences, American Physical Society (fellow), American Philosophical Society, American Academy of Arts and Sciences, and Accademia Nazionale dei Lincei. He also wrote numerous books and text books, including the biography of his mentor *Enrico Fermi, Physicist*, in 1970. In addition, he served as the editor of the *Annual Review of Nuclear Science* for 20 years and received many honorary degrees.

Of his time at the University of California, Berkeley, biographer Jackson noted, "In departmental and university affairs Segrè took an active role . . . He took very seriously the intellectual health of the department and its future development . . . He played a strong role in departmental faculty meetings, even after retirement."

Segrè's wife died of a heart attack in October of 1970, while the couple was traveling in Italy. Shaken by the sudden loss of his wife, Segrè went through a period of mourning, and ultimately recognized (as told by his son), "There's nothing to be done . . . The pain never goes away." At the end of the 1972 spring term, Segrè retired as a college professor. He was 67. During his tenure, Jackson noted, he was responsible for training 30 Ph.D. students.

Later Years

Biographer Jackson stated that after retirement, Segrè "remained active with traveling and writing taking much of his time. He retained an enduring curiosity about new developments in physics and often sought out a colleague to explain their significance." He also continued to write. *From X-Rays to Quarks: Modern Physicists and Their Discoveries* was published in English in 1980, and *From Falling Bodies to Radio Waves: Classical Physicists and Their Discoveries* was released in 1984. He also worked on his autobiography. Segrè had also remarried, taking Rosa Mines as his second wife in 1972.

On April 22, 1989, Segrè died of a heart attack in Lafayette, California. His autobiography, *A Mind Always in Motion: The Autobiography of Emilio Segrè*, was published after his death, in 1993. *Publishers Weekly* noted that al-

though Segrè's memoirs gave personal insight into the "fathers of fission," it really was "more the story of the man than of an era."

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Jaroslav Seifert

Czech poet Jaroslav Seifert (1901–1986) became the first Czech writer to win the Nobel Prize in literature. Yet this 1984 honor was also bestowed in recognition of Seifert's unique situation in the former Czechoslovakia, and was awarded after he had spent nearly three decades as a dissident writer unable to publish any new works in his country. His fearless challenges to Czechoslovakia's Communist, authoritarian regime made him a national hero, however, and the Nobel committee commended his work as "a liberating image of the indomitable spirit and versatility of man," according to *New York Times* writer Christopher Lehmann-Haupt.



Son of the Proletariat

The longstanding hostility between Seifert and the Soviet-allied Communist regime that endured in Czechoslovakia until 1989 was all the more remarkable given Seifert's own embracing of Marxist ideology early in his career, and before that the genuine working-class background from which he hailed—out of which, Communist theory held, the most dedicated and ideologically pure comrades came. Born on September 23, 1901, he grew up in Zizkov, a suburb of the Czech capital, Prague, and his father Antonín was a blacksmith in a factory. Leaving school and eschewing a university education, Seifert began writing at a young age, and his first volume of poetry, *Mesto v slzách* (A City in Tears), appeared in 1921. In Prague during this era, he joined a number of similarly young and exuberant Czech writers and artists who sought to rid Czech culture from centuries of German influence. When that first volume was published in 1921, Seifert was living in a newly independent nation that was just three years old at the time and had finally extricated itself from the clutches of the Austro-Hungarian empire, dissolved in the aftermath of World War I.

Seifert published several more volumes of verse over the next decade, including *Samá láska* and *Na vlnách TSF* (On Radio Waves), which appeared in 1925. The latter work showed a new literary direction that he and fellow writer Vítězslav Nezval were ardently championing at the time, and which they called “poetism.” Seifert’s verse in *Na*

vlnách TSF exemplified this “poetism,” showing a sort of mischievousness in form and content and an almost overwhelming affection for life and its beauty.

Grew Disillusioned with Reds

Seifert was a member of the early Communist Party in Czechoslovakia in the 1920s. Intrigued by the revolutionary new era underway in the Soviet Union, the world’s first Communist state, he traveled to Moscow in 1925 and returned on another visit a few years later. But it was also a time of change in the Soviet Union, with party leader Josef Stalin moving to seize control after the 1924 death of Vladimir Lenin, and ruthlessly eliminating dissent along the way. From Prague, Seifert watched these events not as a poet but as a journalist, with which he supplanted his income, for various left-leaning publications. These included the newspaper *Rudé právo* (Red Rights) and a journal called *Proletkult* (Proletarian Culture), and he also edited a Communist illustrated weekly called *Reflektor* between 1927 and 1929. That same year, however, he was ousted from the Czechoslovak Communist party for voicing his opposition to its leaders’ decision to align with the Stalinist Soviet counterpart.

In the 1930s, Seifert continued to write or edit various Prague-based publications, including the theater monthly *Nova scena* and *Ranni noviny*, a daily newspaper. His poetry continued to evolve, and for a time he briefly dabbled in surrealist verse. Titles published during this era include *Jabliko zklina* (An Apple in the Lap) in 1933 and *Ruce Venusiny* (The Hands of Venus), which won him the Czechoslovakian State Prize for Literature in 1936. In 1938, Czechoslovakia’s two decades of independence came to an abrupt end when Nazi Germany invaded. Seifert’s poetry took a drastic, and courageous turn at this point. “It was during the Nazis’ reign that he first earned not just popularity but the loving devotion of his readers,” explained a fellow Czech writer, Josef Skvorecky, in a 1985 issue of the *New Republic*. “In book after book full of both linguistic beauty and encoded messages—clear to the Czechs, impenetrable to the Nazi censor—the poet boosted the morale of his nation. His poetry inspired fellow Czechs with love for their country and its ancient and picturesque capital.”

In the final days of World War II and the German occupation, Seifert very nearly became one of the many who did not survive the war years and their terrors. As the Germans made a final stand, he and other *Rudé právo* journalists were taken from the basement, where they were still putting out the newspaper under the most arduous of conditions. They were marched to the train station, where scores of Germans were boarding trains to flee Czechoslovakia as Soviet troops neared, and told to wait against a wall, where they would be shot as soon as a wave of German families had departed by train. Inexplicably, a half-hour later, they were told to go. Later, the news came on the radio that Nazi Germany had officially capitulated. Seifert later captured this day in a chapter of his 1981 volume of memoirs, *Všecky krásy světa*.

An Internal Literary Exile

After the war's end, the situation seemed promising in Czechoslovakia, despite the presence of Soviet troops. After 1946, Seifert edited *Kytice* (The Bouquet), a literary monthly. It was shuttered in 1948 when Czechoslovak Communists moved to consolidate power and then firmly established a Moscow-aligned, one-party socialist state. But his first serious brush with trouble came after the 1950 publication of *Písen o Viktorce* (The Story of Viktorka). Based on a minor character in the work of Božena Němcová, a Czech literary pioneer of the late nineteenth century, the poems failed to meet appropriate state-proclaimed guidelines. "Authoritarian conservative critics such as Ivan Skála used this book as a pretext to attack Seifert for not devoting his work to building a new communist society and other socially committed subjects," noted Zelinsky in the *Dictionary of Literary Biography* essay. "For a time he was also ostracized by the literary community."

For a time, Seifert turned to writing children's literature, a necessary refuge for writers whose work failed to fit in with the ideological standards of Communism. The restoration of his literary reputation among fellow Czech and Slovak writers came in 1956, when authorities began cracking down on dissent. Thousands were being arrested, and Seifert took a courageous stand at a meeting of the official writers' association of Czechoslovakia. "If an ordinary person is silent . . . it may be a tactical maneuver," he told the assembled writers, according to Skvorecky's *New Republic* article. "If a writer is silent, he is lying."

The response from the state was swift: publication of any new work from Seifert was suspended. From this point onward, Seifert occupied a unique position in the cultural life of his country. Revered by students, workers, and fellow artists for his political courage, he was rendered mute by the state, but refused to flee to the West, as other prominent figures had done. Instead he remained behind the Iron Curtain, a dissident writer within his own country. His career languished, and though one courageous publisher managed to secretly print his books by backdating the publication stamps, they were not sold in any of Prague's numerous official bookstores. Furthermore, Seifert stopped writing altogether for a number of years, after a misdiagnosis and unnecessary operation took a toll on his health. He returned to poetry again only in the mid-1960s, and in a far freer-verse form than his earlier efforts.

Led Writers Union to Final Showdown

The change in Seifert's style coincided with a new and hopeful mood in the country, as more moderate Communists had gained some measure of control within the Party and managed to enact some economic and social reforms. This period of liberalization was a short-lived one, however, and ended abruptly in August of 1968 when Warsaw Pact tanks rolled into Czechoslovakia from the east to reassert Soviet control. In the midst of the turmoil, a 67-year-old Seifert took a taxi to the National Writers Union office, hobbled in on crutches, and stood for election as president. He served in the post until the Union was formally dissolved

by the government, after refusing to endorse the official government version of the Soviet invasion.

Once again, Seifert became *persona non grata* in Czechoslovakia, though not among the populace, who quietly commended him for his courage. He was one of the original 243 signers of the momentous Charter 77 human rights manifesto, a 1977 declaration from prominent Czechs of their opposition to authoritarian Communist rule in the country. His works were widely read, though only in secret *samizdat* form, which meant they were privately, often crudely printed and the editions passed among friends and sympathizers. One volume of verse, *Morovy Sloup*, was somehow smuggled out of the country and issued by a West German publishing house. It later appeared in English translation as *The Plague Column*.

Honored with Nobel Prize

Only in 1981, on the occasion of Seifert's eightieth birthday, did the regime appear to concede that the poet was a literary figure of significant stature in the country. After years of an official publication ban, an edition of *Morovy Sloup* was issued, followed a year later by *Všecky krásy světa* (All the Beauties of the Earth), his memoirs in lyrical sketch form. The announcement of his Nobel Prize honor reignited controversy, however. The win was announced in rather terse terms in the state-controlled press, but then the Charter 77 signers who had recommended Seifert's name to the Nobel-deciding Swedish Academy were harassed and even jailed. When well-wishers began streaming to Seifert's house to congratulate him, agents of the internal intelligence service stationed themselves outside to check everyone's identity cards.

Seifert was too frail to travel to Stockholm for the Nobel ceremony, but his win was celebrated around the world. Back home, however, the Czechoslovak Communist apparatus issued statements hinting that the choice of Seifert was less about his poetry than an attempt to discredit the Soviet Bloc, but the significance of Seifert's honor was not lost on anyone. "Seifert's Nobel Prize is treasured by the Czechs," explained writer Roger Scruton in a London *Times* article, "not because it was a fitting recognition of literary merit, but because it was the first true sign that the 'unofficial' culture is internationally acknowledged as the true culture of Czechoslovakia, and acknowledged, not through the work of fast-living exiles, but through the heroic labour of those still at home."

The Nobel win fueled interest in Seifert's works in translation. At the time of his win, just three volumes of his poetry existed in English translation. Critics note, however, that his verse is difficult to render in a language other than Czech in a correspondingly exquisite style. Seifert died in Prague on January 10, 1986, just a little over a year after his Nobel honors, survived by his wife since 1928, Marie, and children Jana and Jaroslav. During his long career he rarely gave interviews to foreign journalists, but did so on the Nobel Prize occasion. Two journalists from *Time* magazine, Henry A. Grunwald and John Moody, came to visit him, and asked if he had any message for American readers. "Read our poetry," Seifert advised. "If it is possible. It is a bit

touchy to speak about these things. Your people should appreciate their liberty."

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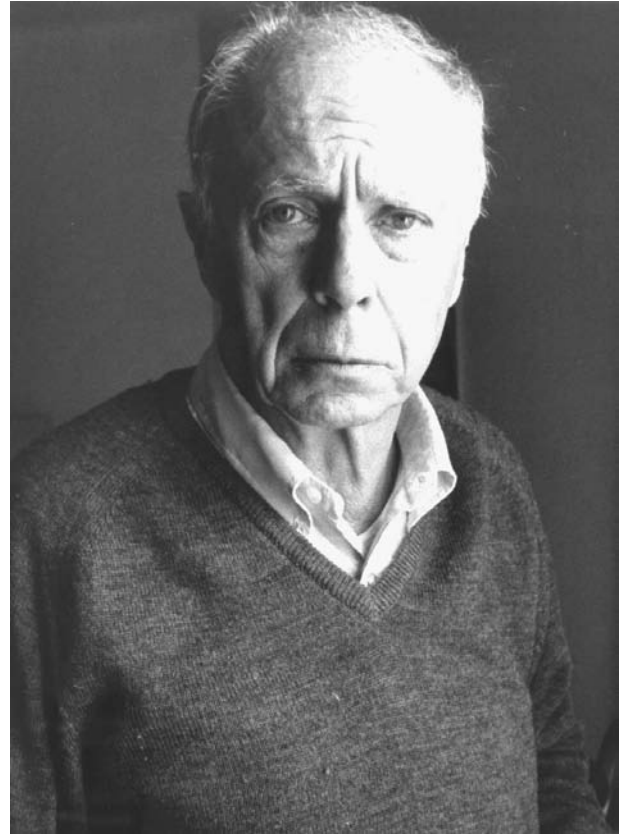
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Claude Simon

Considered one of the most important French authors of the twentieth century, Claude Simon (born 1913) won the Nobel Prize in 1985. Unlike many writers, Simon tried out a myriad of occupations before he wrote his first book and many of his works are based on his real-life experiences. Simon never tells a tale in a straightforward fashion; rather, he writes in the *nouveau roman* style and dispenses with regular conformities of time to move forward and backward as he chooses. He has been considered one of the most essential writers of the French "nouveau roman" style that emerged after World War II and which includes such authors as Alain Robbe-Grillet, Nathalie Sarraute, and Michel Butor.

Born on October 10, 1913, in Tananarive, Madagascar, Simon was the son of a cavalry officer. His father was killed in World War I when Simon was not yet a year old, forcing Simon's mother to move the family to a relative's home in Roussillon. There, Simon attended public school and then went on to attend the Collège Stanislas in Paris where he received his B.A. He also went on to do postgraduate work at both Oxford and Cambridge Universities before returning home. To please his family, Simon then undertook naval career studies at the Lycée Saint-Louis, but was soon expelled because of his lack of drive and disinterest. What he really wanted to do was study art, and after a bit of effort he managed to get his family to agree to allow him to explore his artistic side. Simon attended the André L'hôte Academy and for a time he was very happy. However, he soon tired of this too, when he realized he was not progressing as he wished. Believing himself to lack artistic aptitude, he gave these studies up—something he later regretted—although he learned just enough to create the drawings and collages he would include in his later literary work. Without a particular path to



follow Simon spent some time traveling extensively throughout Spain, Germany, the Soviet Union, Italy, and Greece.

Joined French Military

In the mid-1930s Simon joined the cavalry in the Dragons at Luneville, and was also a volunteer soldier and gunrunner during the Spanish Civil War. He returned at the end of that war, in 1939, to take his place in the French Cavalry and joined the front lines during the early battles of World War II. He was almost killed at the Battle of Meuse in May of 1940, but was instead captured and interred in a German prison camp. This was a particularly significant experience for Simon as his capture took place on the same field of battle where his father had been killed years earlier. Simon was transferred to a prisoner-of-war camp in France in 1940, from which he escaped, and he took part in the French Resistance movement for the remainder of the war. Wartime seemed to bring out some of his creativity; Simon has recalled that during these years he spent his days painting and nights writing. It was at this time that he finished his first novel, *Le tricheur* (The Cheat), which was published in 1946.

Following the war Simon contracted tuberculosis and was bedridden for some time, with nothing to occupy his time but memory and vision, and this period is thought to have influenced his subsequent literary pursuits. Simon has even claimed that his inability to leave his bed enabled him to appreciate more fully the uncomplicated pleasures to be

found in life, and he developed an ability to notice and talk about details that others might miss. This love for the minutiae of life led to his absorption with the microscope and the infinitesimal worlds visible through it. He spent quite some time with his microscope, and this fascination with the microscopic appears in many of his novels.

Joined French New Novelist Movement

After returning to good health Simon started writing, and soon found himself classed with a number of other young writers in the so-called French "New Novelist" style that emerged in the 1950s *nouveau roman* style of writing, in which traditional time dissolves. Simon experimented with reality from a myriad of distinct view points. He refused to force order on what he saw as the chaos underlying human existence, and instead allowed his style to reflect that chaos. His novels are not structured in a linear time line, but flash backward and forward in an accurate reproduction of the way the mind works. Simon had been a fan of proto-cubist painter Paul Cezanne since attending art school, and he attempted to imitate Cezanne's style of art in his writing. It is not surprising then, that critics have often noted visual effect in Simon's novels. In his 1957 novel *Le vent* (The Wind) Simon gave readers a further clue as to what his purpose for writing is: to reevaluate what is truly lasting by assessing what survives the fluctuations of modern history.

La route des Flandres (The Flanders Road), another noted novel by Simon, was published in 1960. Containing a version of Simon's own experiences of being captured after the Battle of Meuse, it is considered one of Simon's best novels. The themes of love and death pop up throughout the novel as the hero, Georges, recalls scenes from his past, flashing backward and forward in time in the best *nouveau roman* style. Georges appeared in several of Simon's novels, possibly because Georges is, in some way, representative of Simon himself.

In his 1981 novel *Les Géorgiques* (Georgics) Simon tells the story of his mother and father as well as their ancestors. Although this history is presented in straightforward fashion, Simon mixes tales from the far past in with tales of twentieth century history, and includes three interlinking plots concerning war. Four years later, in 1985 Simon was awarded one of the highest honors a writer can receive: the Nobel Prize for Literature.

Acclaimed Novels After the Nobel Prize

The Nobel Prize did much to bring Simon more clearly into worldwide focus, as he was until now not well known outside of French-speaking nations. The Nobel Academy explained their choice of Simon for the award by saying that they admired his ability to combine the creativity of the poet and the painter while at the same time expressing a deep understanding of the human condition and the way time works within it. Simon, in his acceptance speech discussed the importance of the novel as something that can raise an awareness of the world and especially of the way language is used in that world. His goal, as he explained it, was always to show how sounds, images, and words have har-

monies. Indeed, Simon gave a speech at New York University in which he said, as quoted in the *Review of Contemporary Fiction*: "The little I know has been acquired by chance-in reading, traveling, walking round museums and going to concerts, always in a rather desultory way, without ever worrying about studying a subject in depth, obeying solely the rules of pleasure."

Written in 1997, *Les jardin des plantes* (The Garden of Plants) centers around the Spanish Civil War and the battles between France and Germany at the beginning of World War II. Simon was personally involved in some of those battles, so this novel too melds autobiographical accounts with fictional ones. Valerie Orlando, writing in the *Review of Contemporary Fiction*, noted of the book that Simon's novel "is a testament to a life's work and a memoir of a century of upheaval, turmoil, and despair, and leaves us torn between hating and loving the words on the page. . . . Simon takes us to another realm of reality by showing us the complexity and the chaos that make up the human condition." The novel deals with the question of whether or not human beings can ever learn to avoid self-destruction, a question that has puzzled great minds throughout history and will continue to do so well into the future.

Le Tramway (The Trolley), published in 2002, epitomizes Simon's style of fragmented time. The novel takes place in a hospital room, with the narrative flashing between the present day and a past world of recollections about a trolley. Steven Daniell, writing in *World Literature Today*, noted of the story that "Simon creates an interesting interplay between surroundings and memory," and "successfully applies the *nouveau roman* feature of phrase giving way to an aside or a parenthetical comment to reflect the mental processes surrounding memory."

A Writer Honored

In addition to the Nobel Prize, Simon has garnered several other awards, including the Prix de l'Express in 1960, for *La route des Flandres*, and the Prix Medicis in 1967, for *Histoire*. He has also received honorary degrees from the University of East Anglia, Norwich and the University of Bologna. He has been married twice in his life, first to Yvonne Ducing in 1951, and, after that marriage ended, to Rhea Karavas, whom he wed on May 29, 1978.

During his speech at New York University, Simon discussed his career with some candor. "If I am asked the ritual question 'Why do you write?,' " he commented, "well, to tell the truth, I have to admit, to my great shame, that I have never been touched, however lightly, by the ambitious motives of some: it has never occurred to me (and I have never asked myself if it might be the case) to write against the established order, or to challenge it. If I have written (and if I continue to do so), it is because, very prosaically and doubtless very selfishly, I was simply driven (like anyone, I think, working within his field) by a certain need to 'make something,' and if I am still asked why I have 'made things' in the domain of literature rather than elsewhere, and if I want to be sincere, I will reply: 'Because I was not capable of doing anything else.' "

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John Snow

British physician John Snow (1813–1858) is called the “father of epidemiology” (the prevention and control of disease) because of his innovative investigative methods. Living in England’s Victorian era, he gained prominence as one of the first physicians to use anesthesia. During a cholera epidemic of 1854, he revealed that the disease was caused by water-borne microorganisms.

John Snow was born in York, England on March 15, 1813, the oldest of nine children. His father, William Snow, was an unskilled laborer, and his family lived in one of the poorest sections of York, which was an industrial shipping area located on the River Ouse. Until he was 14, Snow was educated at a common day school for poor families. In 1827, he traveled to Newcastle-upon-Tyne, 80 miles from his home, where he began serving a six-year apprenticeship in medicine under surgeon William Hardcastle. From Hardcastle, Snow learned the daily realities of running a medical practice. The apprenticeship included attending lectures at the Newcastle Infirmary. During this apprenticeship, which lasted until 1833, Snow became a vegetarian as well as a total abstainer of alcohol.

Advanced Medical Education

While in Newcastle, Snow was employed as one of three surgeon apothecaries at the Lying-In Hospital. He also worked as a secretary. In addition, he held an appointment as mining doctor at the Killingworth Colliery. Through this appointment, he came to know George and Robert Stephenson, the father and son team of locomotive engine

designers who hailed from the area. In 1827, they were listed as patients in Snow’s practice.

During the cholera epidemic that lasted from 1831 to 1832 that hit a coal mining region near Newcastle, Snow worked as a colliery surgeon and unqualified assistant, treating victims. Cholera caused diarrhea and vomiting and, at the time, was fatal in about fifty percent of all cases. Victims usually died within two or three days, from dehydration. From the 1830s through the 1850s, Snow would come in close contact with the devastation the disease caused, and later in his career he would become keenly interested in preventing its outbreak.

Between 1833 and 1836 he was an assistant in practices in Burnopfield, Durham, and in Pateley Bridge, North Yorkshire. In addition, he often returned to his home town of York, where he was involved in the temperance movement, which sought to restrict the consumption of alcohol. Also in York, Snow joined the practice of Joseph Warburton.

In 1836, Snow decided to advance his medical education. In October, he moved to London, where he began advanced studies at the Hunterian School of Medicine at Great Windmill Street. Snow made the journey on foot, following a path that took him through Liverpool, Wales, and Bath. His initial research involved the toxicity of arsenic. The following year, he attended the medical practice at the Westminster Hospital and, in May 1838, he was admitted as a member of the Royal College of Surgeons of England. In October of that year he became a licentiate of the Society of Apothecaries and then set up his own practice at 54 Frith Street, in the Soho district of London. Still, he continued his medical education, regularly attending the meetings of the Westminster Medical Society (which would later become known as the Medical Society of London), where he would present results of his own research on various scientific issues.

Published Articles

Snow also wrote up his research as articles that were published in medical journals in the late 1830s and early 1840s. In this way, his name became well known in English medical circles. His topics of interest included toxicology and respiratory physiology. Specific subjects included the danger of candles incorporating arsenic, postscarlatinal anasarca, and haemorrhagic smallpox. His first published paper, “Arsenic as a Preservative of Dead Bodies,” appeared in the prestigious British medical journal *The Lancet* in 1838. But his best-known paper, “On Asphyxia, and on the Resuscitation of Still-born Children,” was published in 1842. His research in this area would later lead to his interest in anesthesia.

In November 1843, he earned a bachelor of medicine degree from the University of London and, on December 20, 1844, he graduated with a doctorate of medicine from the institution. However, all of Snow’s hard work took a toll, and he experienced a physical breakdown. In 1844, he suffered health problems, including an attack of tuberculosis and kidney disease. Health problems would trouble him all through his life after this.

In 1845, he was appointed lecturer on forensic medicine at the Aldergate Street School of Medicine. He held the position until 1849, when the school closed down. In June 1850, he became a Licentiate of the Royal College of Physicians of London.

Became Interested in Anesthesia

In the late-1840s, Snow became interested in anesthesia, particularly ether, which was starting to be used as an anesthetic in America. In England, the use of anesthesia was first demonstrated by dentist James Robinson in 1846. Snow investigated the medical efficacy of ether as an anesthetic, and then he made improvements on how the drug was administered by designing his own inhaler. He was granted permission to demonstrate the results of his research in the dental out-patient room at St. George's Hospital. In 1847, after he published a textbook on the administration and effects of anesthetic vapors, Snow became a recognized leader in anesthesiology in London, and he investigated the use of other anaesthetizing agents, including chloroform. On April 7, 1853, Snow made news in England when he administered chloroform to Queen Victoria when she gave birth to Prince Leopold. He used the agent on the Queen once again during the birth of Princess Beatrice on April 14, 1857.

As a physician, Snow treated patients from a range of social backgrounds, and he frequently practiced medicine in the poorest sections of London, providing good medical care to those who could least afford it. In 1852, the Medical Society of London (previously the Westminster Medical Society), chose Snow to be its orator for the coming year. In 1853, he moved his home and practice to 18 Sackville Street. On March 10, 1855, he was inducted as the Medical Society's president. Snow also was a member of the Royal Medical Chirurgical Society and the Pathological Society. In 1854, he served as president of the Physiological Society. In 1857, he was president of the Epidemiological Society.

Investigated Cholera Epidemic

Along with anesthesiology, Snow's major interest included cholera. For a period of 20 years, London was ravaged by outbreaks of cholera epidemics. Snow became very interested in the cause and transmission of the disease in 1832, while he was still a medical apprentice and treated cholera victims.

In 1849, he published a pamphlet, "On the Mode of Communication of Cholera," which countered the conventional thinking regarding the disease. In the pamphlet, Snow remarked how the disease had a tendency to occur in the late summer, most often in the poorest sections of England, and in localized and isolated areas. He determined that cholera was a contagious disease caused by a poison that reproduces in the human body and is found in the vomitus and stools of cholera patients. Further, he suspected that cholera was spread through the microorganism contamination of food and water, but the foremost manner of transmission, he stated, was water contaminated with the poison. According to the prevailing theory, diseases such as cholera

were transmitted by breathing in "miasmas," or contaminated vapors.

Despite contradicting the commonly held theory, Snow's pamphlet did not generate any great controversy, as many other theories about cholera were being advanced at the time. Still, he received a good deal of positive notoriety for his work, even though he had no way to prove his theory. However, another outbreak provided Snow the opportunity to prove that his ideas were indeed correct. In 1854, another severe cholera epidemic struck London, in a small area in Soho, where more than six hundred people died. Snow immediately began investigating water sources in the area. He was able to demonstrate—by thoroughly documenting, correlating, and comparing locations of cholera cases among the customers of London's two water companies—that a higher concentration of incidents occurred among customers of one water company, the Southwark and Vauxhall. The company got its water from the downstream part of the Thames river, an area that was contaminated with London sewage. The other company got its water upstream from the main part of the city, where it was less likely to be contaminated. Snow's evidence was very strong, and it changed many minds.

One situation in particular underscored the soundness of Snow's theory. By mapping the location of cholera-related deaths, Snow found that in one area of the city, at the intersection of Cambridge Street and Broad Street, there was a higher concentration of cholera cases: more than 500 deaths occurred in only ten days. After investigating the situation, Snow determined the cause of so many deaths was due to a water pump on Broad Street. Before the outbreak, the pump had been reportedly discharging a foamy brown water that smelled like raw sewage. The cause of the odor soon became understandable. Further investigation revealed that the well of the pump was about 28 feet deep. At 22 feet, and only yards from the well, was a sewer. Snow was now certain that sewage had contaminated the water.

Snow strongly encouraged officials to remove the pump. The officials were doubtful but followed Snow's advice anyway. The epidemic was soon contained. Moreover, publicity from this part of this investigation drew a great deal of attention to the extremely poor sanitation conditions in London. Officials began a complete renovation of the city's water and sewage systems. As a result, there were no more outbreaks of cholera.

Snow's original 1849 pamphlet, "On the Mode of Communication of Cholera," was awarded a monetary prize from the Institute of France. A second edition of the pamphlet was published in 1855. This one contained a more detailed investigation into the effects of water supplies on certain districts of South London during the 1854 epidemic. Snow's insights and innovative methods led to widespread recognition.

Died Young

During his adult life, Snow suffered chronic health problems, including kidney disease, which led to his premature death on June 16, 1858. He was only 45 years old. At

the time of his death, he had been engaged in ongoing research and was preparing a manuscript, "Chloroform and Other Anaesthetics." The work eventually was published posthumously by his friend and colleague Sir Benjamin Ward Richardson. Shortly before his death, he suffered a stroke that left him incapacitated. Although the stroke was given as the direct cause of death, an autopsy revealed that his overall health had been negatively affected by earlier attacks of tuberculosis. Snow, who never married, was buried in the Brompton cemetery, where a monument was erected in his memory.

Legacy

Because of his pioneering work on London's cholera epidemic, Snow became known as the "father of modern epidemiology." His methods forever changed the way illness, on a widespread scale, would be managed. The information he collected and the maps he created during the 1854 epidemic, which showed how the disease was distributed in relation to water sources, essentially became the first-ever epidemiological survey of an illness. Of course, through the years, medical researchers have built upon Snow's methodology, but he led the way. Modern disease prevention and control owes a great deal to Snow.

As a footnote to Snow's illustrious career, the handle from the infamous Broad Street pump still exists, and it is housed at the John Snow Pub, which is located near the former site of the pump. To honor the memory of the man who contributed so much to modern medicine, a John Snow Society was formed. The only requirement for membership is that one visits the John Snow Pub while in London.

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Steven Soderbergh

American film director Steven Soderbergh (born 1963) came to fame with his 1989 feature debut, *sex, lies, and videotape*. The movie premiered at the Sundance Film Festival and was largely responsible for the escalation of independent films in the 1990s. In



2001, the eclectic filmmaker reached new heights by being the first person in over 60 years to receive double Academy Award nominations for best director, and the first ever to have both those films, *Traffic* and *Erin Brockovich*, nominated for best picture as well.

Baseball to Movies

Soderbergh was born the second of six siblings on January 14, 1963, in Atlanta, Georgia. When he was still very young, his family moved to Baton Rouge, Louisiana, where his father was a professor and dean of Louisiana State University's College of Education. As a boy, Soderbergh was an avid and talented baseball player, but the gift suddenly deserted him at the age of 12. "I woke up one morning, and I didn't have it," he told Jess Cagle of *Time*. "And I knew that I wasn't gonna be able to get it back. Whatever the thing was, it was just gone." Happily, he had another natural aptitude lying in wait.

The teenaged Soderbergh became interested in making movies, and started taking film classes at Louisiana State. Finding he had a flair for the medium, he obtained some secondhand equipment and began making short 16mm films, including his short film *Janitor*. Still immersed in this newfound passion, upon his graduation from high school

Soderbergh decided to pass up college and head directly to Hollywood.

Music Video to Feature Film

Soderbergh began his Hollywood career as a freelance film editor, working on such projects as television's *Games People Play*, while subsidizing himself by working in a video arcade. He also continued to write scripts and make short films, both in California and back home in Baton Rouge. One of those films, a documentary about the rock band Yes, led to Soderbergh's first big break when he was asked to direct a full-length concert film for the group. The resulting video, *Yes: 9012 Live*, earned the young director a nomination for a Grammy Award in 1986.

Next up was a 1987 short subject movie called *Winston*, which evolved into the project that put Soderbergh on the cinematic map. That project was his writing/directorial debut feature film, *sex, lies, and videotape*, an intimate and innovative exploration of personal relationships starring James Spader and Andie MacDowell. Premiering at the Sundance Film Festival in 1989, the movie took both critics and audiences by storm. It garnered Soderbergh the coveted Palm d'Or Award at the Cannes Film Festival (at only 26, he was the youngest director to have received such an honor at the time) and an Academy Award nomination for the best original screenplay. Not incidentally, *sex, lies, and videotape*, which was made for \$1.2 million and went on to earn nearly \$100 million worldwide, lent a financial viability to independent and independent-like movies that precipitated a huge upsurge in the genre and propelled them from art houses into mainstream theaters. Soderbergh, however, never took the acclaim, or himself, too seriously. In 1998, he commented on the picture to Dennis Lim of London's *Independent Sunday*. "It's OK," he said. "It's better directed than it is written, and better acted than it is directed. It is a film that is of a very specific period. There was something in the air that I managed to grab hold of, something that must have been on other people's minds as well."

A Fresh Start

Soderbergh followed up his tremendous initial success with 1991's *Kafka* and 1993's *King of the Hill*. The former, starring Jeremy Irons, was both a critical and box office failure. And although the Depression-era *King of the Hill* caught the critics' attention, audiences did not generally notice it. In 1994, Soderbergh reached his nadir while filming *The Underneath*, a remake of the 1948 film noir classic *Criss Cross*. "The most sobering aspect of making *The Underneath*," he told Lim, "was to sit on a set and not feel excited about what I was doing. I realised it was just because I'd drifted into an area that wasn't very challenging or ambitious." But unlike his childhood epiphany about baseball, Soderbergh's career doubts were only temporary. This time, he recognized what had happened and what was needed to rally. The director told Cagle that his film talent "had left the building, but I knew it was still within the city limits. I just needed to tear down everything and start over." So he did.

Soderbergh got his creative juices flowing again by packing up a small group of friends and heading back to Baton Rouge to make the wacky autobiographical comedy *Schizopolis*. Acting as director, writer, cinematographer, and star, Soderbergh used the movie as a professional and personal catharsis. (Among other things, he cast his soon-to-be ex-wife, Betsy Brantley, and their daughter, Sarah, as his film family). The result, along with *Gray's Anatomy*, (both released in 1997) worked the magic Soderbergh had hoped for, but their lack of commercial appeal left an unexpected side effect. He recalled that time for John H. Richardson of *Esquire* as, "... having done those two films and having them seen by no one, I found myself in this weird spot of being excited about working again, but not being able to get a job." The next year, however, both creativity and gainful employment would again coincide.

Mainstream Success

In 1998, Soderbergh was launched into mainstream cinema with the release of his screen adaptation of the Elmore Leonard novel *Out of Sight*, starring George Clooney and Jennifer Lopez. While his recent creative and professional challenges made him feel a great deal of pressure while making the movie, the experience was also rather liberating. As he told Graham Fuller of *Interview*, "It was such a relief to be working on something that wasn't important with a capital I. Not that I've made important movies in my career, but its lack of pretension was nice. I'm glad it wasn't a serious, self-important piece of drivel. . . . If you go into a piece of Elmore Leonard material with the idea that you're making a substantial social statement, I think you're going to ruin it." The movie was a critical and box office success, giving Soderbergh's career a new lease on life.

The Limey, a smaller scale gangster film starring Terrence Stamp, was released in 1999. The following year, Soderbergh made a pair of pictures that cemented his name in the movie business. The first movie was *Erin Brockovich*, with superstar Julia Roberts, which was based on the true story of a single mother who discovers an environmental scandal. The second movie was *Traffic*, a thriller about the illegal drug trade that starred Michael Douglas and Catherine Zeta-Jones. Although *Traffic*, based on a British miniseries, was slow getting off the ground, the films were mainstream Hollywood movies with stellar casts. And they were big hits. Soderbergh was nominated for Academy Awards for best director for both pictures in 2001, the first time a double director nomination had happened since 1938. In addition, both movies were also nominated for best picture, the first time such a "double-double" nomination had ever occurred. Credibility firmly back in place, Soderbergh won the 2001 Oscar for best director for *Traffic*.

Eclectic Visionary

Throughout the years, Soderbergh acquired a reputation for being an "actor's director," culling impressive performances from big adult stars and unknown child actors alike. He also was known for working in the trenches (he joined the cinematographers' union in order to wield his own camera and was the cinematographer, for instance, on

Traffic) and for his ability to unify his casts. "A lot of people can tell stories," actress Julia Roberts told Cagle, "but a lot of people can't rally the troops the way Steven does. He's the most fun guy to make a movie with." Equally important, the body of Soderbergh's work was impossible to pigeonhole.

Soderbergh followed up his triumph at the Academy Awards with the 2001 superstar vehicle *Ocean's Eleven*. A remake of the 1960s movie with the old Hollywood Rat Pack (including Frank Sinatra, Dean Martin, and Sammy Davis Jr.), the new version featured such contemporary big names as Brad Pitt, Clooney, and Roberts. The next year, he did another abrupt turnaround with *Full Frontal*, an experimental art film with Roberts, Pitt, and Blair Underwood. Working under a \$2 million budget, the director convinced his stars to work for union scale and handle their own driving, hair, and makeup. The movie was shot in 18 days. Then it was back to the big budget world, with the 2002 science fiction picture, *Solaris*. Along the way, Soderbergh also founded a production company, Section Eight Productions, with Clooney, and produced such movies as 2002's *Insomnia*. Indeed, by 2004, Soderbergh's films had run the gamut from independent to mainstream, big money to shoe-string, disturbing to playful, and most points in between. But, as Soderbergh explained to Fuller, he would not have had it any other way. "I go for whatever engages me at the time," he said. "I have no rules about what I will or won't make. I'm certainly hard put to remember when a filmmaker has gone from a \$350,000 movie to a \$49 million movie, but I think doing either of those kinds of movies exclusively could be stagnating."

Soderbergh also cultivated a certain lack of ego that allowed him to roam freely among film styles and forms. He outlined the reason for that ability to Richardson, "I'm not a visionary. I'm just not . . . Fellini, Bergman, Kurosawa, you know, those are people who alter the landscape. David Lynch I would put in that category. Altman I would put in that category. But I'm not one of those people. What I am is a dedicated, passionate craftsman who is trying to get better."

At least as telling were Soderbergh's hopes about probing the possibilities of his chosen medium in the future. "I think the reason I've jumped around so much is . . . there's a kind of film out there that I can't even quite articulate, but I think can be made and should be made," he told Richardson. "I may go to my deathbed feeling like I never figured out what it was. I feel like there have been leaps made during certain periods of time and that there hasn't been a leap made in a while. I think that it's too rich a medium for there not to be another level to go to. First, I've got to try and figure out what it is."

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Sondok

The most famous of Korea's queens, Sondok (c. 581-647) played a pivotal role in the Silla kingdom, a dynasty that emerged in what is now southern Korea somewhere around 250 to 350 A.D. By the seventh century the Silla dynasty had unified the entire peninsula, something that became possible only because of Sondok's intelligent political connections made during her reign. As queen, she managed to defeat her enemies, build the first observatory in the Far East, introduce a standard religion, and make important political contacts during her reign. She is still revered as the greatest queen to ever rule Korea.

During the Silla age Korea was an enterprising country and very open to new ideas and ways of doing things. They even developed their own religious and educational foundations. Sondok's father had no sons, so he chose his daughter as his heir. This choice was not met with surprise or objections; at this time Korean women were allowed a far greater role in politics and society than they would be granted only a few centuries later. It was common for women to serve as advisers, regents, shamans, and queen dowagers, and in fact during this era ties with the mother's family were just as important as ties with the father's.

Born to Queen Ma-ya and King Chinpyong, Sondok's birthdate is debated. Some put her birth as early as 581 A.D., while others cite it as late as 610 A.D. Whatever the date of her birth, Sondok was born in Kumsang, the Silla capital, and spent most of her childhood inside the palace there. She had two younger sisters, Princess Sonwha and Princess Chon-myong. Some have said that Sondok's father intended her to rule after his death until a visitor from China, a land that was far more male-centered at the time than Korea was, scoffed at the idea. After that, it is said, he tried for a son. When Queen Ma-ya neglected to bear King Chinpyong any sons, he sent her away to a Buddhist convent in the mountains to become a nun. Sondok and her sisters stayed behind, but were very desolate after the depar-

ture of their mother. After Queen Ma-ya left, the king remarried a village woman named Seungman in the hopes of fathering a male heir, but Seungman too was unable to bear the king any sons. Since Sondok was the oldest of his daughters she eventually became queen after his death.

Early Interest in Buddhism and Astronomy

Sondok was known for her intelligence, and for her foresight. There is a story about Sondok showing her eye for detail and her logical mind. Her father received a box of peony seeds from China upon which there was a picture showing what the flower would look like when grown. Upon studying the picture, Sondok, who was seven years old at the time, bemoaned the flower's lack of scent. When she was asked why she thought the peony would not have a scent, she stated that if it indeed had a scent the flower would have been painted with butterflies and bees surrounding it. When the seeds were planted and the flower grown, it turned out that she was right. The peonies had no smell.

Sondok was very interested in astronomy from a young age. Every night the skies were clear she could be found outside examining the heavens. She did this mostly on her own, but she eventually employed the court's royal astronomers to teach her even more about the skies. When she was 15 Sondok also developed a great interest in Buddha and Confucianism. She studied under Lord Lin Fang, an ambassador from China who also happened to be an astronomer, as many high officials were in those days. Lin Fang presented Korea with a whole new calendar, the Chinese calendar, convincing Sondok's father that the Chinese one was superior to the Korean one. Sondok asked Lin Fang to teach her all he knew about astronomy, but he refused to do so because he believed that women were meant only for the home and for children. Undeterred in her interest, Sondok studied without him and at one point made calculations for the time a solar eclipse would take place. While her calculations were different than the ones proposed by Lin Fang and his Chinese calendar, hers ended up being the correct calculations. This made Lin Fang angry, since his predictions had been wrong, and he convinced Sondok's father that she should not be allowed to study astronomy anymore. Apparently Sondok took no heed of her father's orders. According to Jennie Ngoc Vu on the *Pacific University Website*, Sondok wrote a message and put it in her grandmother's ancestral jar that said, "Will we ever know the truth about the stars? I am too young to venture a theory about our universe. I only know that I want to understand more deeply. I want to know all I can know. Why should it be forbidden?"

Became Queen in Midst of Turmoil

Sondok became ruler of Silla in 634. At the time she took over as queen, Korea was split into three kingdoms, the northern Koguryo, who were the most violent, the central Paekche, and the Silla in the south. While Chinese influence permeated the entire region, the Silla dynasty, furthest away from China, was the least influenced. In addition, Silla was

considered the most sophisticated of the three kingdoms, and was the most peaceful. Despite Silla's relative peace, Sondok still found herself ruling over a violent kingdom; there were rebellions and fighting in the neighboring kingdoms of Paekche and Koguryo, and troubles with them occupied much of her time. King Mu of the Paekche kingdom was particularly interested in destroying the Silla kingdom, and joined with the brutal Koguryo to attack Silla, and for a time Sondok was not even safe inside her own kingdom. At another point she was nearly removed from power by rebels called the "True Bone" Silla, who refused to except any but male rulers. Luckily, the queen's loyal general, Kim Yu-shin, heard of the plot and managed to defeat the rebels before any harm could be done. To prevent such a thing from happening again, Sondok is said to have thoroughly embraced the principle that "an enemy of an enemy is a friend." Through strategic governance, she managed to not only keep her kingdom together, but also to initiate ties with China that brought that country to her aid in pushing back Paekche and Koguryo incursions. She kept up her ties with China and later sent several scholars there to learn from the wise Chinese, who were known for their scholarship and learning. She charged one man in particular, the monk Chajang, with gathering as much learning as he could on Buddhist scriptures so he could, in turn, teach it to the Korean people.

Sondok also set up a military-religious school called Hwarang-do for boys. This martial arts school taught a strict code of ethics that included the O-gae, or Five Rules: "Il sa kun e choong," or loyalty to one's country; "E sa chin e hyo," loyalty to one's parents and teachers; "Sam kyo woo e shin," trust and brotherhood among friends; "Sa im jun moo tae," never retreat in the face of the enemy; and "Oh sal saeng you taek," never take a life without a cause. It also included the Kyo-Hoon, or Nine Virtues: In, humanity; Oui, justice; Yea, courtesy; Ji, wisdom; Shin, trust; Sun, goodness; Duk, virtue; Choong, loyalty; and Young, courage. Instilling these strict moral codes helped Korea in many of its battles.

Built Chomsongdae Observatory Tower

In her effort to instill Buddhism, Sondok oversaw the completion of many temples in her kingdom during her reign. She also had built the Chomsongdae Observatory, the Tower of the Moon and Stars, which is thought to be the very first space observatory constructed in the far east. According to Vu on the *Pacific University Website*, the construction of Chomsongdae is unusual in that Sondok "used 365 stones, one for each day of the year. It is 27 levels high because Sondok was the 27th ruler of Silla. The tower was built on a platform of 12 tiles for the 12 months." Approximately 29 feet high, the Chomsongdae Observatory was still in existence in 2000, and stands in the old Silla capital city of Kyongju, South Korea. Sondok, during her reign also ordered the building of the famous nine-tiered pagoda of Hwangyongsa which was 224 feet tall, a remarkable feat for those days. Unfortunately, the beautiful pagoda was destroyed when the Mongols attacked Korea in the thirteenth century, although the ruins still remain.

In addition to being a Buddhist, Sondok was considered a shaman, a word that referred solely to women until around the time of Sondok's reign. Shamans, a holdover from an earlier religion, were viewed as human ties between mankind and the spirit world. They were mainly considered spiritual leaders inside families, but some were more public and even presided over large public ceremonies. Shaman performed such tasks as healings, exorcisms, solving family problems, conducting rituals, and predicting outcomes. It is said that Sondok was revered for her ability to anticipate future happenings, which is thought to have added to her popularity as a leader. According to the *Women in World History Website*, Sondok's shamanism "is a prime example of a way time honored female tasks have helped women assume leadership roles."

Had Another Vision

As an example of Sondok's second sight is a story in which Sondok had a vision that saved her kingdom from attack. She dreamt that there was a mass of thousands of irate frogs and toads approaching the city in a threatening manner. As soon as she woke up she sent out men to guard the borders of her kingdom. When they got to the boundary they discovered an army from Paekche, coming to attack. Because of the advanced notice provided by Sondok's dream, the army was routed. Tradition holds that Sondok was also able to foresee the date upon which she was going to die.

Sondok eventually took a king consort, but the pair produced no heirs, and she ruled until her death in 647. At her death the throne of Silla passed to her cousin Chindok, the daughter of Sondok's uncle Kuk-pan. It would be Sondok's nephew who would conquer the Paekche and Koguryo kingdoms to unite the Korean peninsula for the first time.

The era in which the Silla dynasty ruled over Korea is considered the Golden Age of Korea, and Sondok did much to contribute to the culture of that time. In Hamhumb, North Korea, the Sondok airport was named after the ancient queen, and her life story continues to be the subject of books and a significant part of the history of ancient Korea.

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Fernando Sor

Spanish musician Fernando Sor (1778–1839), perhaps more than anyone else, took the guitar from being an instrument of Spanish minstrels and Italian serenaders to being a classical instrument. He has been given only brief mention in standard music histories, but a resurgence of interest in guitar music and in the music of Spain has seen his reputation on the rise. As a young composer he wrote various kinds of music: operas, ballets, songs in addition to guitar music, and he performed on various instruments over his long concert career.

“Everyone knows that M. Sor has extended the domain of the guitar, and that he has guided that instrument to its natural destination in making it an instrument of harmony,” ran a review of a new Fernando Sor composition in the *Revue Musicale* in 1833 or 1834, probably written by the French music scholar F.J. Fétis (and quoted by Brian Jeffery). “A profound musician, gifted with much taste and with the necessary perseverance . . . M. Sor has written for the guitar as no one had written before him.” The idea of nationalism in music was still decades in the future during the years of Sor’s compositional activity, and his guitar pieces do not sound particularly Spanish today. They fall into a broad category of classical music that followed the graceful examples of Wolfgang Amadeus Mozart and Franz Joseph Haydn rather than pursuing the tumultuous innovations of Ludwig van Beethoven. Yet there is, perhaps, a connection to Spain in Sor’s music. Sor was an exile, forced from Spain by actions on the grand stage of world events. Yet the older he became, the more strongly he focused on the guitar, an instrument associated primarily with Spain. Perhaps, as he saw his chances of ever returning to his homeland recede to nil, he began to focus on the most distinctively Spanish part of his musical output.

Came to Music Very Early

Sor was born in 1778 in Barcelona and baptized on February 14 of that year. He was a native of Catalonia, a region of the Iberian peninsula that was part of Spain but also a distinct dialect and a strong cultural identity of its own. The guitar was an instrument especially identified with Catalonia. Sor’s father played the guitar and also enjoyed another form of major importance in the late eighteenth century: Italian opera. Sor picked up his father’s guitar, mastered it quickly, and also sang, wrote songs and instrumental arrangements, played the violin, and even made up his own system of musical notation. Sor’s middle-class family had planned on a military career for their son, but it was clear that his musical gifts required nurturing, and he was sent to study music at the Abbey (monastery) of Montserrat. There he encountered music by Haydn and other masters from beyond Spain.

When he was 17 or 18, Sor assumed a post as a lieutenant in the Spanish army. As an officer from a prosperous family, however, he had plenty of time to compose music—at least at first. In 1796 or 1797 he found in the library of a Barcelona theater administrator an unused libretto for an opera on an ancient Greek theme and decided to set it to music. The fully competent Italian opera that resulted ran for 15 performances at the Barcelona Opera and attracted wide notice for its youthful composer. Sor wrote other vocal works and a few lengthy guitar sonatas, visited the Spanish capital of Madrid twice, and attracted as a patron the Duchess of Alba, who had commissioned a number of paintings from Spain's top artist, Francisco Goya. Between about 1804 and 1808 he held an administrative post in Spain's Andalusia region.

Life Overturned by Invasion

Sor's promising career in Spain was interrupted by the invasion of troops from Napoleonic France in 1808. At first Spaniards resisted the foreign incursion, and a number of patriotic songs by Sor date from this period; one of them, the "Himno de la Victoria," was apparently actually sung during a Spanish victory at Madrid. Sor himself saw military action, but also found time to compose romantic songs, called *seguidillas*, of a lighter nature. This uniquely Spanish part of his output has not been deeply investigated by musical scholars.

After a time, some Spaniards began to see Napoleon as preferable to the corrupt Spanish monarchy under which they had lived. Sor was one of these so-called *afrancesados* (Frenchified ones), who worked with the French in hopes of generating a more progressive system of Spanish government. Sor served as a police commissioner in the sherry-producing city of Jerez for more than two years, and seems not to have written much music during this unsettled period. When the tide began to turn against Napoleon, the French withdrew from Spain, and in 1812 Sor left Spain for Paris. He made the right decision, for many of his comrades who did not leave were arrested by the new Spanish King Fernando VII.

In Paris, Sor was an unknown foreigner in the midst of a tradition-bound local operatic scene that stretched back for a century and a half. There are gaps in the historical record of Sor's activities between 1813 and 1815; he seems to have been married, although the name of his wife is not known, and a daughter named Catherine or Julia was born during this time. What is certain is that Sor was frustrated by the lack of musical opportunities available to him, and left Paris in 1815 to try his luck in London, England.

In London Sor found support from a network of Spanish exiles, and his fortunes began to improve. He gave concerts, sometimes on the guitar and sometimes as a singer, and he began to make friends among the English aristocracy and to perform in their spacious manor houses. His best-known compositions of his London years were short songs called ariettes, written in Italian. A review in the *Repository of Arts* quoted by Brian Jeffery stated that "Mr. Sor's vocal compositions have gained such favor among the higher order of musical dilettanti, that a new set of ariettes, from his pen,

causes almost as much sensation, as the publication of a new novel by the author of *Waverley*." A list of the dedicatees of Sor's works revealed names that constituted the cream of London society.

Popularized Guitar in England

The ariettes were vocal works, but Sor also began producing a large amount of guitar music during this period. The guitar had been little known in England until the early nineteenth century, but Sor seemed to have almost single-handedly created a market for guitar music and then filled the demand. His most famous work, and one that remained in the established repertory of classical music after his death, was his set of *Variations on a Theme of Mozart*, published as Opus Nine in 1821. Sor also increasingly often became a featured guitarist at concerts.

He also wrote ballet music, winning acclaim for a ballet called *Cendrillon*. Partly because dance at the time had no system of notation like that for music, ballet music of the early nineteenth century is mostly little known, and Sor's ballets are rarely if ever performed today. This sphere of his activity did prove to have important personal consequences for Sor, however. It led to his acquaintance with the young French Félicité Hullin, who was perhaps 20 years younger than Sor. They became romantically involved, and in 1823, when Hullin won a place as the prima ballerina of the Moscow Ballet in Russia, Sor went with her.

The trip to Russia involved a grand tour of Europe, with Sor giving concerts all the way. There were extended stops in Paris, Berlin, and Warsaw. In the German capital, Sor made the acquaintance of the publisher Simrock, who had issued many of Beethoven's works and now agreed to publish a series of 21 of Sor's guitar works. After arriving in Russia, Sor remained there until 1826 or 1827, publishing a host of new works for the guitar. Sor himself also experienced success in the Russian ballet world; three of his ballets were staged in Moscow. By this time, however, he was writing mostly for the guitar, and he tended to compose original material rather than reworking his own earlier material or composing variations on well-known tunes.

Some of his new works matched the intricacy of his *Variations on a Theme of Mozart* and other showpieces he had composed to show off his own skills. But as he began to deal more frequently with music publishers, Sor faced a problem: outside of Spain and Italy, the guitar was still a novelty in much of Europe, and there were few players who could handle his more difficult works. Sometimes he complained that this dearth of good guitarists hamstrung his compositional imagination, but after he and Hullin returned to Western Europe in 1826 or 1827, settling in Paris, he began to take more constructive action by setting down in print the knowledge gained from a lifetime of guitar teaching.

Wrote Guitar Textbook

Sor's *Méthode pour la guitare* (Guitar Method) was written in the late 1820s and published in 1830. It is still regarded as one of the greatest works ever written on guitar technique, and Sor followed it up with a host of pieces for

guitar students in the 1830s. The pieces at the highest levels (often titled *Etudes* or *Leçons*) have doubled as concert showpieces for classical guitarists ever since. Between 1828 and 1839 he also wrote 12 guitar duets, a form he had not previously cultivated. All these works expanded the vocabulary of the guitar substantially.

The death of Sor's daughter in 1837 hit him hard, as did the failure of a petition he sent to the Spanish throne asking that he be permitted to return home to Catalonia to live out his final years. (His letter was never answered). Instead, Sor made a living mostly as a teacher in Paris at the end of his life. He suffered for several years from a throat ailment and died in Paris on July 10, 1839.

Sor's reputation lived on for some years after his death. Long articles on his life and music appeared in several French music encyclopedias, and in 1910 a street was named after him in his native Barcelona. In the modernist-inclined early twentieth century, much of his music was forgotten, but a resurgence of interest in the classical guitar later in the century led to its rediscovery. Although his music did not have the flamenco accents associated with nationalist Spanish guitar music, guitarists found that it was unfailingly attractive and technically unsurpassed.

The modern master of the guitar, Andrés Segovia, issued 20 of Sor's etudes in a 1945 edition that remains widely available, and younger guitarists such as Christopher Parkening also recorded Sor's works. His output from beyond the realm of the guitar began to find performances as well, but there remained much to be discovered from this musician who came from outside the main path of classical music's historical march, but found a lifetime of acclaim in the great capitals of Europe.

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Samuel Spencer

American railroad magnate Samuel Spencer (1847–1906) began his career in the industry as a mere engineer, but rose to become one of the country's most powerful transportation tycoons. Associated with Wall Street financier J. P. Morgan, Spencer helped arrange the consolidation of dozens of railroad lines in the southern United States into the mighty Southern Railway. His career was cut short by tragedy when he died in a crash on his own line in the early-morning hours of Thanksgiving Day of 1906.

Spencer's early life carried scant portent of the future wealth and prestige he would later attain. He was born on March 2, 1847, in Columbus, Georgia, to Lambert and Vernona (Mitchell) Spencer, their only child. His father's family was known to have its roots in Talbot County, Maryland, where they descended from a 1670 settler there named James Spencer. While still a teenager, Spencer dropped out of the Georgia Military Institute in Marietta to join the Southern states' battle to secede from the Union in American Civil War. He served in Captain Thomas Nelson's Rangers, an independent cavalry unit that fought on the Confederate Army side, and then with Nathan Bedford Forrest's cavalry, which had some success in disrupting the communications lines of the Union Army.

Earned Engineering Degree

When the war ended in 1865 with the Northern victory, Spencer left military service and enrolled in the University of Georgia at Athens. He earned his first degree in 1867, and went on to the engineering program at the University of Virginia, where he graduated at the top of his class in 1869. His first job was with the Savannah & Memphis Railroad as a "rod man" with its surveying unit, but quickly advanced through the various ranks until he had become a principal assistant engineer. He wed in 1872 and headed north that same year to take a post in Long Branch, New Jersey, as the clerk to the superintendent of the New Jersey Southern Railroad.

Before long, Spencer had moved on again, this time to the Baltimore & Ohio Railroad, which serviced the Atlantic seaboard. He spent four years with the company, and in 1877 was offered another promotion with another line, this time as superintendent of the Virginia Midland railroad. He headed north once again in 1878 to become general superintendent of the Long Island Railroad, an impressive post for a man still in his early thirties, but transferred back to the Baltimore & Ohio (B&O) a year later when he became assistant to its president.

Joined House of Morgan

Spencer spent almost a decade with the B&O, rising to the post of vice president and then president in December of 1887. His tenure in that office was brief, however: one of his duties was to reduce the B&O's immense floating debt of \$8 million, and the various schemes to move it around aroused some bad feelings among other directors, who believed the powerful Wall Street banking house of Drexel, Morgan & Company were trying to use Spencer to wrest control of the railroad from them. Out of work only temporarily, Spencer was hired by Drexel, Morgan & Co. as its railroad expert, and was made a partner in 1890.

Drexel, Morgan & Company, which became J.P. Morgan & Company in 1895, was one of the most powerful banking houses in the world at the time, amassing large amounts of capital and funding various projects of merit under the guidance of its immensely wealthy chief, J.P. Morgan. It had already been involved in the reorganization of various American railroad entities, but Morgan had set his sights on the disorganized post-Civil War South and its 150

separate lines. Spencer provided crucial input at the company for the byzantine plan, thanks in part to his experience as an executive. "No move in the railroad world was made by the financier without the counsel of Mr. Spencer," noted a *New York Times* tribute published after his 1906 death. "It was said of him that there was no man in the country so thoroughly well posted on every detail of a railroad from the cost of a car brake to the estimate for a terminal."

The railroad industry in the southern United States had actually boasted a few notable firsts in the era before the Civil War. The first regularly scheduled passenger service, the "Best Friend of Charleston," began operation in 1830, and its owner, the South Carolina Canal & Rail Road Company, had been the first in the nation to run trains during the nighttime hours. The numerous railroad lines that crisscrossed the region were mostly linked by 1857, but the war wreaked havoc on the South's transportation infrastructure, and the rebuilding process was slow. By the time Spencer joined the Morgan house, "the Southern transportation interests were in the hands of a large number of poorly constructed and poorly operated lines," his *New York Times* obituary noted. "Money was lacking for improvements, and the country was held back in every way by the chaos which prevailed among its railroads."

Credited with Reviving Company's Fortunes

Some of the lines fell into the hands of creditors, and in 1893 the Morgan house appointed Spencer as one of the receivers for the Richmond & Danville Railroad. He was later given similar duties with the East Tennessee, Virginia & Georgia Railway. Morgan wanted to consolidate these and others into a single, easy to manage, and thus more profitable company. After gaining control of several of the lines, by 1894 Morgan's bank had reorganized these and others into the Southern Railway. Morgan named the able Spencer as its first president.

Spencer proved up to the job. He was a shrewd manager and made sound financial decisions on behalf of the Morgan bank, which was still its parent company. From 1894 until his death a dozen years later, the system's mileage increased from 4,391 to 7,515 miles of lines, and the number of passengers carried from 3.4 million to more than 11 million; its freight tonnage also quadrupled. Earnings, not surprisingly, rose at a corresponding rate, from \$17 million to \$53 million.

The American railroad industry proved so lucrative that it ran afoul of politicians in Washington during this era. Some of the lines offered rebates to favored shippers, and public discontent—especially from small farmers, who seemed to pay the heaviest freight charges—grew over rates, which fluctuated wildly. At the time, the federal government had little regulatory power over such companies, but that began to change when the Interstate Commerce Commission (ICC) was established, the first federal regulatory agency. Though it outlawed rebates in the railroad industry, the ICC remained somewhat toothless until President Theodore Roosevelt was elected to the White House, and made good on his threats to curb railroad-rate abuses.

Argued Against Regulation

Spencer became one of the leading opponents of the Roosevelt Administration's plan to set railroad rates, and argued strenuously in the first years of the century against the proposed laws. He defended Southern Railway's business practices before the House Committee on Interstate and Foreign Commerce, claiming that other costs of operating the line had risen in recent years, and the company needed to be able to set its rates in order to remain profitable. "It is un-American and unfair, not to say, outrageous because it is alleged there are such" abuses, he said in a 1903 Pittsburgh speech quoted by the *New York Times*, "that every manager, that every President and Director, shall be subject to indiscriminate public condemnation, and that the innocent investors shall have their property jeopardized and their rights infringed because those to whom the prosecution of the law is entrusted fail to find the offender and to punish him." In the end, his efforts failed to prevent the passage of the Hepburn Act of June 29, 1906, which gave the federal government the power to enforce ICC rules and regulations.

Spencer was an illustrious figure in his era. He held the presidencies of the Alabama Great Southern, the Cincinnati, New Orleans, & Texas Pacific, the Mobile & Ohio, the Georgia Southern and Florida, and the Northern Alabama railroads. He also was a director of 11 other railroad lines, and held similar rank with the Hanover National Bank, Old Dominion Steamship Company, Pennsylvania Coal Company, Standard Trust Company, and Western Union Telegraph Company. He and several other titans of industry were avid quail and partridge hunters, and had leased a 12,000-acre preserve near Greensboro, North Carolina, that was stocked with expensive quail imported from Hungary.

Human Error Led to Death

Yet Spencer was also a casualty of the times: he died in a pre-dawn collision of two trains near Lawyers, Virginia on November 29, 1906. Spencer was sleeping in a private rail car attached to the Jacksonville express train. He and some business associates were on their way to a hunting expedition at the Greensboro lodge. His car and several others became detached from the engine, and had stalled on the tracks. Another train, the Washington and Southwestern Vestibule Limited, was behind it and bound for Atlanta, but apparently a station operator did not notice that the engine car had passed by without the rest of the train. The other train was allowed to proceed onto the block, and it slammed into the stalled cars. Spencer was one of seven casualties, among them his hunting companions General Philip Schuyler of New York City and Charles D. Fisher of Baltimore.

Spencer's son had been waiting to meet the train at Greensboro station, and was informed of the tragedy. The railroad executive's untimely death made the front page of the *New York Times*, and a day later the same paper eulogized him in a lengthy tribute that asserted "the South has lost one of the moving spirits in its recent revival, and America one of its leading railroad experts." All Southern

Railway trains were halted briefly on the day of his funeral in his honor. His wife Louisa Benning Spencer, another son, and a daughter survived him. The Southern Railway also proved an enduring testament to his talents: it exists as the Norfolk Southern line nearly a century after Spencer's passing. There is a bronze figure of him located in Hardy Ivy Park in downtown Atlanta, the work of noted artist Daniel Chester French, and the town of Spencer, North Carolina, is named in his honor. It was once the site of the immense Spencer Shops, the railroad-car repair facility of the Southern Railway.

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Art Spiegelman

Pulitzer Prize–winning cartoonist Art Spiegelman (born 1948) is recognized as an influential player in the world of underground comics and graphic arts. His graphic novel series *Maus* ushered in a period of both change and commendation for the comics genre with its brilliant, in–depth treatment of the Holocaust.

Early Life

Art Spiegelman was born February 15, 1948, in Stockholm, Sweden. While in Poland, his father Vladek Spiegelman and mother Anja (Zylberberg) were detained in the Polish ghettos reserved for Jews, and later taken to concentration camps. They both survived, but not without sustaining permanent mental and emotional damage. Spiegelman's mother struggled with debilitating depression for the remainder of her life, while his father became frugal to the point of it being an obsession and difficult to deal with. In an 1986 interview with *People*, Spiegelman admitted that it was only after leaving home that he realized "that not everybody had parents who woke up screaming in the night." A second son—Spiegelman's older brother, Richieu—never made it out of Poland. Separated from his parents, the Spiegelman's first born was the victim of a mercy killing carried out by an aunt before Nazi soldiers could take him away—poisoned along with herself and two cousins.

What was left of the Spiegelman family immigrated to the United States in 1951, when Art was three. They settled in the Rego Park neighborhood of Queens, New York. As a boy, Spiegelman took refuge in the light–hearted world of comics. In a 1989 interview with the *Progressive's* Claudia



Dreyfus, Spiegelman remembers his mother playing a drawing game with him. "She would make a scribble and ask me to turn it into something . . . that made me realize I could do something with a pencil and a paper." He remembered realizing that comics were created by actual people, and from an early age, eschewed all other aspirations to become a cartoonist.

Spiegelman began by emulating his favorite graphic artists, like the cartoonists for *Mad Magazine*. He even started his own parody publication in the 1960s, which he titled *Blasé*, as well as contributing comics to his Junior High school newspaper. By the time he was 14, he was selling his work to the *Long Island Post* and hoping to attend an art school that would allow him to pursue his ambition to become a professional cartoonist. His parents wanted him to invest in Dentistry school, but the young Spiegelman was not to be cowed. While attending the High School of Art and Design in New York City, Spiegelman's talent was solicited by a scout from United Features Syndicate to produce a syndicated comic strip. Spiegelman knew that he would find the grind of working under constant deadlines dull and taxing, and turned the offer down.

Education

In 1965, Spiegelman enrolled at Harpur College (now the State University of New York) in Binghamton, New York. While there he studied art and philosophy, all the while building a presence among the artistic circles of the underground comic scene. This underground graphic art

was defined by the October, 2000 issue of *Publishers Weekly* as “idiosyncratic, introspective . . . [and] self-consciously intended to be received as art.” Spiegelman worked as a creative consultant, artist, designer, editor, and writer for the Topps Chewing Gum corporation in Brooklyn from 1966 to 1988. He functioned as a jack-of-all-trades, designing Bazooka comics, baseball cards, and other novelty items—most notably “Wacky Packages” stickers and “Garbage Pail Kids” paraphernalia.

While at Harpur, Spiegelman contributed comics to his college newspaper and published work in other magazines like the *East Village Other*. Intoxicated by the freedom that he experienced in the college atmosphere in comparison to his sheltered and stressful home-life, the young artist shocked everyone around him by saying and doing whatever came to mind. Severe sleep deprivation and malnutrition eventually led to a mental and physical breakdown. Spiegelman finished school in 1968, at the age of 22, and checked himself into a psychiatric hospital in upstate New York. While there for a month he hoarded various material, which he later realized was a common behavior for a child of a holocaust survivor—imitating the parent’s experience in the camps in an unconscious effort to understand the damaged individual’s perspective. Soon after he returned home from the hospital, his mother, whose brother had recently died, took her own life.

Life as a Graphic Artist

Spiegelman dealt with his mother’s death by throwing himself into his work. He moved to San Francisco and established a name for himself among the underground cartoonists that held court there. Beginning in 1972, he submitted comics under the pseudonyms Skeeter Grant, Al Flooglebuckle, and Joe Cutrate to publications like *Real Pulp* and *Bizarre Sex*. He also edited for *Douglas Comix* and published some graphic novels, among them *Ace Hole*, *Midget Detective* (1974) and *Two-Fisted Painters Action Adventure* (1980). In 1972, Spiegelman was asked to provide a piece for a collection called *Funny Aministrals*. He had heard in a college lecture that African Americans used to be portrayed as mice in early animation, and translated the concept into the idea of representing Jewish characters as mice—“vermin” that the Germans wanted to “exterminate.” He drew and authored a three-page comic for the collection that featured a Jewish mouse who listens to his father’s account of living under the terror and tyranny of German Nazi cats in pre-WWII Poland, only to be taken to a camp named “Mauschwitz.”

That same year (1972), he published a cartoon about his mother’s suicide called *Prisoner on the Hell Planet*, then took a position as an instructor at the San Francisco Academy of Art from 1974 to 1975. Spiegelman returned to New York in 1975 to act as a contributing editor for *Arcade: The Comics Revue* through 1976. On July 12, 1977, Spiegelman married Françoise Mouly, a French architecture student with a penchant for the sophisticated work of French comic artists. They had two children, a daughter named Nadja Rachel, and a son named Dashiell Alan.

In 1978, when Spiegelman was 30, he began to research and work on an autobiographical comic strip based on the piece he had contributed to *Funny Aministrals*. He hoped, as the 1999 *St. James Guide to Young Adult Writers* put it, “to tell his father’s story, his own story, and a universal story of the Holocaust.” He moved back to New York City and conducted an extensive series of interviews with his father to learn about the Holocaust experiences that his parents had endured. He has cited personal reasons for pursuing the strip, specifically a desire to find a way to connect with his thorny father after the death of his mother. He taped over 30 hours of material during their father/son interviews and traveled to his parents’ home in Sosnowiec, Poland in 1978, and to Auschwitz and Birkenau in 1986 to see the sites for himself and view art created by survivors.

Spiegelman took a position teaching the history of comics for the New York School of Visual Arts from 1979 to 1987 and worked with Mouly in 1980 to found *Raw*, a showcase for international graphic art talent. He began releasing installments of his *Funny Aministrals* piece, titled *Maus*, in *Raw*’s second issue. By 1985, he had enough material to fill a book, but was repeatedly informed that the idea was unpublishable. Finally, Pantheon decided that it was worth the risk, and in 1986, Spiegelman’s *Maus: A Survivor’s Tale I: My Father Bleeds History* was published. Once released, it quickly garnered both critical and commercial acclaim, making Spiegelman into an intellectual and cultural force to be reckoned with. He became a popular speaker for Jewish groups and college classes, and even found himself at the center of a documentary that was later aired on European television.

Sadly, Spiegelman’s father died four years before the book was published, and never got to see the respect that his son’s efforts had earned. The first edition of *Maus* sold over 150,000 copies, and was translated into 18 languages. An autobiographical piece, the graphic novel opens with a quote from Hitler, “The Jews are undoubtedly a race but they are not human.” A Jewish mouse listens as his father describes life in Nazi-occupied Poland in strips that illustrate the ethnicity or nationality of the characters by portraying them as different animals—Jewish mice, German cats, Polish pigs, American dogs, British fish, French frogs, Swedish reindeer, and gypsy moths.

When it was released, *Maus* was like nothing anyone had ever seen before. It thwarted all efforts of categorization, and was listed on both non-fiction and fiction publication lists. In 1992, the *Maus* series won a special Pulitzer Prize, created specifically for Spiegelman’s unique contribution to culture. Despite Spiegelman’s statements that the depiction of his father’s character in *Maus* was spurred largely by the author’s own personal, pent-up anger, most readers found the Vladek character surprisingly likable. The 2004 *Contemporary Authors Online* stated that “by making the characters cats and mice . . . *Maus* and *Maus II* allow us as readers to go outside ourselves and to look objectively at ourselves and at otherwise unspeakable events.” Although critics varied in their response to *Maus*’s outlook, they wholeheartedly agreed that Spiegelman had managed to produce an innovative and stirring work of art.

In 1987, Spiegelman and Mouly released a compilation of comics from their publication, which they titled *Read Yourself Raw*. Spiegelman continued to create strips in the *Maus* storyline, and publish them in issues of *Raw*. In 1991, *Maus: A Survivor's Tale II: And Here My Troubles Began* was released. It continued the story, touching on the horrors of living in concentration camps. That same year, Spiegelman's work on *Maus* was showcased in an exhibit in the Museum of Modern Art in New York, and again at the Galerie St. Etienne (also in New York) in 1992. Spiegelman served as a contributing editor for the *New Yorker* from 1991 to 2003, often designing controversial cover art. One Valentine's Day cover depicted a Hasidic Jew kissing an African American woman, and another featured a child in Arabic headgear demolishing sand castles on the beach. Mouly joined the *New Yorker* as its art director in 1993, and remains in that position today.

In 1994, Spiegelman put the complete *Maus* collection on CD-ROM, and in 1996, HarperCollins released Spiegelman's first children's book—*Open Me . . . I'm a Dog!*—that tries to convince children that it is not a book, but an actual dog that was turned into a book by a curse. In 2000, HarperCollins published *Little Lit: Folklore and Fairy Tale Funnies*, a collaborative effort from Spiegelman and Mouly that featured stories by graphic artists and children's illustrators with a decidedly underground flavor. Spiegelman and his family were in their Lower Manhattan home when the first plane hit the north tower of the World Trade Center on September 11, 2001. Their daughter was at Stuyvesant High School, located next to the towers, and they spent the day trying to locate her and her brother.

On September 11, 2003, Spiegelman resigned as an illustrator for the *New Yorker* because he no longer felt in tune with their political agenda. He had spent a few years thinking about 9/11, and living through the aftermath, and decided to put together *In the Shadow of No Towers*. The large-format graphic novel was rejected by American publishers initially, and released in the German paper *Die Zeit*. It was later published in the United States on September 7, 2004 by Pantheon. Described by the September 2004 issue of *Publisher's Weekly* as "an inventive and vividly graphic work of non-fiction," and a "visceral tirade against the Bush administration," *In the Shadow of No Towers* was also described in the same review as "a 32-page board book, like the ones babies teethe on—only bigger." Spiegelman has said that working on the book saved his sanity. In an interview with Kenneth Terrell for the September 2004 issue of *US News and World Report*, Spiegelman explains, "when I started off, I wasn't making a book. I was making pages while waiting for the world to end. But it [didn't] . . . So I decided, 'Well, if the world isn't going to end, I guess I can do a book.'"

The vision he witnessed first-hand of the north tower's steel framework glowing from the heat of the plane's impact becomes a central image—representative of a moment when time seemed to stand still. Spiegelman tells Terrell that the image helps focus the theme of "how provisional and ephemeral everything is . . . [that] what's made to last—and should—sometimes doesn't."

Champion of Challenge

Described by a *Publishers Weekly* reviewer as a "world-class pessimist," and quoted as claiming that "disaster is [his] muse," Spiegelman and his family currently reside in the SoHo district of Manhattan. When asked in the Terrell interview whether or not his chosen medium of "cartoons" still matter, Spiegelman replied that "'comix' have lost their hold as a genuine mass media, so they're free to become a medium of thought. Print can offer the chance [for] reflection. Comix give you two sockets to plug into, both left and right brain. And they don't move while you're looking at them." Although Spiegelman's images may be technically stationary, his subject matter continues to provoke thought and feeling with its fluidity. In an interview for *The New York Times* with Esther Fein, he explained that "in reality, comics are far more flexible than theatre, deeper than cinema. It's more efficient and intimate. In fact, it has many properties of what has come to be a respectable medium, but wasn't always; the novel." Spiegelman, along with his wife and partner-in-crime, Mouly, continue to thrive, striving to make the world a better place—one comic at a time.

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Carl Friedrich Georg Spitteler

Swiss poet Carl Friedrich Georg Spitteler (1845–1924) received the 1919 Nobel Prize for Literature to honor his many contributions to poetry, most notably the mammoth *Olympian Spring* (revised in 1910), which many critics regard as his masterpiece. The epic work details the rise of new gods to power and consciousness. Spitteler was also known by the pseudonym Carl Felix Tandem. His best-known works are *Prometheus und Epimethus*, *Gustav, Lachende Wahrheiten*, (Laughing Games), and



Olympischer Fruehling (Olympic Spring), in which the poet's own metrical scheme impressed critics.

Early Life

Born in the small town of Liestal (Baselland Canton), Switzerland on April 24, 1845, Spitteler moved with his family to the Swiss city of Bern when he was four. His father served there as appointed treasurer of the new Swiss Confederacy, but the Spittelers returned to Liestal when his term ended in 1856. The young Spitteler attended school (gymnasium) in Basle while living with his aunt, and then returned to Liestal and traveled by train daily to attend classes at the Pädagogium (the Swiss equivalent of high school). There, in 1862, he began to develop his love of literature. In his autobiography, he recalled having the sudden realization, "like lightening," that poetry was the ideal way for him to express his defiance and true thoughts. He decided that he would make his living as a poet, little knowing the challenges.

After finishing his requirements at the Pädagogium, Spitteler unhappily honored his father's request that he study law, and in 1863 enrolled at the University of Switzerland for that purpose. He did not like law, however, and in 1864 he left the school without permission for Lucerne, Switzerland, to think about his professional path. Despite his reluctance, the poet completed a law degree in 1865, and then studied theology until 1870 at schools in Basle,

Heidelberg, Germany; and Zürich. (His first attempt at earning a degree in 1869 failed). Spitteler's contempt for Christianity and other major organized religions seemed to spark his interest in theology, and some biographies suggest his intense study might have been to arm himself with arguments against such beliefs. Spitteler, meanwhile, continued to write during his spare time, experimenting with different styles and techniques.

Published First Work

After completing his theology degree, Spitteler rejected an invitation to start a career as a Protestant minister, instead accepting a job tutoring the children of a Russian general in St. Petersburg. He worked there from 1871 to 1879, spending some of the time in Finland with the family. During this period, his love of writing intensified. He wrote *Prometheus and Epimetheus*, publishing the work with his own funds after returning to Switzerland in 1881 and using the pseudonym Carl Felix Tandem. He contrasted dogmas with ideals and convention with individualism in this epic poem, but the public and critics alike ignored the volume. He could not know that pioneer psychologist Carl Jung would eventually formulate his "introvert" and "extrovert" personality types based on the main characters of Spitteler's work.

At 36, Spitteler became disheartened by his perceived failure as a poet, and vowed to dismiss writing as a profession. He also missed what he described as the warmth, good will, and open-mindedness of the Russians, and complained that his own countrymen were homogenous, brusque, and oppressive, rebuffing anyone who behaved abnormally.

Spitteler fell back on teaching to support himself, working from 1881 to 1885 in Neuveville, Switzerland and then as a newspaper reporter for the Basle *Grenzpost* from 1885 to 1886 and the *Neue Zürcher Zeitung* (New Inhabitant of Zurich) from 1890 to 1892. Meanwhile, he had married one of his former Neuveville students, Marie op der Hoff, in 1883. He continued to write when he could, however, and published the poems *Extramundana* and *Schmetterlinge* (Butterflies) in 1883 and 1889, respectively. Spitteler received an unexpected boost in his popularity in 1887 when German philosopher Friedrich Nietzsche recommended the poet's works to the editor of *Kunswart*, a small periodical publication in Munich, Germany.

Spitteler's life changed dramatically in 1892 when his wife's parents died. They left her a generous inheritance, which enabled the couple to move to Lucerne and gave Spitteler the chance to write full-time without worrying about making a living. With the pressure off and all the time he needed, the poet wrote feverishly to make up for all the time he had lost. He published *Gustav* later that year.

Critics still consider *Olympian Spring* Spitteler's best and most important work. He published the epic in four volumes from 1900 to 1906: "Overture," "Hera the Bride," "High Tide," and "End and Change." Spitteler revised the work in 1910. A medley of fantasy, religion, and mythology, the allegory is written in iambic hexameter and explores such universal concerns as faith, morality, hope, despair, and ethics in a setting among the Greek gods.

Spitteler, however, had to wait until after the second installment was published before he received any recognition for the work outside his homeland. This came suddenly when renowned musician Felix Weingartner distributed a pamphlet in Germany in 1904 lauding the poet's work and proclaiming him a genius. At last, Spitteler had the recognition he had craved for so long. Critics began comparing him to the seventeenth-century poet-priest John Milton and acclaimed the work as a masterpiece of creativity and originality. In 1908 he published *Meine Beziehungen Zu Nietzsche* (My Relationship to Nietzsche), which countered accusations that he had borrowed themes from the philosopher's popular 1891 book, *Thus Spake Zarathustra* to write his own *Prometheus and Epimetheus*.

After completing *Olympian Spring*, Spitteler continued to write, publishing the semiautobiographical novel *Imago* in 1906, which centers on the struggle between creative minds and middle-class values; *Gerold und Hansli: Die Madchenfeinde* (Two Little Misogynists) in 1907; and *Meine Fruhesten Erlebnisse* (My Earliest Experiences) in 1914.

Won Nobel Prize for Literature

Despite his controversial, vitriolic speeches urging Switzerland to maintain its legendary political neutrality and avoid siding with either Germany or France as World War I commenced, the Nobel Prize Committee awarded Spitteler the Nobel Prize for Literature in 1919. He was 75 years old, however, and failing health prevented him from attending the ceremony in 1920.

Spitteler revised his original *Prometheus und Epimetheus* manuscript in 1924, making all the verses rhyme and publishing it as *Prometheus der Dulder* (Prometheus the Sufferer). He died shortly thereafter in Lucerne on December 24, 1924.

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Charles Haddon Spurgeon

With no formal theological training, British Baptist preacher Charles Haddon Spurgeon (1834–1892) became the most popular minister of the nineteenth century, regularly attracting crowds of 6,000 each Sunday to his London-based Metropolitan Tabernacle church. In the history of Christianity, no other cleric is more widely read—after Biblical ones—than Spurgeon. He has more material available to readers than any other Christian author, dead or alive.

Born to Family of Ministers

Charles Haddon Spurgeon was born June 19, 1834, in a small cottage in Kelvedon, Essex, England, to John and Eliza (Jarvis) Spurgeon. Before he was a year old, the family moved to Colchester. Spurgeon's father was a minister, who served independent congregations in the area. John and Eliza Spurgeon had 17 children, eight of whom survived infancy. Due to financial constraints, Spurgeon went to live with his grandparents in Stambourne when he was about 18 months old. His grandfather, James Spurgeon, was a popular preacher, who served a congregation in Stambourne for more than 50 years.

Spurgeon grew up in the Stambourne parsonage during a time when England had a "window" tax, whereby homes were taxed by the number of windows they had, the theory being that more expensive houses had more windows. As a child, Spurgeon could not understand why the light of the sun was being taxed. He looked upon the blacked-out windows and darkened rooms with awe.

On Sunday mornings, Spurgeon was put in the parlor with his grandfather as he prepared his sermon. No doubt, this practice helped Spurgeon become well-acquainted with the Christian gospels. In an effort to keep Spurgeon occupied so he would not interrupt his grandfather, he was given a copy of *The Evangelical Magazine* to read. Years later, Spurgeon's picture and profile appeared in the publication.

After six years, Spurgeon returned to his family in Colchester, though he continued to spend long holidays with his grandparents. Spurgeon's grandmother also influenced his religious studies by offering him a penny for each Isaac Watts hymn he could memorize. Spurgeon was so good she reduced the fee to a half-penny and he still emptied her purse. These memorized hymns turned up in his sermons years later.

Developed Love of Reading

As a youngster, Spurgeon spent a lot of time exploring his grandfather's parsonage and church and found several secret places to hide and escape from life. His favorite getaway was in the attic, in a secret little room he stumbled



upon one day that had once served as the minister's den before the windows were covered up. In this dark, little space, Spurgeon discovered countless books and fell in love with Puritan theology.

The Puritans were sixteenth and seventeenth century Protestants who wanted the Church of England to be stricter in its morals. Spurgeon particularly loved *Pilgrim's Progress* by John Bunyan, a Puritan who had been jailed for his beliefs. Over the course of his lifetime, Spurgeon read the book more than 100 times. The attic also contained books on Scriptural theology and Christian martyrs. Reading them provided Spurgeon with a solid theological background.

In the attic, Spurgeon fell in love with reading. In his autobiography, posted on the Spurgeon Archive website, Spurgeon described the impact reading had on him: "Out of that darkened room I fetched those old authors when I was yet a youth, and never was I happier than when in their company." This fondness for books lasted a lifetime. By the time he was an adult, Spurgeon read an average of six books a week and was well-read in Puritan theology, natural history, and Latin and Victorian literature. At his death, Spurgeon had 12,000 books in his personal library.

When Spurgeon was about 14, he attended the All Saints' Agricultural College, later St. Augustine's, in Maidstone. Spurgeon later attended a school in Cambridge. He was very serious about his studies. In his biography on Spurgeon, posted on the Spurgeon Archive website, author W. Y. Fullerton stated that later in life, Spurgeon gave a sermon on young men and mentioned his own studi-

ousness: "I might have been a young man at twelve, but at sixteen I was a sober, respectable Baptist parson, sitting in the chair and ruling and governing the church. At that period of my life, when I ought perhaps to have been in the playground, developing my legs and sinews . . . I spent my time at my books, studying and working hard, sticking to it, very much to the pleasure of my schoolmaster."

Heeded God's Calling at 15

Though Spurgeon was the son and grandson of ministers, as a child he never considered the vocation. His entry into the ministry can be blamed on serendipity. It happened in January 1850. Seeking refuge from a severe snowstorm, Spurgeon ducked into a Methodist chapel in Colchester. He was 15. The snow had kept the minister from the service, but a parishioner was reading from Isaiah 45: "Look upon me and be saved." The man turned to Spurgeon and told him he looked miserable and would continue to be unless he obeyed the Bible's text. In that moment, Spurgeon later recalled, he decided to give himself over to God's work and suddenly felt better.

In the book *Conversions*, edited by Hugh T. Kerr and John M. Mulder, Spurgeon described his transformation this way: "There and then the cloud was gone, the darkness had rolled away, and that moment I saw the sun; and I could have risen that instant, and sung with the most enthusiastic of them, of the precious blood of Christ, and the simple faith which looks alone to Him. Oh, that somebody had told me this before, 'Trust Christ, and you shall be saved.'"

Just 15, Spurgeon began his service to God by placing religious tracts in envelopes for distribution. He became obsessed with scribbling texts on scraps of paper and dropping them around town. He studied the Bible with renewed passion. Within a year, Spurgeon was preaching and by 17 had accepted a post at a small church in Waterbeach, a small community five miles from Cambridge. By the time he was 20, Spurgeon had preached more than 500 times. By 1854, the "boy preacher," as he was known, was pastor of London's New Park Street Chapel. When Spurgeon arrived, there were 232 members. When Spurgeon died 38 years later, church membership topped 5,000, making it the largest independent congregation in the world at that time. Altogether, 14,460 people joined the church during Spurgeon's tenure.

In 1855, Spurgeon baptized Susannah Thompson and soon married her. In 1856, she gave birth to twin boys, Thomas and Charles Jr. Both became preachers. Due to illness, Spurgeon's wife was incapacitated by the time she was 33 and was unable to attend her husband's sermons. At home, however, she helped out by taking notes for him during the middle of the night whenever he awoke with a revelation.

Spoke to Crowds in Thousands

Spurgeon enjoyed a meteoric rise in his ministry. By 1855, the congregation was so large it could no longer fit inside the Park Street Chapel. The church moved to Exeter Hall but soon outgrew the place. From 1856 to 1859, the congregants met at the Royal Surrey Gardens music hall.

Built as a venue for popular concerts, it could accommodate crowds of 10,000. Once, Spurgeon reportedly addressed a crowd of more than 20,000—without any mechanical amplification. He was so popular that at times he urged his own members not to attend services so newcomers could hear him speak. Searching for an appropriate church home, the congregation decided to build its own. The Metropolitan Tabernacle, which could seat 6,000, was dedicated in 1861 and filled to capacity twice each Sunday during Spurgeon's 30-year tenure there. Spurgeon was heavily involved with the plans for the new tabernacle. Because the New Testament was written in Greek, Spurgeon employed Greek architecture in its design. Afterward, many churches around the world followed his lead, adding Greek touches to their designs.

Spurgeon based his sermons on the Bible, preferring to speak from texts that spoke of sin and salvation. A true evangelist, Spurgeon focused his ministry on conversion, paying little attention to liturgy or sacraments. He was also a master at stirring up human emotions. Spurgeon urged people to get baptized and used colorful stories in an attempt to appeal to their mass conscience.

In late nineteenth-century London, hearing Spurgeon speak was all the rage. Visitors to the city flocked to hear the great preacher. Writing in the *New York Times* on August 3, 1879, correspondent Grace Greenwood described her visit to the Metropolitan Tabernacle, which she called "a curious experience." Greenwood said she only got inside because she had a friend in London who made a "donation" and procured tickets for them. Greenwood said many people were turned away. She noted that Spurgeon's voice had tremendous volume, remarkable clearness, and traveling power. She described his style as devout, humorous, and earnest. She also noted that he was clearly not the best speaker she had ever heard. "Yet, though he lacks some of the qualities which mark our most eminent pulpit orators . . . he has a distinct individuality, a power of his own, a steady grip on men."

Other observers were equally baffled by his success. Spurgeon was by no accounts attractive and charismatic. In a critique of Spurgeon printed in *Littell's Living Age* in 1857, the author described Spurgeon as "short, and chubby, and rather awkward . . . For so young a man there seems to be a strong tendency in him to grow stout, and should he live another twenty or thirty years, he must take care, or he may be classed among the people who are sometimes described as being nearly as broad as they are long. He knows nothing of the aesthetics of dress; every thing of that sort about him is commonplace, verging upon the vulgar." The author went on to describe his face as homely. In conclusion, the author said Spurgeon was popular simply because his sermons were colloquial and natural, just "one man talking to another." They were also graphic and colorful.

Spurgeon himself may have been aware of his shortcomings. In an article in *Christian History*, Darrel Amundsen noted that Spurgeon remarked in 1861: "My deacons know well enough how, when I first preached in Exeter Hall, there was scarcely ever an occasion, in which they left me alone for ten minutes before the service, but

they would find me in a most fearful state of sickness, produced by that tremendous thought of my solemn responsibility."

Became Influential Christian Author

Around 1865, Spurgeon began publishing a monthly magazine titled *The Sword and the Trowel*. During the height of his ministry, Spurgeon spoke 10 to 12 times per week. He typically took just one page of notes into the pulpit, yet talked at a rate of 140 words per minute for an average of 40 minutes. His sermons were written down by stenographers, printed, and distributed throughout England weekly. They were also cabled to the United States and printed in many newspapers. Spurgeon spoke so strongly against slavery, that in the United States, publishers deleted his remarks on the subject. In 1865, his printed sermons sold 25,000 copies a week and were translated into 20 languages. His sermons continued to be printed weekly until 1917, 25 years after his death.

During his ministry, Spurgeon also wrote several books. *Lectures to My Students* (1890), is a collection of talks delivered to the students of his Pastors' College. Another important work was Spurgeon's seven-volume *Treasury of David*, circa 1869, a best-selling devotional commentary on the Psalms. Spurgeon spent 20 years studying the Psalms and rendering his interpretation. His sermons were also re-issued in book form. The first series, called *The New Park Street Pulpit*, runs six volumes and contains his sermons from 1855–1860. His later sermons were republished as *The Metropolitan Tabernacle Pulpit*. This 57-volume set includes sermons published from 1861 to 1917 and has sold more than 1 million copies. His books, still in print, continued to sell at the start of the twenty-first century.

While Spurgeon's ministry flourished, his health did not. Spurgeon suffered from bouts of recurring depression and debilitating gout, which sometimes forced him to take retreats for weeks at a time. According to the article *Charles Haddon Spurgeon 1834–1892: The Soul Winner*, Spurgeon's son believed these ailments were actually beneficial to his ministry. "I know of no one who could, more sweetly than my dear father, impart comfort to bleeding hearts and sad spirits," he once wrote. "As the crushing of the flower causes it to yield its aroma, so he, having endured in the long continued illness of my beloved, mother, and also constant pains in himself, was able to sympathise most tenderly with all sufferers." Spurgeon died on January 31, 1892, in Mentone, France.

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M. S. Swaminathan

When the international edition of *Time* magazine named Indian agricultural scientist M. S. Swaminathan (born 1925) as one of the 100 most influential Asians of the twentieth century, many readers wondered who Swaminathan was. While less well known than the other Indians on *Time's* list, such as poet Rabindranath Tagore and nonviolence advocate Mohandas K. Gandhi, Swaminathan may have touched the lives of impoverished Indians more directly than those other historical figures. As the originator of the so-called Green Revolution, Swaminathan set in motion fundamental changes in agricultural production in India that have put an end to India's age-old status as a nation on the brink of starvation.

Since first implemented by Swaminathan in the 1960s, the Green Revolution has rippled across Asia, setting the economies of country after country on a firm footing and laying the foundation for the spectacular economic growth in much of the region by the end of the twentieth century. The Indian geneticist did not settle into a comfortable career after making his groundbreaking discoveries, however. Instead, Swaminathan has remained vitally involved with food and agricultural issues, holding a series of high-profile posts both inside and outside India. Well past retirement age, he remained an important voice speaking out on issues such as pesticide use and experimentation with genetically modified organisms, or GMO's. Throughout his career, he not only carried out research, but also worked to find ways to share the results of that research with ordinary farmers.

Swaminathan was born 1925, in Kumabakonom, located in the southern Indian state of Tamil Nadu. His parents were both prominent citizens: his mother was a member of an influential south Indian family, and his father, a surgeon, was a follower of Gandhi. The young Swaminathan grew up exposed to the possibility of society-wide change in India as he observed Gandhi's successful series of protests against British rule and his exhortations for Indians to seize control of their own economic destiny by, for example, boycotting foreign textiles. Grimmer events also

shaped Swaminathan's developing world view during his youth: a deadly famine that struck India's Bengal region in 1942 and 1943 made him resolve to work to end hunger in his homeland.

Famine Inspired Switch to Agriculture

Swaminathan attended the Roman Catholic Little Flower High School in Kumbakonam, and he was admitted to Travancore (now Kerala) University after graduating at age 15. At first he studied zoology, earning a degree in two years. Then, affected by the Bengali famine and by his observations of the problems of small farmers he had met on family vacations around southern India, he switched to the study of agriculture and enrolled at the University of Madras. He finished a second bachelor's degree there in 1947 and went on to do graduate work at the Indian Agricultural Research Institute (IARI).

Because Swaminathan's family had planned a government career for him, he dutifully took and passed the Indian government's civil service examinations. He was offered a management job in India's national police force, but at the same time, in 1949, he got word that he had won a U.N. Education, Scientific, and Cultural Organization (UNESCO) fellowship to continue his education overseas. He spent a year studying plant genetics at the University of Wageningen in the Netherlands and then moved on to Cambridge University in England, where he earned a Ph.D. in 1952. His doctoral thesis dealt with the genetic structures of certain potato species.

Crossing the Atlantic on the *Queen Elizabeth* ocean liner, Swaminathan worked from 1952 to 1954 at a new Inter-Regional Potato Introduction Station in Sturgeon Bay, Wisconsin, sponsored by the University of Wisconsin and the U.S. Department of Agriculture. During this period Swaminathan gained practical knowledge of plant hybridization: combining different varieties of the same plant species in order to create a new plant better adapted to the soil and climate conditions of a particular region. He published nine papers about his experiments, beginning a publishing history that would grow to include an eventual 250 papers and several books. Offered a professorship at the University of Wisconsin after his stint in Sturgeon Bay, Swaminathan instead chose to return to India instead and work toward making that country a better place to live.

Became Rice Research Institute Director

In India Swaminathan married Mina Bhoothalingam, the daughter of a prominent economist and an educator and lecturer herself. The couple raised three daughters; one became a pediatrician, one an economist specializing in the problems of landless families, and one a sociologist of rural life. Taking a post as assistant botanist at the Central Rice Research Institute in the Indian state of Orissa, Swaminathan experimented with crossing rice varieties in order to create a new strain with increased yields. Within six months he had moved to the Indian capital of New Delhi and to the IARI, where he had done research as a graduate student. He ascended a professional ladder there, starting as assistant cytogeneticist, and becoming chief cytogeneticist in 1956,

head of the botany division in 1961, and director of the division in July of 1966.

Swaminathan's research during this period would change the world. The core of his investigation focused on a collection of wheat plants at the IARI; he experimented with cross-breeding native Indian varieties with Japanese strains and with a dwarf wheat plant developed in Mexico by U.S. agricultural researcher Norman Borlaug. He also helped assemble a stock of 7,000 rice strains from northeast India that became something of a genetic gold mine and eventually grew to include 75,000 different varieties. Swaminathan saw no need for modesty about his accomplishments during this period. "Our history," he told *Time International*, "changed from that time."

Indeed, agricultural statistics bear out Swaminathan's contention. When he began his agricultural work, Indian farmers, and those across much of Asia, practiced their craft much as they had centuries before, and the returns the soil yielded were either remaining stable or diminishing, as soils became exhausted after being tilled year after year. Meanwhile, Asian countries were exploding in population as medical care improved. Western press accounts of the region's problems during the 1960s were filled with dire predictions of massive food shortages, and "starving children in India" became a reference point for American parents trying to cajole their own children into cleaning their plates. The worst-case scenarios seemed to be coming true as 30 million people died in China during a period of crop failures lasting from 1958 to 1962.

The prediction of mass starvation in India never came to pass, however. Within two years of the introduction of Swaminathan's Japanese-Mexican wheat hybrid, Indian wheat production rose from 10 million tons a year to 18 million tons. By 2004 it stood at 80 million tons. Scientists under Swaminathan's direction at the IARI made similar breakthroughs with rice. U.S. scientist William Gaud coined the term "Green Revolution" to describe Swaminathan's breakthroughs, and Swaminathan concurred. "It became a wheat revolution, not evolution," he told the *Irish Times*.

Established Model Farms

Part of Swaminathan's genius was that he was not just a brilliant scientist but a gifted and innovative communicator as well. He could invent new seed varieties, but spreading news of his discoveries across a densely populated country with a spotty communications infrastructure was another matter. In the 1960s, Swaminathan took steps to solve this problem by setting up a network of 2,000 model farms that showed local farmers the possibilities of the new plant varieties. More recently, he became a leader in trying to spread Internet and computer technology into India's rural villages. A believer in technology, Swaminathan also hoped to use technology as a social leveling agent. "If you want an inclusive society you must go to the poorest person and ask if they will gain anything from technological development," he explained to a contributor in the London *Guardian*. "Farming cannot be left to the control of a few multinational companies."

In the 1970s Swaminathan was aided in his efforts to improve Indian farming by the country's prime minister, Indira Gandhi, who gave him free rein to reform India's agricultural bureaucracy and in 1979 named him principal secretary of India's Ministry of Agriculture and Irrigation. "Gandhi was a strong nationalist," Swaminathan recalled, as quoted in *Time International*. "She wanted an independent foreign policy, and food was a political weapon." During the cold war years, Indian foreign policy tilted away from the United States and toward the Soviet Union, but Swaminathan avoided political controversies. He traveled the globe energetically, visiting the United States many times, and his top priorities were agricultural development and humane agricultural policies. In 1974 he chaired the U.N. World Food Congress, held in Rome, Italy.

With India essentially self-sufficient in food production by the end of the 1970s, Swaminathan began to work on a global scale. In 1982 he moved to the Philippines to take a post as director general of the International Rice Research Institute. He returned to India in 1989 and founded the Center for Research on Sustainable Agricultural and Rural Development in Madras, having served as honorary vice president of the World Wildlife Fund from 1985 to 1987. As of 2004 he remained the institute's director. Among the numerous honors and prizes Swaminathan accumulated are 32 honorary degrees and, in 1987, the \$200,000 World Food Prize sponsored by the U.S. General Foods conglomerate. Receiving an honorary doctorate from the University of Massachusetts, Swaminathan quoted U.S. president Franklin D. Roosevelt in his remarks, telling graduates that "The test of our progress is not whether we add more to the abundance of those who have too much; it is whether we provide enough for those who have little."

Well into senior citizen-hood, Swaminathan remained tirelessly active in fields relating to food production. He lectured widely on such topics as farmland preservation and water conservation, and he became an advocate for organic agriculture. The Green Revolution, he told the *Hindu*, had become a "greed revolution" evidenced by rampant pesticide use with little regard for the eventual consequences. Characteristically, he suggested female literacy campaigns as a solution: his innovations were generally focused not only on scientific discoveries and public policy, but also on changing the points of view of individuals at the bottom of the social ladder.

By 2004, with world population still sharply on the rise, Swaminathan was sounding the alarm over future grain shortages. Despite his promotion of organic agriculture, he favored the genetic modification of crops as a way to increase yields, something many proponents of organic agriculture rejected. "Organic foods and [genetically modified] foods are being placed at two ends of a table," Swaminathan said in a speech quoted by Australia's *Courier Mail*. "The way ahead lies in harmonizing organic agriculture and the breeding methods based on the new genetics." Many believed, indeed, that the genetic modification of crops was merely a new step in the ongoing process of creating new plants that Swaminathan had pioneered, and with which he had fed half the globe.

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Sylvester II

Pope Sylvester II (c. 940–1003) was the first French prelate in church history. His four-year reign as Bishop of Rome, between 999 and 1003, coincided with the end of the millennium, when many in Western Europe believed the world might end at midnight.

Sylvester, born Gerbert of Aurillac, was a religious leader far ahead of his time, a man who introduced new ideas during one of the darker epochs of the medieval era. He was also a skilled political negotiator who worked to unite Christendom's ideological factions. "In his life and work, he heralded the ideals of an emerging European civilization," noted a *U.S. News and World Report* article about Sylvester and other important historical figures of the year 1000 C.E. "Combining classical and theological learning with practical and scientific aptitude, Gerbert became a new kind of intellectual, a 'universal man' anticipating the humanists and scientists of the Renaissance."

Entered Monastic Order

The future pope was born into a poor family around 940-950 in the region of Aquitaine, in present-day southwestern France. At the age of 12, he began studying at the Abbey of St. Geraud in Aurillac and entered its monastic order.

He was a promising student of Greek and classical philosophies, and traveled to Spain in the service of a Spanish count named Borrell. At the time, large parts of Spain were part of a large Islamic empire, and Sylvester studied geometry, astronomy, and music in both Barcelona and Vich. Mathematics and astronomy were two areas of learning that flourished in Moorish Spain, and he benefited from contact with the esteemed Arabic scholars there at the time.



He is believed to have invented the pendulum clock, and later was instrumental in Western Europe's adoption of Arabic numerals.

Journeyed to Rome

In 970, Sylvester journeyed to Rome with Count Borrell, and met Pope John XIII. Impressed with Sylvester's brilliance, the pope engineered an introduction to the Holy Roman Emperor, Otto I. The ambitious German ruler hoped to consolidate France, Germany, and the northern Italian peninsula under his crown, reviving the Roman Empire under a Christian flag. He hired Sylvester to serve as his court mathematician, and in 972 sent him to the cathedral city of Reims for further study. Sylvester eventually headed the school there, and found another prominent patron in the person of Reims' Archbishop Adalbero. Otto I died in 973 and was succeeded by his son, Otto II, who also favored Sylvester and did much to advance his career.

Appointed Archbishop

In 982, Otto II gave Sylvester his own abbey in Bobbio, in the present-day Emilia-Romagna area of the northern Italian peninsula. It was a poor abbey, however, and yielded little income, so Sylvester returned to Reims after Otto II's death the following year. He became involved in negotiations involving the heir to the throne, Otto III, an infant kidnapped by a Bavarian usurper to the throne. Sylvester assembled a coalition of emissaries that negotiated the in-

fant's release and gave his mother and grandmother powers of regent. He then served as Otto III's tutor for the next several years.

Sylvester was elevated to the archbishopric of Reims under questionable circumstances in the 990s, and adherents of his unlawfully deposed predecessor eventually succeeded in ousting him as well. When Otto III became emperor in 996, Sylvester traveled to the Italian peninsula with his former student for the coronation. In 998, Sylvester was appointed Archbishop of Ravenna by Pope Gregory V, Otto's cousin. When Gregory died in February of 999, Otto succeeded in placing Sylvester on the papal throne. On April 9, 999, he took the name Sylvester II, after the first pope to preside over church during the Roman Empire's Christian era. He was the first French cleric to ever hold the post.

Forced to Flee Rome

Though sometimes disparaged in his time for being the emperor's close confidant and political ally, Sylvester left an exemplary record during his four years as Bishop of Rome. He proved a sober and responsible leader, and attempted to rein in some of the abuses of the clergy that were rampant at the time, such as concubinage and simony. He established ecclesiastical metropolitans in Poland and Hungary during the early Christian eras of both lands, wrote treatises on mathematics, the natural sciences, and the role of bishops in the church. He encountered opposition, however, because of his ties to the German emperor: when Otto III, who had lived in Rome since 998 in order to establish a firmer foothold there, attempted to build a palace in Rome, angry mobs forced both pope and emperor to flee the city for several months in 1001. Otto III died of smallpox the following year.

Sylvester was a learned man, but rumors spread among the more superstitious quarters of the Roman populace that he was actually a sorcerer. He built terrestrial globes and an abacus, and is also credited with the invention of the organ. He died on May 12, 1003.

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Wisława Szymborska

While celebrated in her native Poland since the 1960s, Polish poet Wisława Szymborska (born 1923) did not become well known internationally until she received the Nobel Prize in Literature in 1996. Since then, Szymborska's works have been translated



widely and the reclusive writer has been thrust into the public eye. Following the award, the English translation of her 1995 poetry collection *View with a Grain of Sand*, became one of the top-selling poetry books in America. Szymborska continues to shun the spotlight, however, rarely granting interviews or making public appearances.

Szymborska was born on July 2, 1923, in the western Polish town of Bnin (now Kornick), the second child of Anna Rottermund and Wincenty Szymborski. Her older sister, Maria, was born in 1917. The family moved to Torun in 1926, and Szymborska began elementary school there. The family moved to Krakow in 1931, where Szymborska completed elementary school and continued her education at a convent school. Szymborska's interest in writing was encouraged at an early age by her father, who died in 1936. "Maybe it was the atmosphere in my home," she remarked in the *Los Angeles Times* when asked about her beginnings as a writer. "It was an intellectual kind of house, where we talked a lot about books. We read a lot. Especially my father. I started writing poems when I was five years old. If I wrote a poem—it was children's poetry—that my father liked, then he reached into his pocket and gave me [some money]. I can't remember exactly how much, but it was a lot to me."

German forces occupied Krakow in the 1940s during World War II, but Szymborska's mother refused to leave the

city. Since the city's Polish residents were barred from the public schools, Szymborska continued her studies at an underground school and also joined an underground theater, where she worked as a prompter. In 1943, she worked for a railroad company in order to avoid being transferred to a labor camp in Germany. After the war ended, in 1945 she enrolled at the Jagiellonian University in Krakow, where she studied Polish literature and sociology. During this time, she married Adam Wlodek and the couple lived in a tenement house at 22 Krupnicza Street that became a hub for writers. She left the university in 1948 without graduating. Szymborska and Wlodek divorced in 1954.

Began to Publish

Szymborska published her first poem, "Szukam słowa" (I Seek the World), in the newspaper *Dziennik Polski* in 1945. She finished her first collection of poems three years later but the post-war government in Poland blocked its publication because the poems did not advance a Communist agenda. Szymborska changed the tone of the poems to reflect support for the socialist state and her first collection *Dla tego żyjemy* (That's What We Live For) was published in 1952. "During the period of captivity, it was the duty of the poet to speak for the nation," Szymborska told *The Washington Post* in 1998. Szymborska told the *Los Angeles Times* that her actions made sense given the political climate of the time and the hope many Eastern Europeans placed in Communism. "Now people don't understand the situation then," she said. "I really wanted to save humanity, but I chose the worst possible way. I did it out of love for mankind. Then I came to understand that you should not love mankind, but rather like people. . . . That was a very hard lesson for me. It was a mistake of my youth. It was made in good faith, and, unfortunately, a lot of poets have done the same. Later they would sit in prison for changing their ideology. I was fortunately spared that fate, because I never had the nature of a real political activist."

Szymborska joined the staff of the magazine *Zycie literackie* (Literary Life) in 1953. A second poetry collection, advancing similar themes as the first, *Pytania zadawane sobie* (Questions Put to Myself), was published in 1954. Szymborska's growing discontent with Communism was reflected in her next collection, *Wolanie do Yeti* (Calling Out to Yeti), published in 1957. In this work she advances deep-seated humanitarian concerns and, displaying what was to become a trademark blend of tragedy and humor, compares Soviet Communist leader Joseph Stalin to the Abominable Snowman. *Soł* (Salt) was published in 1962 and is largely regarded as Szymborska's first mature work. "Since then, Szymborska's popularity and critical acclaim have grown with every volume," remarked Joanna Trzeciak in *Publisher's Weekly*. The collection established Szymborska as a poet interested less in political issues as in poignant assessments of broad human emotions and acute observations of everyday objects and occurrences. The lack of political content in her later work set her apart from other well-known Polish writers such as Zbigniew Herbert and Czesław Miłosz. Yet to examine one's inner life was an inherently political act in post-war Poland, argued then-United States Poet Laureate Robert Hass on PBS' *Newshour*.

"It's one of the reasons that Poland has produced so many interesting poets I think—not that you'd wish this way of producing interesting poets on anybody—is that from 1939 to the early 1980s it was a country in which it was very hard to say the truth in public. And it produced an ironic, thoughtful poetry, fierce about the independence of everybody's private life, and of the privacy of thoughts. And a lot of the Polish poets made a music out of that—seems like a strong human response to the terrors of the 20th century."

Szymborska continued to publish volumes of poetry through the 1970s, 1980s, and 1990s and became one of the best-known poets in Poland. Her work is taught regularly in the nation's schools and she received several local and national prizes. She remained politically committed as well, even while keeping such concerns separate from her work. In the 1980s, she joined Poland's growing democratic Solidarity movement and resigned from her position at *Zycie literackie* after her editor expressed opposition to the movement. She also published under the pen name Stanczykowna in the Paris-based exile journal *Kultura paryska* and the Polish underground magazine *Arka*. Szymborska told the *Los Angeles Times* in 1996 that her political life had no bearing on her poetics. "Beginning in 1954–55, I already started thinking differently—the same way I think now," she said. "Since then, I haven't changed the way I look at the world. After all those mistakes, after all that I lived through in the early '50s, my thinking was altered for good. My life as a citizen of this country has changed dramatically since Solidarity, but my life as a poet has not."

Awarded Nobel Prize

Szymborska's work began to be known to the English-speaking world in 1981, with the publication of *Sounds, Feelings, Thoughts: Seventy Poems by Wislawa Szymborska*, an English translation of several of Szymborska's poems by Magnus Krysinski and Robert Maguire and published by Princeton University Press. In 1993, Szymborska published *Koniec i początek* (The End and the Beginning), a volume that focuses on themes of presence and absence which served largely as an elegy for her long-time partner Kornel Filipowicz, who died in 1990. A second English-language collection, *View with a Grain of Sand*, translated by Stanislaw Baranczak and Clair Cavanagh, was published in the United States by Harcourt Brace in 1995. The volume features poems written by Szymborska between 1957 and 1993. Szymborska's popularity continued to grow in her home country as well, with one of her poems serving as the inspiration for Polish director Krzysztof Kieslowski's celebrated film *Red* and another later becoming lyrics for a song by the Polish rock band Cora.

Sales of *View with a Grain of Sand* escalated immensely after Szymborska was announced the winner of the Nobel Prize in Literature in 1996. The announcement came as a surprise to many, as Szymborska was still little-known outside Poland and her work, unlike that of many Nobel Laureates before her, eschewed political themes. "In Wislawa Szymborska, the Swedish Academy wants to honor a representative—and a representative of unusual

and unyielding purity and strength—of a poetic outlook. Of poetry as a response to life, a way of life, of the word—work as thought and responsibility,” Birgitta Trotzig stated in her presentation speech, published on the Nobel Prize website. The publicity surrounding the award thrust the fiercely private Szymborska begrudgingly into the spotlight. “I am very happy, I am honored, but at the same time stunned and a little bit frightened with what awaits me,” Szymborska told Poland’s Radio Zet following the award, as quoted in the *Houston Chronicle*. “I’m afraid I will not have a quiet life for some time now, and this is what I prize most.”

In her Nobel Prize acceptance speech, Szymborska stressed the importance of the poet approaching the world with a sense of naiveté. “[I]nspiration is not the exclusive privilege of poets or artists,” she said. “There is, there has been, there will always be, a certain group of people whom inspiration visits. It’s made up of all those who’ve consciously chosen their calling and do their job with love and imagination. It may include doctors, teachers, gardeners—I could list a hundred more professions. Their work becomes one continuous adventure as long as they manage to keep discovering new challenges in it. Difficulties and setbacks never quell their curiosity. A swarm of new questions emerges from every problem that they solve. Whatever inspiration is, it’s born from a continuous ‘I don’t know.’”

Szymborska told *The Washington Post* in 1998 that she aimed for a sense of duality in her work, relating the story of two back-to-back poetry readings. “After the first reading, someone said, ‘Why are your poems so sad? We need some consolation, some humor in life.’ And at the other reading, with the same poems, someone said, ‘Why are your poems so happy and funny, when life is so sad?’ I concluded that this is what I was aiming at—poems that are ambiguous, that are both happy and sad, like a coin with two sides.”

Szymborska has continued to write and publish into the new millennium. In addition to several Polish-language collections, Harcourt Brace published the English-language volumes *Poems, New and Collected, 1957–1997*, translated by Stanislaw Baranczak and Clair Cavanagh, in 1998, and a collection of book reviews, *Nonrequired Reading: Prose Pieces*, in 2002.

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Corrie Ten Boom

Dutch writer Corrie ten Boom (1892–1983) authored the 1970s book *The Hiding Place*, an account of the secret sanctuary her family provided for beleaguered Jews during World War II. Ten Boom’s devoutly religious family opened the doors of their Haarlem home to give refuge to dozens of Jews fleeing the genocidal Nazi policies during the German occupation of the Netherlands.

Holland’s First Female Watchmaker

Ten Boom was born on April 15, 1892, in Haarlem, in the Netherlands. Before her first birthday, her grandfather died and left his home and watchmaking business, founded in 1837, to her father. The family, which included older sisters Betsie and Nollie, and a brother, Willem, moved into the house on Barteljorisstraat 19, and her father took over the storefront business below. The family lived in a quirky warren of rooms above the shop over three separate floors, and Ten Boom and her sister Betsie shared a room at the back of the house on a high third floor. During their youth, the household also included three aunts, who helped care for the four ten Boom children.

Like Betsie, ten Boom never married, and eventually joined her father’s watch sales and repair business. She also became the first licensed woman watchmaker in the Netherlands. The family members were devout Christians, active members of the Dutch Reformed church, and ten Boom followed in the footsteps of one of her aunts and partici-

pated in several charitable aid projects in Haarlem. The ten Boom home and business served as a hub of activity in their neighborhood, and they regularly provided a meal to beggars and took in foster children. All the local children were especially fond of ten Boom’s pious but genial father, Casper, nicknamed “Opa,” or grandfather.

Anti-Semitism Alarmed Them

The ten Booms knew many Jewish families in their neighborhood; Corrie’s brother, Willem, had become a minister and even ran the Dutch Reformed church’s outreach program for Jews. Chancellor Adolf Hitler’s rise to power in next-door Germany in 1933 alarmed them, as did subsequent reports of the harassment of Jews there. Their first clue that German Jews were simply disappearing came when business correspondence with some longtime watchpart suppliers in Germany began returning with the envelope marked “Address Unknown.”

On May 10, 1940, Nazi armies invaded the Netherlands. German soldiers, having overtaken the country, inundated ten Boom’s Haarlem. New laws included a requirement that every Dutch person carry an identity card at all times, and another that forced Jews to wear a yellow star on their clothing. Then, customers with Jewish surnames who had left watches for repair never came back to pick them up. Ten Boom was aware that her brother was taking in Jewish refugees, first from Germany and then from the Netherlands, France, and other places occupied by the Nazis, at the nursing home he ran in nearby Hilversum.

Ten Boom’s participation in Haarlem’s underground resistance movement evolved from the community social work she had done for many years. Her entrance into the this covert, civil-disobedience network came not long after the ten Booms’ neighbor, a Jewish furrier named Weil, was

visited by German soldiers and his store and living quarters above ransacked before him. Weil stood on the street, immobilized by shock, and ten Boom urged him to come into her shop. He said his wife was visiting relatives in Amsterdam, and wanted to warn her not to return. The ten Booms agreed to help, and found a place for him in Hilversum.

“God’s People Are Always Welcome”

In May of 1942, a well-dressed woman came to the ten Boom door with a suitcase in hand. Nervously, she told ten Boom that she was a Jew and that her husband had been arrested several months before, and her son had gone into hiding. Occupation authorities had recently visited her, and she was too fearful to return home. After hearing about how they had helped the Weils, she asked if she might stay with them, and ten Boom’s father readily agreed. A devoted reader of the Old Testament, Casper ten Boom believed Jews were indeed “the chosen,” and told the woman, “In this household, God’s people are always welcome.”

Thus began “the hiding place,” or *el beje*, as it was known in Dutch. Ten Boom and her sister began taking in refugees, some of whom were Jews, others members of the resistance movement the Gestapo, or German secret police, and its Dutch counterpart were seeking. There were several extra rooms in their house, but food was scarce due to wartime shortages. Every non-Jewish Dutch person had received a ration card with which they could procure weekly coupons to buy food. Ten Boom knew many in Haarlem, thanks to her charitable work, and remembered a couple who had a developmentally disabled daughter. For about twenty years, ten Boom had run a special church service program for such children, and knew the family. The father was a civil servant who was by then in charge of the local ration-card office. She went to his house unannounced one evening, and he seemed to know why. When he asked how many ration cards she needed, “I opened my mouth to say, ‘Five,’” ten Boom wrote in *The Hiding Place*. “But the number that unexpectedly and astonishingly came out instead was. ‘One hundred.’”

Called in Favors

Throughout the rest of 1942 and 1943, ten Boom became a key figure in the Haarlem underground movement, and the quarters above the watch shop a refuge for dozens who came and went undetected. Though in her early 50s, ten Boom tirelessly helped others. The numerous contacts she had made through her church social work repaid her many times over through favors large and small. Someone introduced her to an architect, who designed a secret room behind her own bedroom at the top of the house, where the refugees could hide during a raid. Once she was even summoned to the police station, just a block away, but the chief confided that he knew of her activities and was working with the underground as well.

The household installed a secret buzzer alarm system, and regularly held practice drills. The danger loomed closer when Nollie ten Boom, who with her husband had also sheltered Jews, was taken away. But ten Boom, whose father had insisted she learn German and English as a child,

approached a German doctor at the detention facility, and convinced him to get her sister a medical-related release. But in January of 1944, the ten Boom watchmaking apprentice volunteered to go on a courier mission for the resistance network when no one else was available that day. The Gestapo detained him, and the ten Booms began to worry for their safety and that of their guests. Since the young man was not an “official” member of the underground, he had not been trained to evade police questions to protect others in the network.

Arrested and Sent to Ravensbruck

On February 28, 1944, ten Boom had the flu, and awakened with the feverish image of the six people they were hiding fleeing past her bed and vanishing behind the sliding door into the hidden room. Struggling through her fever, she realized that no drill had been scheduled for that day, and prepared herself for the worst. Taken from her room, ten Boom joined her father and sister at their dining room table, where they were interrogated for hours and even struck. Many more joined them that day, for they had failed to place a covert signal in their window warning others that the house was temporarily unsafe. Police took the ten Boom sisters and their father to the station, where their father delivered his regular bedtime Bible reading session, as he had done nightly throughout their lives.

The ten Booms were transferred to Scheveningen Prison in The Hague and separated. There, 84-year-old Casper ten Boom fell ill, and was finally taken to a hospital after some delay. He died in the hospital corridor, but since his identity papers were not with him, he was buried in a pauper’s grave. Ten Boom and her sister only learned of this tragedy many months later. But Nollie ten Boom sent word that “all the watches in your closet are safe,” which was written under the postage stamp in a package of supplies and clothing she had sent. On the day of their arrest, the Gestapo had searched the house but did not find the secret room. Soldiers watched the house for several days, until handing the duty over to the local police. The sympathetic police chief stationed two officers who were underground members on watch duty one night, and the six escaped.

Ten Boom and her sister were moved to a concentration camp in Holland and then later to Ravensbruck in Germany, where they lived under conditions of near-starvation, backbreaking manual labor, and vermin infestation. Still, they held Bible study groups in the knitting room to which they were assigned because of their age. Her sister Betsie, 59, was in the camp. By what was likely a clerical error, ten Boom was released on Christmas Day of 1944 and put aboard a train to Berlin. At the badly bombed station, an elderly janitor helped her find the train bound for the Dutch border. The meager bread and ration coupons she had received upon her discharge had either been stolen or lost, and she had nothing to eat for several days. Starving and bedraggled, she made it to a hospital in Groningen once she crossed the border, where the staff nursed her back to health.

Returned to Her Christian Mission

Ten Boom returned to her father's house, and struggled to readjust to her a life without her father and sister. For a bit of solace, she spent days searching for the family cat. Neighbors told her that children had fed "Opa's kitty" for months with food scraps, but the cat simply disappeared one day. Ten Boom searched the nearby streets, "but with a sinking heart: in this winter of Holland's hunger, all my searching had brought not one single cat or dog to my call," she wrote.

After the Allies retook the Netherlands and the war turned, ten Boom began speaking about her experiences. She toured Europe, and then the globe. Still active in charitable causes, she founded a refuge house for concentration-camp survivors, and another to give shelter to the Dutch who had collaborated with the Germans during the occupation. She wrote several books about her faith, but *The Hiding Place* remains her most successful. Published in 1971, it sold well and was made into a 1975 film. Ten Boom funded further missionary work with the proceeds. After settling in southern California, she died on her ninety-first birthday in 1983. It was a fitting end for a woman who had helped save the lives of an estimated 800 Jews under the most dangerous of conditions, for Jewish lore holds that it is a special blessing from God to die on the same day of one's birth. The ten Boom house at Barteljorisstraat 19 still stands in Haarlem, as a public museum.

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Tommy Thompson

As the Republican governor of the state of Wisconsin in the 1980s and 1990s, Tommy Thompson (born 1941) took the lead in implementing conservative public-policy initiatives, most notably welfare reform, that influenced even the Democratic administration of United States President Bill Clinton. Thompson, sometimes mentioned as a presidential candidate himself, was rewarded at the beginning of 2001 with the post of Secretary of Health and Human Services in the new Republican administration of George W. Bush. He was at his best when wrestling with complex policy issues, and the passage of President Bush's Medicare prescription drug benefit,



of which he was one of the key architects, numbered among his most important accomplishments.

Tommy Thompson was born in tiny Elroy, Wisconsin on November 19, 1941. He was of German background on his grocer father's side, Irish on his mother's. Thompson's values were shaped early by the thrift and discipline characteristic of small-town Midwestern culture. When he was four, he asked his father for a tricycle. He was put to work scraping chicken droppings off eggs for 25 cents an hour. "I had to pay for everything myself," Thompson told the *New York Times* as he recalled his father's philosophy regarding allowances. "But he always gave me the opportunity to work for what I wanted."

Attending the University of Wisconsin in the 1960s, Thompson did not fit in with the liberal philosophies that flourished on college campuses at the time. He was inspired instead by a book that motivated many members of the next generation of political leaders, 1964 Republican presidential candidate Barry Goldwater's *Conscience of a Conservative*. Working as a bartender to help pay his tuition bills, Thompson developed a easy rapport with strangers although he had up to then been quiet by nature. Thompson earned a bachelor's degree in political science and history in 1963 and remained in Madison for three more years, finishing law school at Wisconsin in 1966.

Elected to Wisconsin Assembly

Given to enthusiastic handshakes and even bear hugs, Thompson had political skills that were waiting to be tapped. He plunged into politics in the summer after he finished law school, driving down all of the generally unpaved roads in his rural district in the course of running for the Wisconsin Assembly. After personally visiting 80 percent of the district's residences, Thompson knocked off a Democratic incumbent who had been re-elected for 20 years. Despite a spotty attendance record during his first term, the result of his ongoing law practice and of a National Guard stint in Texas, Thompson was re-elected and spent 20 years in the assembly himself. He married schoolteacher Sue Ann Mashak in 1968, and despite disagreements over the efforts of Wisconsin's teachers' unions (Thompson despised them), they worked together to raise two sons and a daughter.

Thompson rose through the ranks of Wisconsin's legislative hierarchy, working his way up to the post of Assembly Minority Leader by 1981. In Wisconsin, a state with strong liberal traditions in which Democrats controlled both houses of the legislature, Thompson was tagged as "Dr. No" as a result of his regular resistance to Democratic initiatives. Yet he was a genial figure who won friends across the aisle and worked effectively on cooperative projects. Talk began to build that Thompson was the candidate who could break the Democratic lock on the state's highest office.

Elected Governor

In 1986, Thompson challenged Democratic incumbent Anthony Earl for the governorship and was successfully elected. He stressed the theme of welfare reform in his campaign and followed through with a steady stream of welfare initiatives once he was elected. Arguing that welfare recipients were moving to Wisconsin from elsewhere in order to take advantage of the state's relatively generous benefits, in 1987 he cut Aid to Families with Dependent Children (AFDC) benefits by 6 percent and froze them. Wisconsin residents, Thompson told the *New York Times*, were "fed up to their eyeteeth" with out-of-staters moving in. "People in Wisconsin expect people to work—maybe it's the old Germanic heritage, the old European heritage."

Indeed, research by Thompson's campaign staffers told him that the welfare issue was drawing votes not just from rural Republicans but also from ethnic Democrats in the vote-rich Milwaukee area, and the AFDC cut would be just the beginning of a process that would eventually require work in exchange for payments from all of Wisconsin's welfare recipients. Thompson was reelected handily in 1990, 1994, and 1998, becoming by 2000 the longest-serving governor in the U.S.

Thompson's long record of initiatives that fundamentally remolded the role of government in Wisconsin was accomplished in a state that continued to lean Democratic and gave its electoral votes to Bill Clinton in 1992 and 1996. Conservative writer Bill Kristol characterized Thompson as "a strong and bull-headed guy who is also a very good politician." At first, Thompson overreached, making frequent use of Wisconsin's gubernatorial line-item veto,

which allowed him to reject even small details of bills receiving signature. Wisconsin voters trimmed his line-item veto rights in 1990. After that, Thompson tended to promote his ideas as common-sense solutions rather than as ideologically based crusades, and he invited Democrats to participate in the shaping of legislation.

The results, from a legislative standpoint, were impressive. Thompson guided through the legislature and enacted a series of innovative programs that aimed to reshape the state's antipoverty programs. Thompson's programs often used a carrot-and-stick approach, reducing benefits to combat undesirable behaviors while beefing up other programs with new funding and allowing Thompson to put a positive face on his reforms. He began with Learnfare, which cut welfare benefits to parents if their children dropped out of school. Bridefare, enacted in 1992, raised payments to female recipients who married and who stopped bearing children out of wedlock. Thompson's Work Not Welfare program placed a two-year limit on benefits. These initiatives influenced the welfare reforms of the Clinton White House, undertaken partly to neutralize what Democrats pegged as a potent and rising Republican issue. "We started welfare reform. It became a national program," Thompson told the *Milwaukee Journal Sentinel*.

Increased Child-Care Funding

The culmination of Thompson's efforts was Wisconsin Works (also known as W-2), which began with pilot programs in two small counties and was then expanded to the entire state. Wisconsin Works essentially put an end to welfare, requiring applicants, with just a few exceptions, to either find jobs with private employers or take a public-service job administered by the state. By 1999, Thompson had indeed trimmed Wisconsin's welfare rolls to about 8,000 from nearly 100,000 people. Forestalling criticism that child-care and transportation issues often prevented welfare recipients from taking jobs, Thompson increased funding for both—dramatically in the case of child care, from \$12 million to \$150 million a year.

Thompson had numerous liberal critics. A common charge was one leveled by *Milwaukee Journal Sentinel* commentator Eugene Kane, who characterized Wisconsin Works as "a confusing and incompetent muddle of a welfare program that took millions of dollars from taxpayers and transferred them to bureaucrats—often in the form of obscene bonuses—while abandoning thousands of poor people who opted out of the so-called 'reform.'" Indeed, Wisconsin's budget ballooned during much of Thompson's tenure, leveling off only after Republicans won legislative control in the mid-1990s.

Thompson's accomplishments as governor of Wisconsin extended beyond welfare reform. He was well out ahead of other state governors in promoting new "charter" schools in inner-city areas and in arranging for state-funded private school tuition for poor students. He initiated a program of state health insurance for the working poor, dubbed BadgerCare, and he was involved in efforts to get a high-speed Milwaukee-to-Chicago rail corridor off the ground. Under Thompson, Wisconsin's prison system grew sharply, with

new prisons approved at a pace of almost one per year and a 350 percent increase in the state's prison population during his tenure.

After flirting briefly with a presidential run himself, Thompson endorsed Texas governor George W. Bush in the 2000 Republican presidential primaries. Thompson was rewarded by President-elect with the cabinet post of Secretary of Health and Human Services (HHS), although Wisconsin insiders whispered that, given his position on the national Amtrak railroad's board of directors and his work on Wisconsin's rail system, he would have preferred the Secretary of Transportation post. As things turned out, Thompson, who had little background in the health field and had sometimes derided Washington, D.C. as "Disneyland East," found himself deluged with challenges in his new job.

Struggled after Anthrax Outbreak

In the wake of the terrorist attacks of September 11, 2001, America was awash in fears of new terrorist attacks. The worst of those fears seemed to be confirmed later that fall when a series of cases of the deadly disease anthrax appeared, first in a publisher's office in Boca Raton, Florida and then in mail sorting facilities and media offices in the Northeast. Thompson's press briefings during the crisis were criticized as rambling and ambiguous. "There has been a breakdown in the public-diplomacy aspect of [the bioterrorism] issue, Clinton administration official Elisa Harris told *Time*.

Thompson himself admitted to the magazine that "When I was asked to take this job, I never expected I was going to spend all my time on embryonic stem cells and bioterrorism." The stem cell issue marked another rough spot for Thompson during Bush's first term; a supporter of stem cell research, Thompson clashed with the conservative Republican base that opposed the medical use of stem cells taken from human embryos. In the fall of 2004, too, Thompson faced the glare of news-program spotlights as the U.S. struggled with an influenza vaccine shortage brought on by an unexpected shutdown of a British pharmaceutical company's manufacturing plant.

As HHS secretary, Thompson oversaw an entity with about 67,000 employees and a budget of nearly \$600 million. The Byzantine power corridors of Washington sometimes frustrated the take-charge Thompson. "Out here, in this department, you get an idea and you have to vet it with all the division heads and the 67,000 employees. . . . then it goes over to the supergod in our society, and the supergod is O.M.B., the Office of Management and Budget," Thompson lamented to the *Milwaukee Journal Sentinel*. "And they turn

you down nine times out of 10, just to show you who the boss is. Then it goes to the young intelligentsia of the White House, who don't believe that anything original or good can come from a cabinet secretary. And if you do get it by them, it goes to the president. And if the president does agree with it, it goes on to the Congress, and if Congress ever does pass it, it's time to retire."

One instance in which Thompson did succeed in overcoming various forms of entrenched resistance was the 2003 passage of Bush's Medicare Modernization Act, which was slated to provide public funding for prescription drugs for Medicare recipients starting in 2006. On the complex prescription drug-benefit issue, the major piece of health care legislation of President Bush's first term, Thompson frequently served as the president's point man. Washington analysts counted the passage of Medicare reform as the most important achievement of Thompson's tenure as HHS secretary.

And, as he had predicted, once the legislation passed, it was nearly time for him to retire. As early as 2003, Thompson telegraphed his intention to leave the administration after Bush's first term, and he followed through by announcing his retirement on December 3, 2004. Once more, the blunt-spoken Midwesterner raised eyebrows with his parting remark, quoted in *USA Today*, that "For the life of me, I cannot understand why the terrorists have not attacked our food supply, because it is so easy to do." He said he had worried about the threat "every single night." But now the former small-town lawyer was returning to private practice after 38 years of public service. His only political ambition, his wife Sue Ann quipped, was a possible run for mayor of Elroy.

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V

Dick Van Dyke

American funnyman Dick Van Dyke (born 1925) was a virtual unknown in 1961 when *The Dick Van Dyke Show* hit the airwaves. Over the next five years, Van Dyke used his comedic timing, good looks and bumbling husband act to turn the show into a legendary classic with timeless appeal. Forty years after it first aired, *The Dick Van Dyke Show* continued its run on television as a popular rerun. Though Van Dyke was best known for his TV show, this legendary comic also made several hit movies, including the musical comedies *Mary Poppins* and *Chitty Chitty Bang Bang*.

Acted in Hometown Performances as Child

Richard Wayne Van Dyke, known as Dick, was born December 13, 1925, in West Plains, Missouri. His father, Loren “Cookie” Van Dyke was a traveling salesman for the Sunshine Biscuit Co. His mother, Hazel, stayed at home to care for Van Dyke and his younger brother, Jerry, who also became an actor, starring in the 1990’s TV sitcom *Coach*. The Van Dyke brothers say their good-natured parents helped shape their comic sensibilities.

Van Dyke grew up in Danville, Illinois, and was a terribly shy kid, though he appeared in countless school plays and community theater productions. By high school,

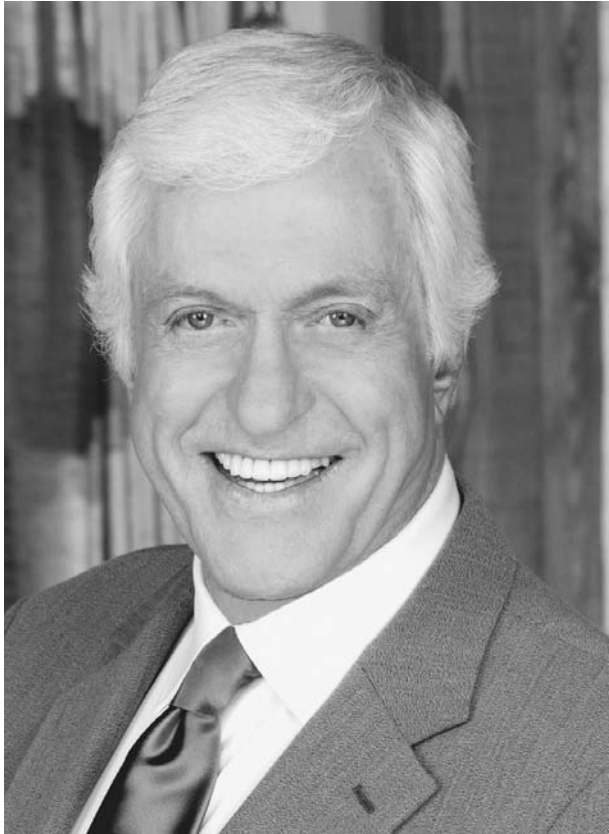
the gangly, six-foot-tall Van Dyke was using humor as a tool for working through his shyness to connect with people. In 1944, Van Dyke enlisted in the Army Air Corps to help with the war effort. He was stationed in Frederick, Oklahoma. While there, Van Dyke met Byron Paul, a fellow Air Force cadet and radio showman who was looking for an announcer. Van Dyke easily got the job and spent time on a United States Air Force radio show called “Flight Time.” Consequently, Van Dyke never saw combat during World War II. After two years in the service, Van Dyke returned to Danville and opened an ad agency with a good friend. They went bankrupt a year later.

Toured Nightclub Scene

In 1947, Van Dyke hit the road with an old hometown buddy named Philip Erickson. Calling themselves “The Merry Mutes,” the two put together a comedy-pantomime act and toured nightclubs from coast to coast. Their act revolved around miming routines to records by such greats as Bing Crosby, Buddy Clark and Doris Day.

Some audiences thought they were corny; others liked the act. Sometimes, they completely bombed. Speaking to C. Robert Jennings of *Ladies’ Home Journal*, Van Dyke reminisced about a time “nobody laughed” when they appeared at a club called Slapsie Maxie’s. “We opened with the dinner show and were fired before supper,” Van Dyke recalled. “They even towed my car away. I found it in a field sunk to the hub caps in mud, spent the rest of the night getting it out.”

During this time, Van Dyke was more focused on making money than on making a name for himself. He wanted to marry his high school sweetheart, Marjorie Willett, but was too poor to do so. While performing at a Los Angeles hotel, Van Dyke came across a radio program called *Bride*



and *Groom*, which was broadcast from there. Van Dyke persuaded the producers to put him and his fiancée on the show and they were married in the hotel chapel in February 1948 while an estimated 15 million people listened in. "They gave us a two-week honeymoon, the rings, the whole works," he later recalled to *Saturday Evening Post* writer Joseph Bell. "We couldn't have afforded it for a couple of years any other way."

Making a living on the nightclub circuit was brutal, and Van Dyke and his partner had many ups and downs. In 1949, Van Dyke and his wife were living in a tiny cottage in Malibu, California. Money was tight because Van Dyke had not worked in a while. "Margie was pregnant," Van Dyke recalled to the *Ladies' Home Journal*. "She lost the baby. And she came home from the hospital to find we'd been evicted."

Got off to Bumpy Start on TV

Van Dyke and his show partner split in 1953, partly because Van Dyke needed more steady work to raise his family—he and his wife had two sons by then. They later had two daughters. Van Dyke spent the next several years working as a TV talk-show moderator in Atlanta and New Orleans. In the mid-1950s, Van Dyke's former Air Force buddy, Byron Paul, got him an audition at CBS-TV in Manhattan. CBS offered Van Dyke a contract and he spent the next several years bouncing around CBS programs, filling various spots.

Van Dyke subbed for Jack Paar and Garry Moore. In 1955, he became host of *The Morning Show*, which featured up-and-coming newsman Walter Cronkite. The CBS program continued to struggle after Van Dyke came aboard, and he was demoted to host of the *Cartoon Show* in 1956, introducing "Hackle and Jeckle" cartoons. Van Dyke eventually landed on NBC's *Laugh Line* and appeared on ABC in a bomb called *Mother's Day*. Van Dyke never seemed to click on any of the shows and told his wife he had better try acting.

Van Dyke appeared in a few area productions, then landed on Broadway, starring in the light, romantic musical *Bye Bye Birdie* from 1960–61. Van Dyke had found his niche. He was a hit onstage and earned a Tony Award for his performance. He also caught the eye of television scriptwriter Carl Reiner. At the time, Reiner was searching for a light-hearted comic to play himself in a TV pilot about a good-natured TV comedy writer named Rob Petrie. Reiner had originally written the show for himself and had starred in the initial pilot, though it failed. Reiner cast Van Dyke in the title role for another pilot and Van Dyke drew in Procter and Gamble as a sponsor after he did his famous drunk sketch.

Struck Gold with Self-Titled Show

The Dick Van Dyke Show hit the airwaves in 1961. "It was called that for lack of a better name," Van Dyke recalled to *People* magazine's Michael Lipton. "And because no one had ever heard of me, it almost buried us that first year." The show was actually canceled after the first year, but the producer talked CBS and Procter and Gamble into keeping it on the air. The show was pure middle-class comedy aimed at middle-class audiences—there was always marital mischief going on between Van Dyke and TV wife Mary Tyler Moore. Soon, hordes of people were watching.

Van Dyke was so richly talented in acting out his character's foibles that fans never tired of the old ottoman act. Viewers tuned in every week to see if Van Dyke would trip or side-step the ottoman in the lounge. Reiner credited Van Dyke's versatility for the show's success. Speaking to *Ladies' Home Journal* writer Jennings, Reiner put it this way: "Dick can play lover and fall funny into a barrel of cement too." In one episode, Van Dyke's character secluded himself in a mountain cabin hoping to write. Instead, he developed writer's block, which Van Dyke portrayed in comic hilarity. Using his unparalleled pantomime skills, Van Dyke acted out 35 variations of wasting time.

The show also broke new television ground. Though Van Dyke and his TV wife were still shown sleeping in separate beds—as was the norm at the time—their physical relationship was eluded to and even shown at times. The show proved wildly popular and in the mid-1960s, Van Dyke pulled in 1,000 fan letters a week. Van Dyke also earned three Emmys for the show. *The Dick Van Dyke Show* went off the air in 1966 after just five seasons and 158 episodes. Reiner quit while he was ahead, fearing the show might get stale.

Entertainer Rose Marie appeared on the show, too. In her memoir, *Hold the Roses*, she spoke of her days on *The Dick Van Dyke Show* as some of her fondest. "Dick is a dream to work with. In the five years we were on the show, I never heard him say, 'No, I won't do that.' I never saw him lose his temper or get angry."

Though best-known for his television work, Van Dyke also starred in several movies—some great successes; some utter failures. He was a sensation as Bert, the joyful chimney sweep, in the 1964 Disney movie *Mary Poppins*. He starred alongside Julie Andrews as the two frolicked with cartoon penguins, sheep and ponies, much to moviegoers' delight. In 1968, Van Dyke scored with *Chitty Chitty Bang Bang*, another children's classic.

Around 1970, the Van Dykes left the high-paced Hollywood life and relocated to a 180-acre ranch in the desert town of Cave Creek, Arizona. Van Dyke discovered a new studio in the area, which had been built to attract the motion picture industry. CBS had been urging Van Dyke to come up with a new series. He agreed to do one if it could be filmed at the new studio near his Arizona home. Van Dyke was eager to give his fans something new. The old show was still popular and continued running in syndication. By the early 1970s, some episodes had already been shown 100 times.

Van Dyke brought back his old pal Reiner to help write the series, which was called *The New Dick Van Dyke Show*. There were some changes, however. In this series, Van Dyke played talk-show host Dick Preston. Moore, his former brunette TV wife, was replaced by the blond-headed Hope Lange. Speaking to *Life* magazine, Van Dyke fretted about the changes shortly before the first episode aired in 1971. "If I'm worried about anything, it's getting people to accept me with another wife. Everyone was so sure I was married to Mary Tyler Moore that I could hardly check into a hotel with my real wife."

Viewers accepted the changes and the show was rated among the top 15 that first year. It soon faltered, however, and Van Dyke came to realize that he could not get the help he needed out in Arizona. No one wanted to work there. The technical crew was flown in from Hollywood each week. The show was halted after 1974.

Moved Through Alcoholism, Divorce

During the early 1970s, Van Dyke battled alcoholism. Speaking to the *Saturday Evening Post*, Van Dyke recalled that he and his wife one day realized that their social drinking had gotten out of hand. "I was proud of the fact that I could hold my liquor pretty well, and I think both Marge and I were on the verge of going into heavier, compulsive drinking where it becomes a necessity rather than a form of relaxation, and we got worried." Van Dyke spoke with people in recovery at Alcoholics Anonymous and realized his lack of energy and concentration, as well as his dip in sense of well-being, were being caused by his drinking. So he quit. "I had a kind of withdrawal period where it was hard to get to sleep at night," he told the *Post*, "but the difference was startling."

For Van Dyke, the 1970s were filled with ups and downs. He re-appeared on television in 1976, earning an Emmy nomination for best writing in a comedy-variety or music series for his work on *Van Dyke and Company*. In 1977, Van Dyke joined *The Carol Burnett Show*, but lasted only 12 weeks as Harvey Korman's replacement. Between TV appearances, he found time to write, publishing three books, *Altar Egos*, *Faith, Hope and Hilarity* and *Those Funny Kids*, between 1967 and 1975.

By the early 1980s, Van Dyke's marriage was over. "It just ran out of gas somehow," he told *People* magazine. "To this day I don't have a clue why." He later started a relationship with his agent's secretary, Michelle Triola Marvin. By the mid-1980s, they were living together.

In the 1980s, Van Dyke's face continued to be a staple on the television screen. *The Van Dyke Show* aired in 1988. He also appeared in several made-for-TV movies, including *Drop-Out Father*, 1982; *Found Money*, 1983; and *Ghost of a Chance*, 1987.

In the 1990s, Van Dyke began his fifth decade in television. In 1991, he played crime-solving physician Mark Sloan on the CBS show *Jake and the Fat Man*. The role was reprised in 1992 for a TV movie called *Diagnosis Murder*. It became a television show and Van Dyke starred alongside his son, Barry Van Dyke, in the series, which ran from 1993–2002. Van Dyke was in his 70s, but could still draw a crowd. The show consistently ranked among the top 30. In 2004, Van Dyke became Rob Petrie again for a television special, *The Dick Van Dyke Show Revisited*, which brought together the original cast. As the 21st century began, *The Dick Van Dyke Show* continued its run on the television channel *Nick at Nite*, a testament to its classic timelessness.

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John Hasbrouck Van Vleck

American physicist John Hasbrouck Van Vleck (1899-1980) won the 1927 Nobel Prize for work that laid the foundation for the quantum theory of paramagnetism. Van Vleck is considered the founder of modern theoretical physics, and enjoyed a long career as both researcher and mentor. According to



John Ellement in the *Boston Globe*, the Nobel laureate once explained his field of research as a way to “get at what is the truth of things. The more we know about the universe, the better off we are.”

Born on March 13, 1899, in Middletown, Connecticut, Van Vleck hailed from an esteemed family with origins that dated back to some of the first European families to settle in New Jersey. Intellectual achievements were already commonplace in his family by the time he arrived: his grandfather was a professor of astronomy at Wesleyan College in Middletown, Connecticut, and the college's observatory is named in his honor. Van Vleck's father, Edward Burr Van Vleck, was professor of mathematics, also at Wesleyan. It was a stimulating environment for a boy, but Van Vleck claimed he grew up an extremely shy child. Fascinated by railroads, he pored over train time tables for hours on end in order to commit them to memory. Later in his life, he usually traveled without referring to a printed train schedule.

The Van Vleck family relocated to Madison, Wisconsin when Edward Van Vleck was hired by the University of Wisconsin. Summers were sometimes spent in Europe on lengthy family vacations, but back in Madison Van Vleck attended public schools. He then entered the University of Wisconsin, and majored in physics. After graduating in 1920, he was determined to forge his own path in life. Because both his father and grandfather had undertaken

active and prominent careers in academia, Van Vleck himself “vowed as a child that I would not be a college professor,” as he later wrote in an autobiography posted on the *Nobel Prize Website*. “But after a semester of graduate work at Harvard, I outgrew my childish prejudices, and realized that the life work for which I was best qualified was that of a physicist, not of the experimental variety, but in an academic environment.”

Delved into Theoretical and Quantum Physics

Van Vleck earned his doctorate in physics from Harvard University, and while there he turned toward theoretical physics, which was a new field at the time. In fact, his 1922 doctoral thesis is thought to have been the first American paper based on a purely theoretical subject, in his case the ionization energy of a particular model of the helium atom. Theoretical physics differs from standard physics in that it seeks to predict outcomes by using a model of reality, only part of which may be observable or proven by scientific experiment. Van Vleck's work showed such early promise that job offers came easily: his first postgraduate post came as an instructor in physics at Harvard, and a year later, in 1923, he was hired by the University of Minnesota.

Van Vleck would spend the next five years in Minnesota, and his relatively light teaching load allowed him ample time to devote to research. He began investigating the application of quantum mechanical theory to a variety of physical phenomena, and wrote his first book, *Quantum Principles and Line Spectra*, in 1926. The work sold unexpectedly well for its subject matter, though its audience was most likely a purely academic one. Quantum science was also a new and exciting field at the time, which certainly accounts for some of the book's appeal.

In 1927 Van Vleck made a breakthrough discovery involving the general theory of magnetic and electric susceptibilities in gases. He also made his first forays into the field that would mark his name in the annals of science: the quantum explanation of magnetic effects. His 1932 book, *The Theory of Electric and Magnetic Susceptibilities*, featured new ideas regarding the crystal field theory. His research efforts sought to describe paramagnetic salts, especially salts that contained rare-earth ions. It was for this work that Van Vleck earned the 1977 Nobel Prize, as well as the moniker the “father of modern magnetism.”

Hired at Harvard

In 1928 Van Vleck returned to his first alma mater, the University of Wisconsin, to become a professor of physics. He rejoined the staff at Harvard University six years later and spent the remainder of his career there. During World War II, he served on a government-appointed committee of scientists charged with evaluating the feasibility of building an atomic bomb; their recommendations spurred the creation of the Manhattan Project, the joint effort that helped bring to fruition the world's first nuclear weapon in 1945. Later into the war Van Vleck became involved in radar work at the Radio Research Laboratory of Cambridge, Massachusetts.

Only later in his career did the work Van Vleck had carried out on crystal field theory, ferromagnetics, and magnetic resonance find practical applications. Some of these include lasers, transistors, and even the copper spirals used in certain birth-control devices. When he was awarded the 1977 Nobel Prize for, in the words of the Nobel committee, his "fundamental theoretical investigations of the electronic structure of magnetic and disordered systems," it was nearly 50 years after he had first launched his research projects. He shared his award with Philip W. Anderson, who had also once been his student, and Sir Nevill Mott. Van Vleck was pleased by the honor, despite the passage of years. "So often the prizes go to younger men," Ellement quoted him as saying in the *Boston Globe*. "Anybody couldn't help feeling that it is a culmination when you're 78 years old."

In the late 1940s, Van Vleck served as chair of Harvard's physics department, and in the following decade helped create the interdisciplinary Division of Engineering and Applied Physics; he also served as that division's first dean. In 1951 he became the Hollis Professor of Mathematical and Natural Philosophy, the oldest endowed science chair in North America, which he held until his retirement in 1969. He died in Cambridge, Massachusetts, on October 27, 1980, survived by his wife Abigail Pearson Van Vleck, whom he had wed in June of 1927. For much of his life, his friends and colleagues knew him simply as "Van," and though his childhood shyness had endured, he had been known for generously sharing credit on his research projects. As a writer noted in the London *Times* in announcing his death, Van Vleck "had a warm, outgoing and unassuming personality, always eager to help, be it in personal or professional matters, always generous in his praise of the achievements of his students and colleagues and, relying on his vast fund of knowledge, ever ready to help in solving knotty scientific problems."

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Gustav Vigeland

Norwegian sculptor Gustav Vigeland (1869–1943), considered to be the most prolific sculptor of all time, was also a controversial artist. With dual focuses on innovative realism and on the human body, Vigeland's work continues to spark debate today. He

is now best-known for his sculpture garden Vigeland Park, a part of Frogner Park, and for the Vigeland Museum, both in Oslo, Norway.

Early Life and Education

The son of a master carpenter, Gustav Vigeland was born on April 11, 1869, in Mandal, a town on the southern coast of Norway. From an early age he displayed ability as a woodcarver; his family, although very strict, supported his artistic interests. At the age of 15, Vigeland was apprenticed to master woodcarver T. Christensen Fladmoe in Norway's capital, Oslo, then known as Kristiania. However, Vigeland's interests already primarily lay in sculpture, not carving; luckily, Vigeland's father had paid Fladmoe an additional fee, excusing young Vigeland from some of the monotonous tasks required of the apprentices and affording him more time to hone his skills. He returned uncomplainingly to Mandal the following year, 1886, when his father died.

Vigeland spent two years working on his family's farm in Mandal, in his free time making sketches of things he wished to sculpt. When Vigeland was free to return to the capital in 1888, he brought these sketches with him and spent an interval unsuccessfully attempting to earn a living as a wood carver. One night, cold, hungry, and with no place to stay, Vigeland decided to show his sketches to renowned sculptor Brynjulf Bergslien. Bergslien was impressed and took Vigeland into his studio. Having received technical training from Bergslien, Vigeland exhibited his first piece at the Autumn Exhibition of Art in 1889. Bergslien recommended another sculptor, Skeibrok, to continue Vigeland's training in 1890; under Skeibrok's tutelage, Vigeland entered a piece entitled "Hagar and Ishmael" into the state art competition. The work won a prize, allowing Vigeland to go to Copenhagen, Denmark, to study under another prominent sculptor, C. Vilhelm Bissen. Bissen was a more realistic sculptor than the rest of his Scandinavian colleagues, although still drawing on the neo-classical influences common in nineteenth century art.

Vigeland moved past these neo-classical influences to hone a style uniquely his own; as Nathan Cabot Hale commented in *Embrace of Life: The Sculpture of Gustav Vigeland*, "[It was] as though his teachers served as examples of what he should not do rather than serving as models to emulate." This rejection of the accepted style of modeling is apparent in Vigeland's first major work, "The Damned," a figure grouping which portrays the Biblical flight of Cain. This sculpture draws on some neo-classical and some realist influences, but is noticeably not of either school; two of the figures fit into the contemporary, half-naturalist style, while the primary, male figure is more realistic and expressive.

Travel Abroad Led to Development of Style

Having completed his technical training under some of the great sculptors of Scandinavia, Vigeland took advantage of government funding to go to Paris to continue his studies. There, he often visited the studio of Auguste Rodin, the French master of realistic sculpture, and was influenced by Rodin's methods and motifs; however, Vigeland never met the master sculptor, believing the influence of his work was enough. The following year, Vigeland returned to Oslo and prepared for his first independent exhibition in October and November of 1894. The exhibition received some mixed reviews, but was generally considered a success; Tone Wikborg commented in *A Guide to Vigeland Park* that "much was expected of the young sculptor" following his first show.

Vigeland again left Norway to continue his explorations in other countries. He went first to Berlin in 1895, where he associated with leading members of the artistic community, including his countryman, painter Edvard Munch. In the spring, he continued to the cultural capitals of Italy: Florence, Naples, and Rome. In Italy, the monumental Classical and Renaissance pieces that filled the cathedrals and town squares inspired Vigeland. By 1897, Vigeland was out of money and had returned to Norway, where he found a job with the crew restoring the grand Nidaros Cathedral in Trondheim. While doing sculptural work on the cathedral, Vigeland became intrigued by the motifs of mystical evil monsters such as dragons engaged in battle against men. This concept of struggle informed much of Vigeland's later art. After the completion of his work at Trondheim, Vigeland held his second—and final—solo exhibition in 1899, this time finding his work unequivocally well-received by Norwegian critics.

The turn of the century marked a change in Vigeland's personal life: he married Laura Mathilde Andersen in 1900, a union that would produce two children but would ultimately end in divorce. (Vigeland would be remarried in 1922, to Ingerid Vilberg, a woman over three decades his junior). Despite being a newlywed, Vigeland continued to travel around Europe—this time to England and France—to study various forms of sculpture. Vigeland spent about six months in Paris from late 1900 through early summer 1901, primarily making sketches for large, public monuments, a form that would become his specialty. From Paris, Vigeland went to London, where he saw the renowned sculptures of classical Greek artist Phidias for the first time. In late October, Vigeland returned to Norway to stay for some time.

In Oslo, Vigeland worked steadily. The first few years of the twentieth century saw Vigeland producing primarily portrait busts of notable Scandinavians—among them such figures as dramatist Henrik Ibsen and scientist Alfred Nobel—while continuing to develop sketches and ideas for monumental works. In 1903, he commenced modeling the monument to mathematician Niels Henrik Abel, a project that he completed in 1905. Also in 1905, Vigeland completed preliminary work for a grandiose piece which would consume decades of his life: a fountain then planned to be located in Eldsvoll Square, home of the Norwegian Parlia-

ment building. Vigeland produced a one-fifth-scale model of the fountain in 1906, laying the groundwork for the Committee for the Vigeland Fountain to begin gathering governmental approval and financial support for the piece in 1907.

Public Monuments

Work on the fountain would continue off and on for several years; however, Vigeland continued to pursue other projects during this time. He completed a monumental statue of Camilla Collett, a Norwegian novelist and feminist, in 1909, as well as copies of some of his early works with stylistic variations. At about this period, Vigeland completely shed his naturalistic, neo-classical nineteenth century influences and began working in a simpler, broader style that would later define his sculptures. In 1910, Vigeland created two wrought-iron fences to surround existing monuments, marking his first foray into ironwork. In the mid-1910s, Vigeland commenced work with granite and other stone pieces. Initially, Vigeland produced small stone figure groups; however, it took less than two years for him to complete his first large-scale grouping. The speed of this process was partially attributable to the number of artisans Vigeland had assist him in the carving of the rock.

Returning to his woodworking roots, Vigeland found time to create a series of woodcuts in 1915. These woodcuts reflected a rough, Eastern European style; subjects ranged from humans to landscapes. However, major public works remained on Vigeland's mind. Vigeland modeled a statue of a Navy officer and the following year, he released plans to add granite groups to his fountain, still under construction. To gain public support for the fountain project, Vigeland made an unusual move: he opened his studio, something he did only a few times in his career. This studio exhibition led to a new committee forming to finance the fountain project; this committee would exist, promoting Vigeland's works, for the rest of the artist's life. Over the next few years, Vigeland continued sketching and producing sculpture and woodcuts; over 50 of his woodcarvings were exhibited at the Art Association in 1917.

Contract Tied Vigeland and Oslo

In 1921, Vigeland entered into an unprecedented contract with the city of Oslo. In exchange for a salary and adequate studio space for the remainder of his lifetime, Vigeland donated all of his extant works and models for all future works to the city with the understanding that his studio would be turned into a museum after his death. The area around Vigeland's studio, Frogner Park, became the home of his grand fountain complex, a change in locale that Vigeland had fought hard and long to obtain. The finalized project contained not only the large fountain originally planned, but also 36 granite groups and a carved column appropriately called *Monolith*. The *Monolith* was still conceptual at the time of the fountain's installation in 1924; in fact, this final piece of the complex was not completed until 1943. However, almost immediately, Vigeland began planning to expand Frogner Park to include sculptures for the bridge and a monumental main entrance. Vigeland released

the plans for this entrance in 1927, as well as displaying finished portions of the wrought-iron gates; as a result of this exhibition, the Oslo Savings Bank funded the gates and the Oslo city council agreed to Vigeland's plans. Vigeland opened his studio again in 1930 to exhibit the model for the proposed bridge in Frogner Park as well as nearly 60 models for large sculptures and sculpture groups to decorate the park.

Vigeland's life in the early 1930s was primarily focused on the expansion of his sculpture garden, now called Vigeland Park, inside Frogner Park. The city council approved Vigeland's designs in 1931 and he began work on the multitude of pieces. Still, he found time to display well over 100 of his woodcarvings publicly in his studio in 1931. In the mid-1930s, Vigeland completed two major works for the park: the *Wheel of Life*, a large bronze sculpture depicting figures moving in a circle; and *The Family*, a monumental group piece, in 1935. For the rest of the decade, Vigeland continued to produce sculptures and models for pieces to reside in the park as well as a number of statues of notable Scandinavians. In a prescient move, Vigeland spent the autumn of 1942 creating wall reliefs for the part of his museum intended to house his funerary urn. Shortly after finishing this project, Vigeland contracted a heart infection in January 1943, dying from complications of that infection on March 12, 1943. The Vigeland Museum, delayed by Norway's involvement in World War II, was opened to the public in 1947.

Artistic Legacy

Today, Gustav Vigeland is considered by many to be the finest sculptor ever to come from Norway. His work, typically featuring nude human figures in sometimes intimate but always emotionally charged poses, generated controversies as massive as the sculptures themselves in the artist's lifetime; even now, some controversy still swirls about his pieces. In the mid-twentieth century, Campbell Crockett noted that "Norwegians do not agree in their evaluations of Vigeland which is, perhaps, more of a commentary upon Norwegians than upon Vigeland." However, according to a recent Grove Art Online article, Vigeland "created [approximately] 1600 sculptures, thousands of drawings and 420 woodcuts, and designs for artefacts [sic]." Certainly this remarkable creative output, coupled with Vigeland's dramatic, colossal outdoor statuary, will assure Vigeland's place in the art world for years to come.

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Vaira Vike-Freiberga

Latvian President Vaira Vike-Freiberga (born 1937) was first elected to her government position in 1999. A former professor of psychology at the University of Montreal, Vike-Freiberga had returned to her country of birth to direct the Latvian Institute in 1998. Popular and effective in her new political career, she was reelected to Latvia's presidency in 2003.

Vike-Freiberga was born on December 1, 1937, in Riga, Latvia. In 1944, as World War II still raged throughout Europe, her family fled their country, just days ahead of the advancing Russian Red Army. After a harrowing journey, the Vike family settled in a refugee camp between East and West Germany. "I remember every step," Vike-Freiberga recalled to Rafael Behr of the *Financial Times*. "We were put in a camp that was a huge barrack with snow seeping in and people just lined up in three-tier wooden bunks, no warm food. And then we were put in an unheated train, and it happened to be a cold wave . . . it was January and it went down to minus 35 and we traveled for six days." Vike-Freiberga's infant sister died in such a camp during the winter of 1945.

After World War II ended the German refugee camps began to be dismantled and the Vike family was subject to fresh humiliation and distress as it sought a new home through United Nation (U.N.) refugee agencies. "We had these commissions coming around from all across the world . . . sort of like looking over cattle or slaves at a market, saying we need cotton pickers in Mississippi and coffee pickers in Brazil and quarry workers in Australia. . . wonderful offers!" The family immigrated to Casablanca, Morocco, where, after a slightly rocky start when Vike-Freiberga's elementary school teacher mistook her lack of French-language skills as an intelligence problem, the family settled in happily enough. An apt pupil, Vike-Freiberga began to master French—she eventually would speak six languages—and her father found work as an engineer. However, Morocco's 1954 independence from France prompted the displaced family to emigrate once again.

Moved to North America

At the behest of friends in Toronto, the Vike family set out for Canada aboard the SS *Volcania* and landed in Halifax, Nova Scotia, in August of 1954. At that time, many Canadians had an unpleasant tendency to refer to recent European immigrants as "DP's," or displaced people. As her family settled into a rough Toronto neighborhood, Vike-Freiberga found that such disparagement helped to crystal-



lize her national identity. "They forced the label of 'new Canadian' on me," she told *Maclean's* interviewers Tom Fennell and Blake Lambert. "You might say I became a Latvian because every Canadian in encounters kept (asking) me: 'Ah, who are you?' And I had to answer, 'I'm a Latvian.'" Despite that shaky beginning, Vike-Freiberga went on to forge a long and successful life in her adopted country.

As Vike-Freiberga adjusted to her new home, she briefly considered becoming a physician. Instead, she went into clinical psychology, earning her B.A. and M.A. at the University of Toronto, and her Ph.D. from Montreal's McGill University in 1965. She began working as a professor of psychology at the University of Montreal after earning her doctorate, and remained in that position for the next 33 years. Vike-Freiberga became highly respected in her field, taking on such prestigious roles as vice chair of the Science Council of Canada, president of the Canadian Psychological Association, and president of the Social Science Federation of Canada. Along the way, she also married a fellow Latvian exile, Imants Freibergs, a professor of computer science at the University of Quebec, in 1960. They had two children, Karlis and Indra. For all her professional and personal success in Canada, however, Vike-Freiberga never ventured far from her Latvian roots.

Vike-Freiberga spent a great deal of time researching Latvian folk culture, turning out seven books on the subject and co-authoring several databases of material. She became a leading figure in the Latvian expatriate community, orga-

nizing summer camps for youth, and speaking at seminars and conferences worldwide. She first returned to Riga in 1969 and, although dismayed by the changes that Soviet rule had wrought on her hometown, became a regular visitor thereafter. Among the many accolades that her efforts on behalf on the Latvian community garnered were the 1979 Anna Abele Prize in Latvian philology, the 1989 Social Science Prize from the World Association of Free Latvians, and the Latvian Three-Star Order, given to her in 1995. In 1998, Vike-Freiberga would be called upon to do more.

Returned to Latvia

On August 21, 1991, Latvia broke away from the crumbling Soviet Union and declared itself independent once again. Founded in 1918, the country had been continuously occupied by either the Soviet Union (1940-41, 1945-91) or Nazi Germany (1941-1945) for over 50 years. With a population around 2.5 million people, approximately one third of which was of Russian ancestry, and a generation of global isolation to make up for, the tiny country, like other newly liberated Baltic states, now had its work cut out for it. Sophisticated exiles like Vike-Freiberga were among Latvia's best hopes to reintegrate with the world, and many stepped up to the plate. Throughout the 1990s, many expatriates and next-generation Latvians returned to their homeland. Some were overwhelmed by the ugly changes the occupations had brought about, while others were merely hoping to capitalize on the disorder. Still others however, were there to truly lend a hand.

In the autumn of 1998, Vike-Freiberga was asked to become director of the newly founded Latvian Institute. The organization, based in Riga, was designed to promote Latvia abroad. Accepting the position, Vike-Freiberga retired from her teaching post and headed back to the country she had fled 54 years before.

Not long after her return to Latvia, various political leaders began sounding out Vike-Freiberga's thoughts on a run for president of the country. Although largely an ornamental position within a parliament-ruled government, the presidency was certainly not without its influence or ability to effect change. Vike-Freiberga was intrigued. "I'd sit there drinking coffee," she recalled to Fennell and Lambert, "and then people said, 'You'd make a good president.' Well, I said, 'Yeah, I would. Why not?' " When she was nominated by parliament to break a deadlock after none of the slated candidates managed to secure a majority vote, Vike-Freiberga was once again ready to serve her homeland. Having relinquished her Canadian citizenship, she was elected president of Latvia on June 17, 1999.

Early Presidency

Two of Vike-Freiberga's top priorities after attaining the presidency were the integration of Latvia into both the European Union (EU) and the North Atlantic Treaty Organization (NATO). One stumbling block to the former was what the EU saw as unfair citizenship and language laws apparently designed to punish Russians living in Latvia. Just one week after taking office, Vike-Freiberga aggressively

addressed the problem by sending a language bill that required, among other things, all private commercial transactions be conducted in Latvian, back to parliament, deeming it as excessive. The move drew the ire of some Latvian nationals and the approval of EU officials. Having protected their interests—and her own goals of joining the EU—she then challenged Latvia's Russian-speaking population with a promise to learn Russian herself. As she told the *Economist*, "I thought it would be fun, a challenge to those who have spent 50 years not learning Latvian." The talented linguist made good on her vow.

Vike-Freiberga's early presidency also drew some grumblings regarding her life in the West and her lack of political background, as well as more substantial criticism regarding her initial government spending habits. She managed to overcome the controversy, however, and focus on her primary goals. Latvian member of parliament Innese Birzniece told Fennell and Lambert that, Vike-Freiberga is "not to be anybody's puppet," and added that the president's status as a "world citizen" was "a viewpoint that we really need here in Latvia because people have been closed off for 50 years." Most Latvian citizens appeared to agree, as Vike-Freiberga's administration proved to be extremely popular.

Vike-Freiberga downplayed her role as one of the first female heads of state in Eastern Europe, preferring to focus on her larger aims and the potential of her country. The *International Journal of Humanities and Peace* quoted her in an interview with *Choices* as noting: "I tend to view my commitments as humanistic ones in the fullest sense of the word. For me democracy is a service to human beings regardless of their gender, and in that sense my own gender is not an important issue." Instead, she saw as an "important issue" Latvia's future.

Throughout her first term as president, Vike-Freiberga worked relentlessly to gain Latvia's admission into the EU and NATO. However, even those goals did not make her bend to the will of such influential EU countries as France and Germany when the United States invaded Iraq in the spring of 2003. Dismissing charges of disloyalty to the EU, she firmly backed the U.S. action, citing Latvia's history of occupation. "We certainly have seen the results of appeasement, or rather the lack of them," the Europe Intelligence Wire quoted her as noting. "It's much easier to tolerate a dictator when he's dictating over somebody else's life and not your own."

Achieved Initial Goals

Vike-Freiberga's unflagging efforts were affirmed by her reelection as Latvia's president, with only six opposing votes in parliament, on June 20, 2003. Her popularity among the citizens continued to range between a remarkable 70 and 85 percent. Voters' confidence in their president was affirmed with the March, 2004, induction of Latvia into NATO and the country's May, 2004, entry into the EU. Of the latter victory, Vike-Freiberga told Janis Udris of the *Latvijas Vestnesis*, as quoted by the Asia Africa Intelligence Wire, "For our nation, that will become a day that must be

celebrated and that is holy, because it will mean the completion of very serious, purposeful and long-lasting efforts."

Despite advances on the international front, Vike-Freiberga's work was not yet done. Domestic political turmoil roiled, effective assimilation of Russian residents in Latvia remained unresolved, and the fragmentation of the EU all posed challenges. However, the welfare of her homeland continued to be at the forefront of her actions, as was her determination that Latvia continue to be a free and contributing member of global society despite its tiny size. As Vike-Freiberga told Juris Kaza in the *Christian Science Monitor*, "The world has been trying to overcome racism, sexism, and ageism and now it is time to overcome the prejudice that there is something wrong with countries being small, or that small nations must be treated in a condescending manner." Vike-Freiberga's second presidential term is set to expire in 2007.

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Luchino Visconti

Italian stage and film director Luchino Visconti (1906–1976) is considered one of the founding fathers of the Italian neorealism film movement. As his career progressed, however, he produced more lavish films that spanned a range of historical periods. More than just a neorealist director, Visconti was one of the greatest international film directors that emerged from the post-war Italian cinema.

Visconti was born into an aristocratic family as Count Don Luchino Visconti Di Morone on November 2, 1906, in Milan, Italy. He was one of seven children of the Duke of Modrone.

As a member of the Italian aristocracy, Visconti enjoyed a pampered and privileged upbringing that allowed



him to pursue whatever activities suited his fancy. His early interests included music and theater. He inherited his musical inclinations from his mother, who was a talented musician. From his father, he inherited a love of the theater, as the Duke operated his own private stage. In the process, Visconti had the opportunity to meet some very famous artists including conductor Arturo Toscanini (1867–1957), composer Giacomo Puccini (1858–1924), and Italian poet and novelist Gabriele D'Annunzio (1863–1938).

Visconti's earliest education was supervised by his mother, though later he attended private schools in Milan and Como. After his parents separated, he was sent to a boarding school of the Calasanzian Order from 1924–26.

Despite the unique opportunities that Visconti's privilege afforded him, his greatest passion at the time was horse breeding and racing. For nearly eight years, the passion bordered on obsession. But his early life was not all horses and art. From 1926 to 1928, he served in the Reggimento Savoia Cavalleria. At the end of his service, he went back to his artistic pursuits and, in 1928, made his debut as a stage set designer. During this period, he was involved in production at La Scala, working with future opera star Maria Callas.

Moved to Paris

In 1936, at the age of 30, Visconti moved to Paris, where he immersed himself in the intellectual, cultural and political trends that characterized France before World War II. Through his friendship with world-famous fashion designer Coco Chanel, Visconti met the great French film-

maker Jean Renoir. This introduction awoke in Visconti a passion for cinema as an art form.

Visconti served as an assistant to Renoir, working as a costume designer and as an assistant director on *Une Partie de campagne* (A Day in the Country, 1936) and *Les Bas-Fonds* (The Lower Depths, 1937). Even though Visconti was now completely fixated on film, he did not give up his interests in the performing arts such as theater and opera.

In 1937, Visconti made a brief visit to Hollywood, but he was disillusioned by the American film factory. When he returned to Italy in 1939, he became a member of the editorial staff of *Cinema*, a film journal. That year, he also served as assistant director to Renoir on *La Tosca*.

Politics was another of Visconti's great interests, and during this period he switched his philosophies from fascism to communism. When he returned to Italy, he became part of the resistance to the rising tide of fascism, and he would remain a Marxist until his death.

Censors and Church Denounced First Film

Back in Italy, Visconti's career as a film director began in earnest in the early 1940s and he would soon become a major figure in the Italian neorealist cinematic movement. Neorealism was characterized by an unadorned and truthful depiction of lower-class life. Neorealist directors and their films demonstrated a pronounced social consciousness through concern with lower-class individuals and families and their hardships. The neorealist style was starkly realistic, and depended on film techniques such as long, unbroken takes.

Visconti's first film, made in 1942, was *Ossessione*, a loose, unauthorized adaptation of James M. Cain's American pulp crime novel *The Postman Always Rings Twice*. Visconti moved the setting to Italy, and he increased the already heated sexuality of Cain's story. The film reflected the influence of his early film work with Renoir, specifically in the use of long takes.

Visconti had to sell some family jewels to finance the film, but it was an enormously popular success in Italy, even though it ran into trouble with Fascist censors for its "obscurity." The censors objected to Visconti's steamy depiction of an illicit love affair as well as his harsh representation of Italian provincial life.

The film is considered one of the first "neorealist" films. Though the film had no overt political message, it still showed unemployment and depicted a harsh portrayal of the institution of marriage. It also had an overtly gay character. Not only did Italian censors denounce the film, but the Catholic Film Center condemned it. Reportedly, in Salsamaggiore, bishops exorcised a theater where it had been shown. Scenes involving the homosexual character were cut but later restored.

Visconti himself was openly bisexual in his lifestyle, as was his father. Though his films depicted only a few homosexual characters, Visconti's work often possessed elements of homoeroticism, which was often manifested in his choice of attractive leading actors through the years.

Visconti would regularly produce films from 1942 to 1976, but his pace was rather slow, due to the obsessive care he brought to all elements of his productions.

Imprisoned by Gestapo

After adopting the Marxist philosophy, Visconti became an active anti-fascist and he managed to escape persecution by the Mussolini government until the final days of World War II. During the war, Visconti's palazzo became a secret headquarters for members of the Communist Resistance. Also, Visconti himself engaged in armed resistance against the German occupiers. Eventually, his activities led to his brief imprisonment in 1944 by the German Gestapo.

After the war, Visconti returned to his previous interests, opera and theater. He was among a generation of theater directors who strived to rejuvenate the Italian theater, which had lost its vitality under the Fascist government, through reinterpretation of plays and by introducing new works. In the upcoming years, Visconti helped introduce playwrights that had been banned by the fascists. These included Jean Cocteau, Jean-Paul Sartre, and Tennessee Williams. The first play that Visconti directed was Cocteau's *Parenti terribili* in Rome in 1945.

Visconti established an international reputation as a stage director at the Teatro Eliseo in Rome after the war. Visconti's stage productions often generated controversy due to their themes and subject matter (e.g., incest and homosexuality). Some of the plays he presented also reflected his left-wing political sympathies, as they often depicted a lead character in conflict with the prevailing attitudes of modern society.

His opera productions earned him as much fame as his film work, particularly his work with Callas, who claimed that Visconti taught her how to act.

Released Second Film

For his second film, released in 1948, Visconti chose overtly Marxist subject matter. *La Terra Trema*, an adaptation of the Giovanni Verga novel *I Malavoglia*, concerned life in a poor Sicilian fishing village. Funded by the Italian Communist Party, the film was intended as a documentary trilogy. Visconti wanted to present an encompassing film about the Sicilian poor, but he only managed to complete the first part of his envisioned project, and this involved the exploitation and eventual breakdown of a fishing family.

The film was shot entirely on location in Sicily and possesses the documentary-like style now associated with the neorealist film movement. For some of the roles, Visconti employed locals who were allowed to speak in their native dialects. The film was shot by G.R. Aldo, one of best-known and finest post-war Italian cinematographers, and featured long takes and long shots combined with extensive camera movements.

Moved Away From Neorealism

As good as Visconti's early film work was, his greatest achievements were ahead of him. His subsequent films featured neorealist stylings but, during the 1950s, he began

producing films that were quite lavish and operatic. A favorite theme involved the moral and economic disintegration of aristocratic families. He was also preoccupied with the decadence of the upper classes.

In 1951, he released *Bellissima*, a satire that starred famed Italian actress Anna Magnani as a stage mother intent on getting her daughter into movies. For his next film, Visconti turned to the works of Verdi. *Senso*, released in 1954, included sections from the opera *Il Trovatore*, and is a spectacular, operatic film shot in color. Set in 1866, it involves revolution, forbidden love, and betrayal. Alida Valli played a countess who betrays her Italian nationalism for love during the Austrian occupation of Venice. Though the film was highly melodramatic, it still reflected Visconti's Marxist sensibilities, specifically as it related to Italian history, and it marked the end of Visconti's strict neorealist period, as the director began to commingle realism with a much more elegant style.

That same year, Visconti staged the opera *La vestale* starring Callas. In 1957, he released an adaptation of Fyodor Dostoevsky's *White Nights* starring Marcello Mastroianni and Maria Schell.

Rocco and a Return to Realism

From there, Visconti entered into a period where he produced highly personal works, several of which are regarded as his greatest films. He also concentrated exclusively on film. In 1961, he withdrew from theatrical activities. His film output would include a mixture of contemporary and period films. But almost all would involve reflections on a past that is irretrievably lost and how that loss affects the present, as well as how the loss manifests itself in melancholy and ruminations on the inevitability of death. Many of his films would focus on the collapse of family dynasties and the disintegration of family relationships.

The very realistic and very popular *Rocco and his Brothers* (1960) would be the last time Visconti focused on working-class subjects. Essentially, the film is a family tragedy that involves the Parandis, a Sicilian peasant family forced to move, for economic reasons, into the industrial northern section of Italy. The film deals with their troubles and disillusionment. In their new home, the Parandis, particularly the brothers, must deal with harsh economic realities as well as the sexual rivalries that threaten their solidarity. The film was hugely successful, both with audiences and critics, and it was Visconti's personal favorite work.

The film has an episodic structure, as it takes turns focusing on each brother. However, the main focus falls on Rocco (played by Alain Delon, who became an international star because of the film), the loving, protective brother who tries to keep the family together. The brothers are unable to find work and turn to prizefighting, which Visconti portrays as class exploitation. The entrance of the prostitute Nadia into their lives turns brother against brother. Eventually, Nadia is murdered by Simone, the brutal brother whose actions are directed by his insecurities and moral laxity. Rocco tries to save his brother, but is

betrayed by Ciro, the younger brother who has become a factory worker involved in labor unions.

The Leopard

Visconti may have considered *Rocco and his Brothers* his favorite film, but his most personal film was *The Leopard*, a haunting work released in 1963 that details the decline of the Sicilian aristocracy during the nineteenth-century Risorgimento period of Italian history. It is also considered Visconti's greatest film.

The opulent film, featuring American actor Burt Lancaster in the lead, focuses on one aristocratic Sicilian family forced to endure a substantial transformation due to a marriage that brings the middle class into its fold. It was awarded the Golden Palm at Cannes. However, the film was severely edited for release in the United States, and American audiences had to wait nearly 20 years to view a restored version.

During this period, Visconti developed his reputation as a difficult director. According to the *British Film Institute* website, one of his lead actresses, Clara Calamai, called him "a medieval lord with a whip." Reportedly, he treated Lancaster quite badly. However, Lancaster later said that Visconti was the best director he ever worked with and described him as "an actor's dream."

Later Works

In his next film, *Sandra* (1965), a psychoanalytical treatment of the Elektra myth, Visconti turned to the Italian Resistance, in a story of a wealthy woman haunted by an incestuous relationship with her brother and by the fact that her mother betrayed her Jewish father to the Nazis.

The general consensus is that Visconti took a career misstep with his next film, an adaptation of Albert Camus' existential novel *The Stranger*. Released in 1967, *Lo straniero* was a failure with both the critics and the public.

An operatic feel, as well as favorite Visconti themes—politics, family disintegration—find their way into the director's next work, *The Damned* (1969). Described as "Wagnerian," the film delineates the fall of a German industrial family that yielded to Nazism. Visconti used the real-life Krupp family as a schematic model for his story of a family's descent into betrayal and murder. The allegorical film was described as a "cold" film that resorted to caricature.

Visconti's next film, *Morte a Venezia* (1971), based on the Thomas Mann novel *Death in Venice*, was praised for its beautiful production values, but it also failed with the critics. Visconti followed this with *Ludwig* (1972), a four-hour depiction of the life of the "mad" King Ludwig of Bavaria. Critics found it visually beautiful but overlong.

Suffered a Stroke

While filming *Ludwig*, Visconti suffered a severe stroke from which he never fully recovered. According to accounts, Visconti smoked up to 120 cigarettes a day, which contributed to the stroke and to his subsequent health problems.

Visconti was nearly paralyzed by the stroke, and he would direct his final two films from a wheelchair. Despite his physical difficulties, the director was back in fine form with *Conversation Piece* (1975), a semi-autobiographical film about an aging Italian professor at odds with the materialism of the bourgeoisie and the militancy of the radical youth. Lancaster played the professor.

Visconti's last film was *L'Innocente* (1976). Based on Gabrielle d'Annunzio's novel, the film depicts European high society at the end of the twentieth century. Visconti died on March 17, 1976, in Rome, two months before film's premiere at the Cannes Film Festival; cause of death was cited as influenza and heart disease. He was 69 years old. Visconti's funeral was held two days later and was attended by Italian President Giovanni Leone and Lancaster.

Right to the end of his illustrious career, Visconti had produced films set in various periods and focusing on a range of subjects. Though the films had deeply personal elements, Visconti always claimed that he never made a film for himself but only for the audience, and the focus was always on the human being. "I was impelled toward the cinema by, above all, the need to tell stories of people who were alive, of people living amid things and not of the things themselves," he said in a 1943 interview that was quoted on the *Fieri Boston* website. "The cinema that interests me is an anthropomorphic cinema. The most humble gestures of man, his bearing, his feelings, and instincts are sufficient to make the things that surround him poetic and alive. The significance of the human being, his presence, is the only thing that could dominate the images."

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Margarethe von Trotta

Margarthe von Trotta (born 1942) is largely regarded as Germany's foremost female filmmaker. Associated with the movement known as the New German Cinema, which also includes directors Werner Herzog, Rainer Werner Fassbinder, Wim Wend-

ers and von Trotta's former husband Volker Schlöndorff, von Trotta's films typically center on complex female characters and explore feminist themes. She tends to favor emotional impact over straight narrative and often employs dream- and fantasy-like elements in her work.

Von Trotta was born on February 21, 1942, in Berlin, Germany, which was then part of the Federal Republic of West Germany. Her father, an artist, died when she was quite young, leaving von Trotta and her mother, a Russian aristocrat, with little money. Von Trotta attended trade school and worked briefly as a secretary in Germany before relocating to Paris, where she worked as an *au pair* and regularly visited the city's Cinématèque, where she met several directors, attended film-related discussions, and participated in a number of film collectives. Soon, she began collaborating on scripts and co-directing short films. In the early 1960s, von Trotta returned to West Germany and commenced university studies. She then enrolled in acting school in Munich. "I wanted to direct films—and then again not," she is quoted as saying in an essay by Christian-Albrecht Gollub in *The New German Filmmakers*. "I didn't have a role model. At that time, in the early 1960s, there weren't any female directors in the Federal Republic. So I became an actress." She married in 1964 and had a son.

Turned to Filmmaking

Von Trotta acted in the theater and on television and also landed roles in Fassbinder's *Gods of the Plague* and *The American Soldier* as well as films by Franz-Josef Spieker, Klaus Lemke, Claude Chabrol, Herbert Achternbusch, and Schlöndorff, among others. She often worked with minimal direction, developing her characters according to her own intuition. In 1969, she and Schlöndorff began collaborating on the script for his film *The Sudden Wealth of the Poor People of Kombach*, based on the true story of the capture, trial, and execution of a group of peasants who robbed a tax collector in the 1820s. During this time, von Trotta divorced her husband and married Schlöndorff. A custody battle for her son ensued and became the basis for her next collaboration with Schlöndorff, *A Free Woman*. Von Trotta co-wrote the script and played the lead role, earning a number of acting awards for her performance. The film adopted a decidedly feminist slant, depicting the difficulties of a single mother in her thirties trying to start a career and gain custody of her son in a male-dominated society.

Von Trotta made her directorial debut in 1975 with *The Lost Honor of Katharina Blum*, also a collaboration with Schlöndorff. The film is based on the semi-autobiographical work of German author Heinrich Böll. In 1971, Böll spoke out against a sensationalized tabloid account of a bank robbery in Germany committed by the infamous Baader-Meinhoff terrorist group. Böll was quickly labeled by the authorities as an accomplice to the group and the police searched his house. Following this episode, Böll wrote a novel centering on a young housekeeper wrongly

labeled as a terrorist by a tabloid newspaper. He sent the proofs of his novel to von Trotta and Schlöndorff, who were, at the time, working on an adaptation of his *Group Portrait with Lady*. The couple decided to switch their attention to Böll's newer work. While many critics thought the film overly slick and stereotypical, *The Lost Honor of Katharina Blum* became the most successful German film of the mid-1970s and earned von Trotta and Schlöndorff international recognition.

Von Trotta's final collaboration with Schlöndorff was an adaptation of Marguerite Yourcenar's 1939 novel *Coup de Grâce*. She served as co-scriptwriter and lead actress in the production, which centers on an aristocrat who becomes involved in both a convoluted love affair and revolutionary politics. Following this project, von Trotta and Schlöndorff worked independently. The couple later divorced.

Pursued Independent Career

Von Trotta continued to focus on complex female characters and the barriers posed by a male-dominated society. "I prefer the so-called private topics, problems of living together," she remarked, as quoted in *The New German Filmmakers*. "How do women try to get out of restricting situations." *The Second Awakening of Christa Klages*, directed by von Trotta and written in collaboration with Luisa Francia, centers on the true story of a Munich kindergarten teacher who robbed a bank to fund an alternative day-care center. The film was released in 1977. It was noted in *The New German Filmmakers* that von Trotta's preference for an emotionally driven plot focusing on the evolution of characters emerged in this film. "Unlike Schlöndorff, who begins with a story on which actors are imposed, von Trotta begins with fully conceived characters and asks herself, 'What could happen to them? In what relationship do they stand to one another, to their environment? What conflicts do they live?'"

Von Trotta's next film, *Sisters or the Balance of Happiness*, released in 1979, explores the relationship of two sisters: Maria, a hardworking secretary with controlling tendencies who supports her younger sibling, and Anna, a biology student given to episodes of depression. When Maria begins an affair with her boss's son, Anna flies into a rage and then commits suicide. After her sister's death, Maria befriends Miriam, a typist, who becomes her roommate and a surrogate for Anna. "In *The Second Awakening of Christa Klages*, I showed the possibilities for clarity and friendship between women," von Trotta told the *New York Times*, after the American release of *Sisters*. "But for my second film, I had to go a step further. We are contradictory and we are living in a society which is not Utopia." Again, von Trotta favored emotional impact over a straight-ahead narrative. "The main emphasis is less in the story than in the emotional flow running through the story, and this may well be a particularly female mode of expression," she told the *New York Times*. Soon after the release of the film in Germany, and following the death of her mother, von Trotta discovered she had a sister of her own. After the airing of a documentary about her on German television in which she

mentioned her mother, von Trotta was contacted by a woman who turned out to be her sister, born 15 years before von Trotta and given up for adoption. Von Trotta's middle name is Anna and, she discovered, her sister's is Maria.

Von Trotta revisited the theme of sisters, and again drew on the troubling legacy of the Baader–Meinhoff group, in her 1981 film, *Marianne and Juliane*. The title characters, who are sisters, are both concerned with political reform, but Juliane pursues change through journalism and activism, Marianne through terrorism. When Marianne is arrested and dies in prison, Juliane abandons her career to raise Juliane's son and uncover the true circumstances surrounding her death, which is suspected to have been a suicide. The character of Marianne is based on Gudrun Ensslin, a member of the Baader–Meinhoff gang, and Juliane is based on Ensslin's sister Christiane, to whom the film is dedicated. The film earned the Golden Lion prize at the Venice Film Festival in 1981.

Focused on Women, Historical Themes

Von Trotta's next film, *Sheer Madness*, released in 1983, centers on the friendship between Olga, a feminist professor, and Ruth, a depressed female artist, as well as on Ruth's husband and his inconsolable jealousy over the women's relationship. *Sheer Madness* was followed in 1986 by *Rosa Luxemburg*, a relatively straightforward biography of the radical socialist and her activities during and leading up to World War I. *The Long Silence*, released in 1993, tells the story of a gynecologist's wife who continues her husband's work exposing government corruption following his murder. *The Promise*, released in 1995, centers on two lovers separated for almost three decades on either side of the Berlin Wall until the fall of the wall and the reunification of Germany in 1989.

Following *The Promise*, von Trotta spent almost a decade writing and directing films for German television. In 2004, she released *Rosenstrasse*, a World War II–era drama co-written with Pamela Katz. The film, based on actual events, centers on a non-Jewish woman who participated in a nine-day silent protest outside an office building on Berlin's Rossenstrasse in order to prevent Nazi officers from deporting her Jewish husband and several others, who remained inside. The film marked a turning point in German cinema, which had long shied away from themes related to noble actions of Germans during the Holocaust. "Along with its dramatization of a little-known moment of protest against the Nazi regime, *Rosenstrasse* also joins other recent German films—most prominently, *Aimee and Jaguar*—in rediscovering the Jewish role in German culture and the intertwined private lives of Gentiles and Jews before and during the Holocaust," wrote Robert Sklar in *Cineaste* in 2004. "For a long time, you couldn't even think of making a film about Germans who saved Jews," von Trotta told the *Financial Times* in 2004. "It would have been unseemly

after so many cruelties. But now the time has come when we can also speak about these other people, to show that this was possible, and that much more could have been done." The film debuted in the United States in November 2003 as part of a Kino film festival retrospective of von Trotta's work.

While a small controversy arose in Germany over the historical accuracy of the film, von Trotta stated that her aim was to remain true to the numerous accounts she collected in her interviews with witnesses to the protests. "[I]t's important for me not to take the position of a historian saying, this was the way it happened," she told *Cineaste* in 2004. "There are historians who say, never trust an eyewitness. But for me people are more important than documents. People make me cry and touch me when they tell their stories. There's a jump from being interested to being involved. As a filmmaker you have to be moved." Von Trotta and Katz collaborated again on *The Other Woman*, a television film which later received limited theater distribution. The film centers on women recruited as spies for East Germany. "Her fascination with how political structures affect relationships, especially between women, is given an ideal frame in this fact-based tale of an East German Romeo sent to the West to recruit women as spies," wrote Jay Weissberg in *Variety*.

Von Trotta told the *Financial Times* in 2004 that her personal situation inspired the social criticism in her work as well as her interest in national historical events. "I was stateless as a child," she said. "My mother, who was not married when I was born, was an aristocrat, born in Moscow. Her family had to flee after the Russian Revolution and, because their roots were German, they came to Germany. But my mother, until her death, never accepted the German nationality. So on the one hand, being born in Berlin, I feel like a German. But on the other hand I've always been able to stand back and look detachedly at German society—because of having felt isolated and not totally accepted."

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W

G. Richard Wagoner

G. Richard Wagoner (born 1953) made corporate history in 2000 when he became president and chief executive officer (CEO) of the General Motors Corporation at the age of 47. The appointment made Wagoner the youngest person to head GM, the world's largest automaker, since Billy Durant, who founded the company in 1908. Upon taking the reins at GM, where he has been employed for his entire career, Wagoner instituted several business-side innovations that have increased the company's competitiveness in the world market.

Wagoner was born on February 9, 1953, in Wilmington, Delaware, and grew up in Richmond, Virginia where his father, George, worked as a mid-level executive for the Eskimo Pie ice cream company. The younger Wagoner (the G. in his name stands for George) served as student body president while in high school. After graduation, he attended Duke University, his father's alma mater, in Raleigh-Durham, North Carolina, where he played forward on the basketball team during the 1971-72 season. He was elected president of his fraternity and graduated summa cum laude and Phi Beta Kappa in 1975 with a degree in economics. Wagoner proceeded immediately to Harvard University's Master of Business Administration (MBA) program, from which he graduated in 1977.

Joined General Motors

General Motors Corporation's New York treasurer's office hired Wagoner after he received his MBA, and the young financial analyst immediately demonstrated a talent for numbers that surpassed many of his peers. "He was one of the top two or three analysts out of about 40 or 50," recalled John Finnegan, head of GM's finance operation, in a 2002 article in *Fortune*. In 1981, Wagoner took a position as treasurer for GM do Brazil, where he was quickly promoted to chief financial officer. Wagoner received hands-on training in corporate management and learned to speak Portuguese, spending six years with the division. "It was a big step and an unbelievable opportunity to go from being a money guy to being in the middle of running the business," he told *Fortune*.

In 1987, he transferred to GM Canada, where he served as vice-president and finance manager for a year, and then director of strategic business planning for the Chevrolet-Pontiac-GM Canada group for another two. He was promoted to vice-president in charge of finance for GM Europe in Zurich, Switzerland, in 1989 and, that same year, was named to GM's board of directors. While in Zurich, Wagoner helped engineer the purchase of half of the Swedish automaker Saab. Wagoner returned to Brazil in 1991 as managing director of GM do Brazil. He remained there for 13 months, implementing global purchasing and cost-cutting programs and improving the company's operations. He was one of only two top executives to be awarded a bonus that year, a testament to the success of his efforts.

Named CFO, COO

Wagoner had never worked at GM's Detroit, Michigan, headquarters until 1992, when he was named the company's chief financial officer at the age of 39. "He was



young, but it didn't worry me," then-CEO Jack Smith told *Fortune*. "It was an easy call." The following year, Wagoner also took charge of GM's Worldwide Purchasing Group, and in 1994 he was named president of the company's North American Operations, a position that was considered second only to the CEO. Wagoner faced numerous challenges in this position. At the time he took the post, GM made less per car than any other major automobile manufacturer, earning only half the profit per car as Chrysler. It had been losing market share in the United States almost every year since 1962 and neared bankruptcy. The company "possess[ed] a legacy of inefficiency few corporations can rival," asserted industry analyst Scott Hill in *Fortune*.

Wagoner began to implement cost-saving changes, such as unifying engineering and manufacturing systems to increase both productivity and quality. In addition, he convinced the company to assemble cars on a limited number of platform types worldwide, championed the development of an Internet-based purchasing system for suppliers, streamlined the product oversight system, and attempted to improve labor relations. He also, by his own admission, made some mistakes, including angering GM dealers by forwarding a plan to buy some of them out. "I learned a lot," he told *Fortune*. "Having your key constituents mad at you is not the way to be successful."

Took the Helm

GM's board was more focused on Wagoner's successes however, and in 2000 he was named CEO of the world's

largest vehicle manufacturer. The appointment made him the youngest CEO at the company since it was founded by Billy Durant in 1908. Wagoner launched an even more aggressive campaign to streamline operations and boost profitability once he took the helm, approaching his position with a competitor's demeanor. "People here at the Tokyo show have asked me what I think about Big Three market share, and I jokingly say I'm not in charge of Big Three market share. I'm in charge of Big One market share, and our goal is to grow," Wagoner told *Fortune* in 2003, speaking from the Tokyo auto show. "You have to ask the other two guys what their strategy is. We focus on how we can grow share, and we really don't care who we take it from."

One of Wagoner's first moves was to announce discontinuation of the struggling Oldsmobile line, effective in the spring of 2004. Wagoner drew more positive attention for a daring move in late 2001 when, as the post-September 11 economy slumped, GM announced it would apply zero-interest financing to the purchase of all new cars. The result was a drastic increase in sales that impressed market analysts across the board. "We're not out to take volume by giving cars away but we don't want others to offer greater incentives and take our share," Wagoner told *The Guardian* of London. In addition, Wagoner introduced changes in the company's management style, including implementing a "Go Fast" program, based on a similar model pioneered at General Electric, whereby bureaucratic holdups are hashed out in group meetings.

He also bucked company tradition and hired outside the GM fold, bringing in Ford Motor Company's John Devine as chief financial officer and Robert Lutz, a former Chrysler executive, as vice chairman and head of product development. "The old model promoted only from within, and today's business world is moving fast," Wagoner told *Forbes* in 2000. "Bringing in the right people with the right skills and the right chemistry can make a huge difference." The Lutz hire signaled an increased emphasis on contemporizing product design, a mindset that also was underscored by the hiring of former Renault designer Anne Asensio. One of the earliest design experiments was the Pontiac Aztek, a cross between a small car and a sport utility vehicle, which flagged in sales. Wagoner told the *Los Angeles Times* in 2001 that the disappointment did not temper his plans to champion innovative design. "For years we've been seen as too conservative," he said in a 2001 interview. "So some young designers and engineers really stretch out there, and if it doesn't hit everybody's hot button out on the marketplace, the last thing I want to do is say, 'Don't do that again; let's go back to not letting people express themselves.' I don't want to send the message that we want to stop pushing on the edge."

Wagoner, who did not even have a computer in his office when he moved to GM headquarters, also brought the company into the information age. "The Internet is offering all sorts of capabilities to do things faster, whether it is work with our supply base, deal with the customer in order-fulfillment more aggressively, how we make our own decisions, how we communicate with each other," Wagoner

told *Forbes* in 2000. "We just need to lead in that whole e-business era." To that end, Wagoner oversaw the creation of an online system for processing purchasing orders and the development of an OnStar dashboard communication service, which allows voice-activated Internet connection. The company was also a leader in setting up an online shopping and consumer information site.

Wagoner has placed a premium on creating partnerships with overseas automakers and he has continued to streamline manufacturing processes at home as well. "We are getting the real cost of engineering new products down, for a variety of reasons . . ." he told *Fortune* in 2003. "We're using our assets better, we're sharing ideas better across the company, and we're putting a premium on reusing good equipment' we don't just throw stuff out." Wagoner is no environmentalist, however. While he has championed the development of oil-saving fuel-cells, a technology that is still in the early research phase, he has vigorously lobbied against government-mandated fuel-efficiency standards.

Even while spearheading big-picture innovations, Wagoner remains hands-on, often making time to crunch numbers like he used to do. *Fortune* writer Alex Taylor noted in a 2002 article that Wagoner often pores over global production and sales figures. "I have some affinity for numbers and analysis, and I like to know when we're running behind," Wagoner told Taylor. "I don't like it when we don't get the straight scoop. Those are the things that get my ire up quickest." After his first year as CEO, Wagoner expressed relief that the company had turned the tide under his watch. "I'm happy to see some momentum," he told the *Los Angeles Times*. "We've seen productivity improvement, a lot of our products are hitting well on the market, and the quality trend is good. I feel good for our people who have been under siege for a long time."

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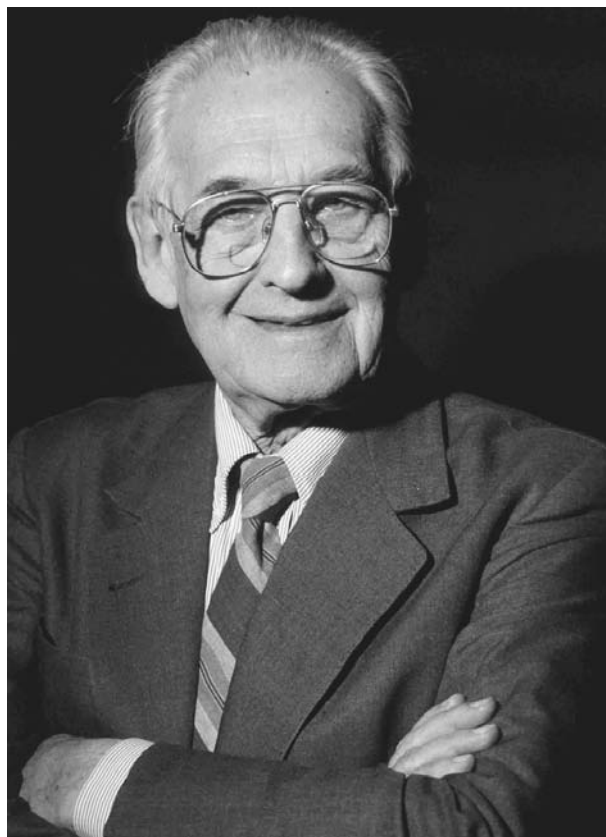
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Andrzej Wajda

Filmmaker Andrzej Wajda (born 1926) is considered the founder of modern postwar cinema in his native Poland. Wajda's films chronicle the tragedies of Polish history as interpreted on a more personal, human scale, and they gained him international renown during his country's Communist era, though he worked under the watchful eye of the government-sponsored filmmaking industry for many years. "It is to his credit that his films managed to challenge almost everyone in Poland, not least his Communist



overlords," noted an essay in the *Economist* in 2000, when Wajda was honored with the Academy Award for lifetime achievement.

Wajda was born on March 6, 1926, in Suwalki, Poland. When he was 13 years old, the country was invaded by neighboring Nazi Germany with the help of Soviet Russia, Poland's eastern neighbor. The act of aggression effectively launched World War II, and Germany proceeded to deal harshly with Poles of Jewish extraction, corralling them into walled-off ghettos in the cities before sending them en masse to concentration camps. As for the rest of the population, German chancellor Adolf Hitler's master plan called for the Poles to be reduced to what was essentially serfdom as factory labor for the German war machine. All secondary education was abolished, for example, and cultural institutions shuttered. The Soviet-Nazi alliance soured, however, and in 1941 Germany launched a massive assault on Russian territory, and Poland became a battleground.

Lost Father in the War

During the war years, Wajda joined an underground resistance group, the *Armia Krajowa* (Home Army, or A.K.), which was the secret militia of the Polish government in exile. His father died in what became the notorious Katyn Forest massacre near the Soviet city of Smolensk, in which mass graves of some four thousand Poles—including an

extraordinarily high number of officers in the Polish Army held as prisoners-of-war—were discovered in 1943. Wajda has sometimes been asked why so many of his films dealt with this period. “World War II is the thing closest to me,” he told Aisha Labi in *Time International*. “The most painful thing in my life.”

When the war ended, Wajda enrolled at the Fine Arts Academy in Kraków, where he spent three years. He later attended the High School of Cinematography in Łódź in the early 1950s, and it was during this time that he began making his first movies. These early works followed the strict guidelines set forth by Poland’s new Communist government, which had been established by the postwar Soviet occupiers. In 1955, just as Poland seemed to loosen slightly from the grip of harsh Stalinist rule and a cultural thaw emerged, Wajda’s first feature film, *Pokolenie* (A Generation), was released. The work is set in occupied Warsaw, and follows a group of young resisters to the Nazi occupation. “Wajda’s young protagonists show courage,” noted a *Cineaste* essay by David Paul, “but unlike the typical heroes of Stalinist art, their courage is interwoven with the bravado of youth and is, therefore, volatile.”

Clever Shots Eluded Censors

Pokolenie was the first in what would become Wajda’s classic trilogy of World War II films. It was followed by *Kanal* in 1957, a title that roughly translates to “sewer.” It centers on the last stand of the A.K. and other groups, the 1944 Warsaw uprising. The characters in this film are literally forced underground into the sewer system in order to make their way to another part of the city to join a second brigade they believe is still holding off German forces. A year later, with the cultural thaw still in place, he made *Popiół i diament* (Ashes and Diamonds), which takes place during the immediate postwar period. In it, a hero of the Communist side is assassinated by a member of the underground, who in turn becomes the victim of retaliation. The killer was played by Zbigniew Cybulski, sometimes referred to as the James Dean of Poland for his appealing looks and tragic early death, in a performance that garnered him fame for its nuanced portrayal of a conflicted youth. Cybulski’s character is manipulated by his own leaders in the resistance, and is later left to die on top of a pile of garbage when the other side extracts its revenge.

“The censors thought it was good he died on a garbage heap because he had killed a communist,” Wajda explained later in interview with Andrew Nagorski of *Newsweek International*. “But the audiences had a different attitude. They asked themselves: ‘What kind of system is this that forces such a sympathetic lad to die on a garbage heap?’ ” It was one of many clever tricks that Wajda managed to insert into his cinematic works that shaped his reputation as a daring auteur. At one point in *Kanal*, for example, the characters gaze out through a gated sewer outlet onto the opposite bank of Vistula River. They see a vast stretch of green, but many Poles remembered that spot from a moment just 13 years earlier, when the Soviets were pushing German troops back toward Warsaw. The A.K. had made a last-ditch effort to take control of Warsaw before

the Soviets arrived, on orders from the Polish government—in-exile in London. The Poles believed that the Soviets would help them crush the Germans, but instead the Soviet tanks parked themselves on that same river bank and waited for the Germans to decimate the remnants of the Home Army.

The subtle political implications of such camera shots were usually missed entirely by Polish government censors, and Wajda even won an award in Moscow for *Kanal*. It also took the special jury prize at the Cannes Film Festival, and the recognition boosted Wajda’s reputation inside Poland—especially with executives of the state-controlled film industry. He went on to make a number of other works, including *Lotna*, a 1959 film about the German invasion of Poland and released near the twentieth anniversary that occasion, and 1961’s *Sibirska Ledi Magbet* (Siberian Lady Macbeth), the first one of his works to be made outside of Poland. A year after Cybulski’s 1967 death in a car accident, Wajda made *Wszystko na sprzedaż* (Everything for Sale), which featured a film director at a personal crossroads, wandering through the sets of his old projects.

Hailed Across Europe, in Hollywood

During the 1970s, Wajda’s reputation outside of Poland grew. His 1974 film *Ziemia obiecana* (Promised Land) earned an Academy Award nomination for best foreign film for its tale of factory owners in the textile city of Łódź. His Studio X production unit, funded by the Polish government, trained a new generation of filmmakers, and he grew more daring in his themes. A 1977 film, *Człowiek z marmuru* (Man of Marble), was set during the modern era, but had as its centerpiece the tale of a 1950s-era hero-worker, a bricklayer whose impressive work ethic was highly publicized by the state. In Wajda’s film, one of his characters investigates what happened to the socialist hero, and grows disillusioned about the government’s long history of subterfuge.

Another work from 1977, *Bez znieczulenia* (Without Anesthetic), was Wajda’s first collaboration with noted screenwriter, Agnieszka Holland, who would go on to an impressive career as a director herself. A 1979 film, *Panny z Wilka* (The Girls from Wilko), played in several countries and was also nominated in the foreign-film category for an Oscar that year. But Wajda’s career soon hit a wall, indelibly linked to current events in Poland at the time. The long-range economic policies of the Communist Party leadership, which served the Soviet economic interests over those of ordinary working Poles, had led to widespread discontent. In September of 1980, the country’s first independent trade union federation, *Solidarność*, or “Solidarity,” was formed in the Lenin Shipyards in the port city of Gdańsk, headed by a 36-year-old electrician named Lech Walesa. The still quasi-legal organization began to urge sweeping social and economic reforms, and quickly gained enthusiastic popular support. In the brief period in which the government allowed the Solidarity movement to flourish—until several million of Poles had joined a year later and general strikes began paralyzing the country—

Wajda headed to Gdańsk and shot *Człowiek z żelaza* (Man of Iron).

Though the characters in Wajda's film were fictional, their individual stories and current struggles mirrored life for many Poles. Walesa himself even made a cameo in the film, which was released in July of 1981 under great duress. The government had tried to block its release, but as Wajda recounted in an interview with *Independent Sunday* journalist Steve Crawshaw, "when the culture minister told me the film could not be screened, the shipyard workers in Gdańsk organised a petition, saying that Solidarity 'requests that the film should be shown'. Solidarity had 10 million members: the ministry had to give way."

A Politician, Briefly

Five months later, martial law was declared in Poland, Walesa arrested, and the Solidarity movement outlawed. Authorities even tried to have *Man of Iron* withdrawn from consideration in the best foreign film competition for the Academy Awards in 1982; it was nominated anyway, after also having taken the prestigious Palme d'Or at the Cannes Film Festival. Under martial law, Wajda's Studio X facility was closed, and he turned for help to other European studios. His 1983 movie *Danton*, which starred Gérard Depardieu, was made with French help, and as was the case with West German support for *Eine Liebe in Deutschland* (A Love in Germany). He made just two other feature films over the rest of the decade.

In 1988, a new series of strikes forced the Communist government to open negotiations with the Solidarity movement. It regained legal status in April of 1989 and was allowed to participate in the first free Polish elections held later that year. Wajda served as an advisor to Walesa, and stood for candidacy himself. He served a two-year term in Poland's Senate, during which time *Korczak* was released. It was based on a true story about a Warsaw teacher who founded an orphanage for homeless Jewish children during World War II. Refusing to abandon them even when a passport to Switzerland is offered to him, Korczak boards the train with them to Treblinka, the Nazi extermination camp. "With this film about Korczak Wajda closed, for the time being, one of the great subjects of his life and work," noted an essay on him in the *International Dictionary of Films and Filmmakers*. "He has done this by employing the simplest and therefore the most effective method: black-and-white photography, which renders a sober record of life in a sealed-off ghetto and at the same time pays homage to the unostentatious heroism of a man who, face to face with death, did not forget the moral code of the human race."

Vindicated by Unlikely Success

Poland changed during the 1990s, and though Wajda remained a respected filmmaker, his works did not do well at the box office. American films had flooded the theaters, and the Polish film industry busied itself for a time making Hollywood-style capers to satisfy the public taste. He made four films, but it was not until 1999 and his latest work, *Pan Tadeusz* (Master Thaddeus), that Wajda suddenly found tre-

mendous commercial success. Somewhat improbably, the period drama was based on a nineteenth-century epic poem from Poland's literary hero Adam Mickiewicz, and its dialogue in rhymed couplets did not deter some six million Poles from flocking to theaters to see it.

In early 2000, Wajda became the first Eastern European filmmaker to win the Academy Award for lifetime achievement from the Academy of Motion Picture Arts and Sciences. The honor came thanks in part to Steven Spielberg, who met Wajda in Poland while filming *Schindler's List* in the early 1990s. As Wajda told Nagorski in the *Newsweek International* interview, over the course of his long career he had won several prestigious European film festival awards, but "the American award stands completely apart. It's from the country of moviemaking. Cinema may have originated in Europe, but it became what it is today in the United States. I could not have hoped for a greater honor."

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Mary Vaux Walcott

American artist and naturalist Mary Morris Vaux Walcott (1860–1940) pursued many interests and activities, including mineralogy, photography, and mountain climbing. However, she was best known for the many wildflower watercolors she produced. These watercolors were collected in the five-volume *North American Wildflowers*, which became known as "the Audubon of Botany." She was married to famed geologist and paleontologist Charles Doolittle Walcott.

Early Life

Walcott was born as Mary Morris Vaux on July 31, 1860, in Philadelphia, Pennsylvania. Later in life, when Vaux (pronounced "vox") became quite active as a nature painter and naturalist, she became known as the "society lady in hobnailed boots."

The moniker reflected her background, for she was born into one of the oldest, wealthiest, and most prominent Quaker families in Philadelphia.

Her father and two younger brothers inspired Walcott's passion for nature. Her father, George Vaux, senior (1832–1915), held the Quaker belief in the spiritual value of travel and the study of nature. Vaux herself believed that the wilderness was a sacred place that put one "in the presence of the creator's handiwork." Her brothers, George Vaux, Jr. (1863–1927), and William S. Vaux (1872–1908), were mountaineers, photographers, and scientists.

Walcott received a set of watercolor paints when she was eight years old. She soon began trying her hand at painting flowers in what would become a lifetime activity. From 1869 to 1879, she attended the Friends Select School, a Quaker institution in Philadelphia. During that period, she studied drawing and she continued painting in private. In 1880, her mother died. Walcott, only 19 and the family's only daughter, looked after her father and brothers. She took care of the family home and helped work the family dairy farm.

Canadian Rockies Captivated Family

When Walcott was in her twenties, she made her first trip to the Canadian Rockies in Western Canada, with her family in 1887. The first of many, it helped initiate her career. Her family was traveling on the recently completed Canadian Pacific Railway, en route to a stay at the Glacier House, located on Rogers Pass in the Selkirk Mountains of British Columbia. On the trip, her brothers were primarily interested in studying the glaciers in the area, particularly the Illecillewaet, which they would photograph and measure over many years.

The beauty of the Canadian Rockies enthralled the family. After that first trip, they spent all of their summer vacations in the mountains. During these trips, Walcott developed into an amateur naturalist, photographer, and mountain climber by spending time in the outdoors with her brothers. Eventually, she combined those interests with her lifelong love of painting. During one vacation, a botanist asked her to paint a watercolor of a rare blooming arnica. Encouraged by her result, she decided to concentrate on botanical illustration, spending much of her time painting watercolors of wildflowers. For many years, Walcott explored the rugged terrain on foot or horseback, seeking out significant flowering species to paint. She became an accomplished amateur botanist.

In the mountains, she also studied mineralogy with her brothers, and she assisted them in their detailed study of the glaciation of the glaciers of the Selkirks near Glacier House and of Wenckchemna, Yoho, and Victoria glaciers. In *Glacier Observations*, published in 1907, the brothers wrote, "Of all the phenomena that attract the nature lover in the high mountains, possibly none is more interesting than the glaciers."

In the late 1880s, the brothers wrote reports, drew maps, and lectured to scientific groups and to nature groups such as the Appalachian Mountain Club. In addition, Canadian Pacific Railway published an illustrated pamphlet

based on their studies. The brothers frequently updated the publication. Walcott wrote the last update, completed in 1922. At the time, few American women were so actively involved in scientific endeavors. In 1900, when Walcott climbed Mount Stephen, a 10,496-foot peak in Field, British Columbia, it was the first major ascent by a woman of a peak that high.

Also Excelled in Photography

Walcott also helped her brothers record the flow of glaciers in drawings, maps, surveys and photographs. Back home, they became members of the Photographic Society of Philadelphia, one of the oldest and most respected organizations of its kind in the United States. George's and Walcott's photographs mostly depicted mountain landscapes, while William's concentrated upon the movement and physical features of glaciers. The brothers took most of the photographs, using large-format cameras, while Walcott took care of the technical work on the photographs and did all of the printing. They exhibited their work in Philadelphia and lectured for the Photographic Society. Also, their photographs appeared in publicity brochures.

In addition to photographs, the three siblings took films, using early motion-picture cameras. Photographs that turn up in exhibitions today include landscape studies and scenic views of the Selkirk and Canadian Rocky Mountains; glaciers in the Selkirk and Rocky Mountains; the Canadian Pacific Railway in the Selkirks; the Canadian Pacific Railroad hotels at Glacier and Field, British Columbia; and Lake Louise and Lake Banff in Alberta. Also included are pictures taken during the family's mountain-climbing excursions and other outdoor activities. As a woman, at the time, Walcott received no recognition for her drawings or her photographs. Her works were exhibited only under her surname.

Married Smithsonian Institution Secretary

In 1913, while on a research trip to the Canadian Rockies, Mary Morris Vaux met Charles Doolittle Walcott, an eminent geologist and invertebrate paleontologist who was conducting his own geological research. Charles Walcott, who was the secretary of the Smithsonian Institution in Washington, D.C., at the time, had discovered the Burgess Shale fossils during an earlier visit to the Canadian Rockies. Walcott, a leading authority on paleontology of the Cambrian Era, had heard that a Canadian Pacific Railway worker had found a fossil bed in Yoho National Park. He decided to visit the site in 1907. Upon arrival, Walcott, like the Vaux family, was so taken he would return to the Canadian Rockies every summer.

In 1909, as he was traveling on a ridge that connected Wapta Mountain with Mount Field, high above Emerald Lake, he encountered a block of shale from what is now known as the Burgess Shale formation, that had fallen onto the trail and blocked his way. At first, Charles Walcott was going to merely push the slab out of his way. Instead, he took his rock hammer and split the slab open, revealing many fossils.

Walcott returned the following year with his sons, Stuart and Sidney. They examined all the layers on the ridge above where the block of shale had fallen. Their explorations turned up a fossiliferous band. They spent the next month quarrying the shale, loading fossil samples onto their packhorses, and taking the samples to the nearby Canadian Pacific Railway station. Eventually, nearly 65,000 specimens on 30,000 slabs of rock were delivered to the Smithsonian Institution. For years, the Burgess Shale formation and its fossil yield would remain an object of fascination for scientists.

Walcott traveled in other areas besides the fossil field during his excursions there. In June of 1914, Mary Vaux, then 54, married him. Mary Vaux Walcott became an active hostess in Washington, D.C., and helped her husband in a variety of projects. They also traveled together the area they both loved. Starting in 1915, the couple spent three to four months each summer in the Canadian Rockies. Charles Walcott continued his geological and paleontological research, while Mary Vaux Walcott painted hundreds of watercolor studies of native flowers.

Of their field trips, Walcott later said, "This afforded me a wonderful opportunity for intimate study of the flora, my aim being to collect and paint the finest specimens obtainable, and to depict the natural grace and beauty of the plant without conventional design." Typically, during their trips, she sketched wildflowers she spotted while the pack-trains were stopped or were being prepared. She would then finish these sketches in watercolor back home in Washington, D.C.

Paintings Published

In 1925, driven by a growing demand, the Smithsonian Institution published Walcott's watercolors in a five-volume book, *North American Wildflowers*. Botanists, artists, and wildflower enthusiasts had urged preserving the paintings in a format easily available to students, scientists, and nature lovers. The publication was produced in limited and library editions. It contained 400 lithographic prints of her watercolors of native wildflowers and brief descriptions of each, and the five volumes covered all of North America.

The project drew immediate praise and was called "the Audubon of Botany." The watercolors were described as both beautiful and accurate. For Walcott, the publication represented years of painstaking effort. Wildflowers have a short and somewhat unpredictable season, and by their nature exist in dangerous and hard-to-reach places on mountainsides. It took her many trips to produce the 400 paintings.

In later years, the volumes of *North American Wildflowers* became indispensable guides for hiking and field identification. In 1935, Walcott contributed some of her illustrations to *North American Pitcher Plants*, a reference volume the Smithsonian Institution also published.

Mountain Peak Named After Her

The publication of *North American Wildflowers* was testament to her talents and efforts. In 1908, she received an extraordinary tribute when close friend Mary Schaffer, an

artist and writer, named a 10,500-foot peak in Jasper Park, Alberta, after her. Back when she was studying art in 1899, Walcott met fellow student Schaffer. The two women became close friends and shared some noteworthy experiences. The year they met, they traveled together by train to the Glacier House, part of the way spent riding on top of a boxcar. Later, they would become members of the Alpine Club of Canada, and together they explored the Nakimu Caves near Rogers Pass.

In a book she later wrote entitled *A Hunter of Peace*, Schaffer noted, "And one more name we left behind, not carved upon a tree but in our memories. All day the thought of one who loved the hills as we did ourselves was in my mind, and though she could not be with us, yet did I long to share our treasures with her. On the lake's west shore rose a fine symmetrical peak, and . . . I said: 'With everyone's sanction I call that peak Mount Mary Vaux.'" No one argued with her, and the peak officially bears the name that Schaffer first suggested.

Died in Canada

Charles Walcott died in 1927. Mary Vaux Walcott continued taking trips to the Canadian Rockies every summer until 1939. When she made her last visit, she found that many tourists, whom she felt did not care about the natural surroundings, had overrun the area. Mary Vaux Walcott died in St. Andrews, New Brunswick, on August 22, 1940. She left \$400,000 to the Smithsonian Institution to support geological research and publications her husband had begun.

Besides her affiliations with the Alpine Club and the Photographic Society of Philadelphia, she served on the federal Board of Indian Commissioners from 1927 to 1932. In 1933, she was elected president of the Society of Woman Geographers.

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Ethel Waters

Vocalist and actress Ethel Waters (1896–1977) was a key figure in the development of African American culture between the two world wars. She broke barrier after barrier, becoming the first black woman heard on the radio, the first black singer to perform on television, the first African American to perform in an integrated cast on Broadway, and the first black woman to perform in a lead dramatic role on Broadway. As a singer Waters introduced over 50 songs that became hits, including standards of the magnitude of "St. Louis Blues" and "Stormy Weather." Her jazzy yet controlled vocal style influenced a generation of vocalists, black and white, and her career, encompassing stage, song, and screen, flowered several times in comebacks after tumbling to low points.

Today Waters is hardly ever mentioned in the same breath with other major African American performers of the 1920s and 1930s. While the careers of jazz artists like Louis Armstrong or even her blues-singing contemporary Bessie Smith are exhaustively dissected by historians, Waters is remembered chiefly by listeners and performers with a special interest in the early years of the American popular song industry. Only a few reissues of her recordings have been made available on compact discs and online music services.

There are several reasons for this disparity, all of which can be reduced to the idea that Waters and her career could not easily be mythologized. Her field was pop, not the jazz or blues that has typically fascinated investigators of the American musical past, although she was touched creatively by both those genres. She lived and worked for decades, not dying the tragic death of Billie Holiday, a singer with a background similar to her own. And late in life she turned to gospel music, appearing with prominent conservative figures in an era when African American militancy was on the rise. "You don't become a jazz legend by growing old, playing grandmothers, and palling around with Billy Graham and Richard Nixon," noted singer Susannah McCorkle in an essay on Waters that appeared in *American Heritage* magazine.

Yet Waters overcame a childhood as bitterly hard as Armstrong's or Holiday's. She was conceived when her mother, 12 years old at the time, was raped at knifepoint. Born in Chester, Pennsylvania and growing up in and around nearby Philadelphia, she was raised by a grandmother and two alcoholic aunts, who abused her physi-



cally. She had neither a bed nor a bathtub and had vivid memories of opening closet doors only to come face to face with a rat on numerous occasions. By the time she was seven, Waters was serving as lookout for prostitutes and pimps in what she called Philadelphia's "Bloody Eighth Ward." "I played with the thieves' children and the sporting women's trick babies," Waters recalled in her autobiography, *His Eye Is On the Sparrow*. "It was they who taught me how to steal."

Some bright spots came in a Catholic school she began attending when she was nine; where nuns noticed her gifts for speaking and mimicry and her powerful memory (Waters called it "elephantine"). Waters married an older man named Merritt Purnsley in 1910. The marriage was abusive and ended after less than a year; she later married and divorced twice more, never had children, and rarely spoke of her marriages. As a teenager, Waters was often hired out by her grandmother as a housecleaner or chambermaid—jobs that seem dismal now, but for Waters seemed to open up a whole new world. She dreamed of being hired by a wealthy woman who would take her on travels around the world, and she would stand in front of mirrors in the houses she cleaned and do song-and-dance routines. Waters had already impressed Philadelphia churchgoers as a singer as far back as age five.

Performed as "Sweet Mama Stringbean"

In 1917 Waters entered a singing contest at a Philadelphia bar, and before long she had joined a touring vaude-

ville show led by a duo named Braxton and Nugent and was being paid ten dollars a week. Performing at first as part of a trio billed as the Hill Sisters, she soon connected with audiences as a soloist and was dubbed "Sweet Mama Stringbean." During this period she heard "St. Louis Blues," a composition by pioneering blues songwriter W.C. Handy, performed by a female impersonator and got Handy's permission to give the song its formal premiere at Baltimore's Lincoln Theater. Soon "St. Louis Blues" became her trademark, and even when she appeared in Atlanta with the great Bessie Smith, the crowd clamored for her to sing it. Even as she began to find success, Waters lacked confidence; she sometimes returned to manual-labor jobs so that she would have them to fall back on.

Touring the South was a necessity for black vaudeville troupes, for that was where the bulk of their audiences were to be found. But it could also be brutally dangerous. In Atlanta, Waters was almost lynched after a dispute over piano tuning. And after an auto accident in Anniston, Alabama, Waters had to plead for her life with passing white motorists who told her at first that they would rather see her die. She was taken to the segregated black ward of a nearby white-run hospital and basically left to die; oil and dirt that had become trapped in her leg wound were never removed. Gangrene threatened her with the loss of a leg, but she was finally removed from the hospital after the illegal intercession of a white nurse and treated by a nearby black surgeon.

To escape the hazardous life of touring vaudeville, Waters tried her luck in New York. Again uncertain of her skills, she quickly found work in black stage musicals and at Harlem nightclubs like Edmond's Cellar, where audiences demanded the racy double-meaning blues songs of the day. But at the urging of pianist Lou Henley she also applied her talents to more elegant pop songs of the day like Irving Berlin's "A Pretty Girl Is Like a Melody." Her versatility got noticed at Black Swan, the top black-owned record label of the day, and the 26 sides she recorded there included "Down Home Blues" (the label's first big success) and other hits. Waters went back on the road, sometimes working with an orchestra led by future swing arranger and bandleader Fletcher Henderson and providing him with a crucial dose of blues feeling.

In 1924, again reluctant but urged on by Harlem performer Earl Dancer, Waters went to Chicago to try to break into the more lucrative world of white vaudeville. She was an immediate hit and followed up her success there with a run at New York's Plantation Club. Through the 1920s, Waters was a successful jazz vocalist, recording with the likes of Benny Goodman and the brothers Tommy and Jimmy Dorsey. Her greatest successes, however, still came on stage. She appeared on Broadway in several high-profile all-black musicals and toured the United States and Europe. Booked at Harlem's Cotton Club in the early 1930s, the focal point of New York's "black and tan" scene that drew white audiences to hear top African-American artists, Waters premiered "Stormy Weather," a new song by future *Wizard of Oz* composer Harold Arlen.

Joined Cast of Berlin Musical

Her interpretation of the song was soon the talk of New York, and songwriter Irving Berlin stopped in to hear it. He invited Waters to star in his new topical musical *As Thousands Cheer*, and in 1934 she became the first black star in an otherwise all-white musical cast. Berlin's show included "Supper Time," an anti-lynching song for Waters that prefigured the success of Billie Holiday's "Strange Fruit" several years later. Waters followed up that success with another well-reviewed appearance in the revue *At Home Abroad* in 1935.

Wanting to stretch herself as an actress, Waters cut back on her singing in the late 1930s in favor of dramatic stage roles. In 1939 she starred in *Mamba's Daughters*, a play by *Porgy and Bess* lyricist DuBose Heyward, becoming the first black actress to star in a Broadway drama. Exhausted by the intensity of playing a character who reminded her of her own grandmother and of her own terrible childhood, Waters nevertheless looked back on the play's run (in an interview quoted by McCorkle) as "fourteen months of glory." She appeared in the musical *Cabin in the Sky* in 1940 and co-starred with Louis Armstrong and the young Lena Horne (a Waters disciple in many ways) in its film version two years later.

A nondrinker and nonsmoker, Waters dealt with the pressures of live theater by eating. Her weight ballooned to more than 300 pounds, and roles dried up. Nearly losing her California home, Waters was forced to appear wherever she could in minor nightclubs. But things turned around with her appearances as a grandmother in *Pinky* (1949), an Elia Kazan-directed film that brought her an Academy Award nomination for Best Supporting Actress.

The following year, she agreed to appear in the Carson McCullers play *The Member of the Wedding* after the role of Berenice Sadie Brown was rewritten to give it a more religious orientation. Waters won a New York Drama Critics' Circle award for her performance, which included a rendition of the gospel hymn "His Eye Is on the Sparrow." The hymn's title became the name of her best-selling 1951 autobiography, which unsentimentally recounted the hellish trials of her early life. In 1952 the film version of *The Member of the Wedding* brought Waters another Oscar nomination.

Took Criticism for Maid Portrayal

Waters starred as a maid in the television series *Beulah* in 1950, becoming the first African-American to reach stardom in the new television medium. Civil rights organizations, growing in influence, criticized Waters for upholding the maid stereotypes that had often plagued blacks in Hollywood, but Waters, who had worked for years as a maid herself, maintained that there was no shame in playing one on screen. For much of the 1950s Waters steadily pulled in audiences as the star of her own one-woman show. But, living alone in an apartment in New York City, she felt isolated and unfulfilled.

In 1957, Waters attended a revival held at Madison Square Garden as part of the Billy Graham Crusade. She

joined the Graham choir at first, then began to lend her gifts as a gospel soloist to Graham. After Waters announced that she had become a born-again Christian in 1957, her weight dropped from 380 to 160 pounds. Through Graham she met and became friends with Richard Nixon and his family, and she espoused politically conservative positions. "I'm not concerned with civil rights," Waters said in an interview quoted by McCorkle. "I'm only concerned with God-given rights, and they are available to everyone!"

Waters performed at the White House in 1971, returning the following year as a guest at the wedding of presidential daughter Tricia Nixon. She was also honored by Graham at a 1972 testimonial dinner attended by a galaxy of Hollywood stars. Her final appearance came at a Billy Graham Crusade event held in San Diego in August of 1976. She suffered from cataracts, heart disease, diabetes, kidney failure, and cancer, and finally died on September 1, 1977 at the home of future biographer Paul DeKorte. "Because of her trailblazing style, Waters deserves to be as widely listened to and loved as the jazz icons Bessie Smith and Billie Holiday," McCorkle noted in 1994, and Waters was honored on a U.S. Postal Service commemorative stamp that year. But a decade later historians were still just beginning to appreciate her accomplishments.

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Fred Lawrence Whipple

During his lifetime, American astronomer Fred Whipple (1906–2004) was recognized as the world's leading expert on solar system astronomy. Before Whipple came along, scientists believed comets were nothing more than loose clouds of dusty vapor held together by gravity. In 1950, however, Whipple proposed that comets were really enormous rock-embedded ice balls surrounded by gas and dust. His so-called "dirty snowball" theory remained controversial until 1986, when a spacecraft photographed the icy contents of Halley's comet, proving Whipple's 36-year-old theory to be accurate. Besides

comets, Whipple dedicated his life to studying other components of the solar system. His work helped scientists around the globe better understand the universe and also helped pave the way for space-flight.

Discovered Astronomy in College

Whipple was born November 5, 1906, in Red Oak, Iowa, to farmers Harry Lawrence and Celestia (MacFarland) Whipple. When he was in his teens, the Whipples left the family farm and relocated to Long Beach, California. Once there, Whipple worked as a clerk in his father's grocery store. He graduated from Long Beach High School in 1923. From 1923–24, Whipple studied at Occidental College in Los Angeles, California, and dreamed of a career in tennis. He later transferred to the University of California at Los Angeles (UCLA).

In an August 2000 issue of *Science*, Whipple wrote about his childhood. "As an Iowa farm boy, I contracted a case of polio and it prevented me from becoming a professional tennis player. When I entered the University of California at Los Angeles, it was still my main ambition to excel at tennis. A mathematics major enabled me to bring home good grades without having to spend much time on studies. But I never made the tennis team."

During his junior year at UCLA, Whipple took a course from famed astronomer Frederick Leonard, founder of the Meteoritical Society. Studying the science of the universe and its matter intrigued Whipple. He began to focus more on astronomy and less on mathematics, though he completed his studies in mathematics, earning his degree in 1927. By then, it had become clear to Whipple that he had to give up his dream of playing professional tennis. Instead, he turned his full attention to astronomy and with Leonard's help, secured a teaching fellowship in astronomy at the University of California at Berkeley.

While studying at Berkeley, Whipple learned how to compute the orbits of celestial bodies, such as meteors, comets and planets. He was part of a team that calculated the orbit of the newly discovered planet Pluto. After graduating with his doctorate in astronomy in 1931, Whipple became head of the observing program at the Harvard College Observatory. Once there, he stayed for more than 70 years. When Whipple first went to Harvard, he was interested in studying galaxies, but his boss made it clear that he would be the one studying galaxies. Whipple decided to focus his attention on comets; it became the pursuit of a lifetime. Whipple cautiously examined the "sky-patrol" photographs taken regularly at the observatory and over the course of a decade, discovered six new comets and computed their orbits. He also began to study the behavior of comets, photographing them as they moved in their egg-shaped orbits around the sun.

Helped WWII Bombers Trick Enemy Radar

After the United States became involved in World War II, Whipple left the observatory to work in the office of scientific research and development at the Harvard Radio Research Laboratory. He stayed there from 1942–45. During this time, Whipple worked on radar countermeasures. He co-invented a razor-sharp device that cut aluminum foil into tiny slices called chaff, which were dropped by bombers as they approached enemy radar, thus confusing the readings. Dropping the aluminum slices made it appear like there were more aircraft in the sky than in reality. In 1948, Whipple earned a Presidential Certificate of Merit for this invention.

After the war, Whipple returned to the Harvard observatory and his study of comets. He believed spaceflight was just around the corner and in 1946, Whipple invented a “meteor bumper” to protect spacecraft and satellites from collisions with space debris. The device, known as the “Whipple shield,” is made up of thin layers of metal that surround the body of a spacecraft a few inches out from its surface. The bumper absorbs the impact when the craft strikes another object. As the 21st century began, the device—with some updates—was still being used on virtually every interplanetary spacecraft put into orbit. Whipple thought of himself as part inventor, part astronomer. Reading his 2004 obituary in the *Boston Globe*, this is clear: “I’m an engineer at heart,” he once remarked, according to the paper. “I’ve been able to judge what instruments will work and what can be built. That’s been the secret to my success.”

Developed “Dirty Snowball” Theory of Comets

As Whipple continued his study of comets, it became clear to him that comets had an icy core. At the time, most scientists believed comets were merely dusty orbiting clouds of vapor, sand and rock. Comets were thought of as “floating sandbanks” held loosely together by gravity with no solid core. A minority of scientists believed comets were rocks spewed out by volcanoes on Jupiter and Saturn. The comet’s spectacular tail had also troubled scientists. It seemed impossible to think that a comet had enough material to keep emitting its tale without getting smaller and smaller and eventually disappearing. Whipple theorized that comets were really balls of gas, rock and dust with an icy nucleus. He published his so-called “dirty snowball” theory in the March 1950 issue of the *Astrophysical Journal*. Controversy ensued.

During his studies, Whipple discovered that comets did not act like other bodies in the solar system. They did not adhere to the simple Newtonian mechanics of other bodies—they weren’t predictable. Some comets reached the Earth earlier than expected; others were late. Because of this, Whipple theorized that some unknown force—besides gravity—was affecting the comets. Whipple believed that comets were really large masses of dust and ice that vaporized as the comet approached the sun and refroze as it receded from the sun. He theorized that when a comet

approached the sun and began to evaporate, it released its frozen water. This trail of vapor not only produced the fabulous tail but also caused propulsion jets that propelled the comet forward, at times altering its orbit. Whipple’s theory was much-debated until 1986, when the European Space Agency’s Giotto spacecraft got near Halley’s comet and snapped pictures of an icy core, proving his theory.

Whipple’s idea was “one of the most important contributions to solar system studies” in the twentieth century, Smithsonian Astrophysical Observatory astronomer Brian Marsden told *Boston Globe* staff writer David Chandler.

What amazed Whipple’s colleagues most about his discovery was that Whipple made the conceptual leap based mostly on intuition, sparked by a little data. Speaking to the *Los Angeles Times*, Harvard-Smithsonian Center astrophysicist Mike Lecar summed up Whipple’s significance this way: “Unlike other great physicists, he had uncommon common sense. He just looked at things with a fresh eye.”

By 1950, Whipple was a full Harvard professor of astronomy. In 1955, he also became director of the Smithsonian Astrophysical Observatory after it moved from Washington, D.C., to Cambridge, Massachusetts. He held that position until 1973. During his years at Harvard, Whipple wrote many papers and books and inspired many future scientists, including astronomer Carl Sagan, whose 1980 PBS series “Cosmos” helped popularize astronomy. Whipple’s 1941 book, *Earth, Moon and Planets*, also popularized the study of the skies by explaining solar system astronomy to the masses.

Whipple was also one of the first scientists to envision the coming age of satellites. In the late 1950s, he set up a satellite tracking program called “Moonwatch.” Participating in the program were several observing stations around the world, all equipped with special sky-watch cameras, and a network of amateur astronomers who volunteered to watch the skies. When the former Soviet Union launched Sputnik, the first artificial satellite, in 1957, Whipple’s “Moonwatch” team was able to track its progress around the globe. Virtually all information about the satellite that went to the media and public came from Whipple’s “Moonwatch” program. President John F. Kennedy presented Whipple with the Distinguished Federal Civilian Service Award in 1963 for this work. At the time of the launch, tensions between the Soviet Union and the United States ran high. U.S. citizens were concerned about having the Russian satellite fly over their country, but Whipple’s data eased fears. Whipple was proudest of the award he received for this work. “I think that was my most exciting moment, when I was able to invite my parents and my family to the Rose Garden for the ceremony,” he once said, according to the *Los Angeles Times*.

During the late 1960s, Whipple joined fellow astronomer Aden Meinel in creating the first multiple-mirrored telescope. It started when Meinel told Whipple about six large telescope mirrors the Air Force was getting rid of. Working together, the two invented a multiple-mirror telescope, which collected light from the six mirrors, then focused it onto a single camera. Synthesizing the light from the six mirrors into one image made the telescope perform

like a much larger telescope than it was. The multiple-mirror telescope, located on Arizona's Mt. Hopkins, was dedicated in 1979. It held the honor of being the world's third-largest telescope for two decades. In 1982, the Mt. Hopkins Observatory was renamed the Fred Lawrence Whipple Observatory.

Continued Work into his 90s

Over the course of his career, Whipple made many contributions to the field of astronomy. Besides determining what comets are made of, he also figured out that meteors are made of particles that come from within our solar system, rather than from particles arriving from outside the solar system, as some believed. Whipple also used satellite data to learn about the Earth's upper atmosphere and its daily changes. In addition, he helped advance the types of technology used in studying space. In 1968, the world's first space telescope, called the Orbiting Astronomical Observatory, was launched, thanks to Whipple. Though this telescope had a mechanical malfunction that led to its failure, it helped pave the way for the Hubble Space Telescope. "Fred had the vision very early about a telescope in space," Eugene Shoemaker told the *Boston Globe's* Chandler. "He was talking about this before there was a NASA." For his many contributions to our understanding of the solar system, minor planet No. 1940 was named after Whipple in 1975.

Whipple retired in 1977, though as a professor emeritus, he continued his daily treks to his Cambridge, Massachusetts, office. Until he turned 90, he biked the three miles to his office nearly every day. He continued his work at the observatory almost until the end of his life. Whipple was well-known in the Cambridge area—easily identified driving his car, whose license plate read COMET.

Whipple died August 30, 2004, in Cambridge. He was 97. Whipple was survived by his first wife, Dorothy Woods, and their son, Earle. Whipple and Woods married in 1928 and divorced in 1935. He was also survived by his second wife, Babette Samelson, whom he married in 1946. They had two children, Sandra and Laura.

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Jody Williams

American political activist Jody William (born 1950) received the Nobel Peace Prize in 1997. She and the organization she helped found in 1992, the International Campaign to Ban Landmines (ICBL), were recognized for their efforts to eradicate antipersonnel landmines. Her hard work was further rewarded

when over 100 countries signed a groundbreaking treaty to ban landmines in December of 1997.

Early Influence and Education

Williams was born on October 9, 1950, in Brattleboro, Vermont. She was the second of five children of a county judge and a mother who oversaw public housing projects. The physical and mental troubles of her older brother taught Williams the lessons of empathy and looking out for the less fortunate at an early age. As she told David Osborne of London's *Independent Sunday*, "I have a deaf schizophrenic brother that people were mean to when I was young. I couldn't understand why people would be mean to him because he was deaf. That translated into wanting to stop bullies being mean to . . . people, just because they are weak."

Williams graduated from the University of Vermont in 1972, but she had no idea what career path she wanted to pursue. "I didn't have a clue about what I was going to do," the *Christian Science Monitor* quoted Williams. "I didn't even come to graduation because I didn't know what I was graduating from or to." Her lack of direction persisted even as she earned a master's degree in teaching Spanish and English as a second language from Brattleboro's School for International Training in 1976 and another in international relations from the Johns Hopkins School of Advanced International Studies in 1984. She wandered from teaching jobs in Mexico, the United Kingdom, and Washington D.C. to working as a temporary secretary (also in Washington D.C.). Nothing really piqued her interest until she was given a leaflet about El Salvador at a subway stop. That leaflet led her to a meeting in a church basement, which in turn sparked a fascination for the political activism that would become Williams' life work.

Passionate Determination

Finally captured by a driving passion, Williams began organizing on the side while she was still teaching. In 1984, she went into the activism business full-time by signing on as co-coordinator of the Nicaragua-Honduras Education Project. After two years in that position, she became deputy director of Medical Aid for El Salvador, where she organized such humanitarian relief projects as a network of U.S. hospitals that provided free care to children wounded in the war in El Salvador. By 1991, however, Williams was ready to channel her energy into new areas, and an interesting opportunity presented itself.

In November of 1991, Williams was approached by representatives of the Vietnam Veterans of America Foundation and Medico International (a German humanitarian organization) who wanted her to coordinate an international campaign against antipersonnel landmines. At the time, there were estimated to be over 100 million such weapons scattered across 80 countries. They were killing or wounding approximately 70 people (mainly civilians, many children) per day, or 26,000 a year. Years after the conflicts that

used them were over, the devices remained active. As American Senator Patrick J. Leahy, a Democrat from Vermont, told Peter Vilbig and Herbert Buchsbaum of *Scholastic Update*, "The problem with land mines is that wars end, peace treaties are signed, armies march away, the guns grow silent—but the land mines stay."

Despite the Herculean nature of the task before her, Williams took the job. As she later said in a speech, quoted by Angela Turner of the *Albuquerque Journal*, "I didn't decide to tackle land mines. Land mines invited me to take them on." She became the founding coordinator of the International Campaign to Ban Landmines (ICBL), which was formally launched in October of 1992. A primary goal of the organization was to get an international treaty signed that would stop the production, sale, and stockpiling of the weapons, along with getting rid of the existing ones. Williams' colleagues predicted that it would take at least 30 years to accomplish that aim, but Williams was still willing to try.

Based out of her homes in Putney, Vermont and Washington, D.C., with no staff, Williams fell to work with a fierce determination. Rising before dawn each day, she first relied primarily on facsimile machines, and later e-mail, to get the word out. Contacting non-governmental organizations (NGOs) concerned with human rights, disarmament, and Third World development, she sought their unified support on the land mine issue. Further, she met with government and NGO leaders around the world, and spoke about the problem at such venues as the European Parliament and the Organization for African Unity. Her efforts began to snowball as converted NGOs began to convince their governments to take action and the numbers of the convinced continued to grow. Indeed, under Williams' watch, the ICBL grew to include more than 1,300 NGOs in 85 countries. Susannah Sirkin, deputy director of the Physicians for Human Rights, described the activist's tenacity to Michael Richman of *Investor's Business Daily*. "Williams is an extraordinarily determined individual. She is fearless. She has never been reluctant to stand in front of a general or world leader, with a conviction that she was right on this issue, and tell them what needs to be done." And Williams' efforts paid off in record time.

Nobel and Treaty Attained

As Williams' dream of an international treaty came closer to fruition, she received an unexpected boost in 1996 from the active support of the late Diana, Princess of Wales. Acknowledging the contributions of the princess, Williams told Osborne, "She clearly was a celebrity and she had the attention and captured the imagination of Joe in the street. Her visit to Angola clearly heightened awareness of the tragedy of landmines. She gave a face to the victims." On the other hand, Williams was continually frustrated by the lack of her own country's backing. United States President Bill Clinton was staunchly opposed to the treaty, as it would have banned U.S. landmines planted on the border between North and South Korea. Vilbig and Buchsbaum quoted Clinton's view: "There is a line that I simply cannot cross, and that line is the safety and security of our men and women in

uniform." An unimpressed Williams snapped, "I think it's tragic that President Clinton doesn't want to be on the side of humanity."

Even without the support of the United States, Williams' dogged persistence was rewarded twice over in 1997. First, she and the ICBL were awarded the Nobel Peace Prize in October. Receiving the news on the day after her birthday, Williams jubilantly greeted the press outside her Vermont house clad in jeans and bare feet. "Not a bad birthday present!" the *Economist* quoted her saying. Clinton, however, was not among the many who called to congratulate her, a fact that Williams did not let go lightly. Ginia Ballafante of *Time* quoted the new Nobel Laureate as saying, "I think if the President can call the winner of the Super Bowl, he should call the Nobel Peace Prize winner." She went on to add that, should he call, she would say, "What's your problem?"

The second way in which 1997 was a banner year for Williams was with the actual signing of a treaty to ban landmines. In negotiations and signings in Oslo and Ottawa, over 100 countries agreed to the treaty. Coming in far short of the original 30-year projection for getting the job done, the agreement became binding international law faster than any comparable treaty before it. The signers included countries with the most significant landmine problems, along with such NATO allies as Britain, France, Germany, and Canada. While the United States' signature remained conspicuously absent, the treaty was still a remarkable achievement attained in unprecedented short order.

Although naturally delighted with both her accomplishment and the prestigious award it garnered, Williams attributed much of her success to cooperation and hard work. She told D'Arcy Jenish of *Maclean's*, "The support for a ban didn't come out of nowhere. Hundreds of organizations were involved in the issue in the field. There was a natural constituency to pull together." To Richman, Williams explained the kind of Yankee sensibility that saw her through. "I'm an ordinary person who's achieved extraordinary things by working with ordinary people in the world. I want people I'm speaking to to understand that if I did it, they can do it. All you've got to do is get up at 3:30 in the morning and work."

Other Pursuits

In February of 1998, Williams stepped down from her role as coordinator of the ICBL and became a campaign ambassador for the organization, speaking on its behalf all over the globe. She also joined the ICBL's coordination committee and began a post as senior editor of the group's *Landmine Monitor Report*, which watches over the implementation and compliance of the Mine Ban Treaty that she spearheaded. Outside of the ICBL, Williams went on to pursue such other interests as working with nine other Nobel Laureates on Peacejam, an educational project designed to inspire a new generation of peace activists. In 2003, she also began a four-year stint as the distinguished visiting professor of social work and global justice at the University of Houston's Graduate School of Social Work.

In her minimal spare time, Williams was an outspoken opponent of the United States' 2003 invasion of Iraq as well. She incorporated her views into her lectures, and demonstrated her commitment to them by such acts as participating in a protest at the White House that resulted in her arrest in March of 2003. She sometimes wearied of her responsibilities as a Nobel Laureate, but showed no signs of slowing down or compromising her beliefs. As Turner quoted her, "I refuse to stop thinking, I'm sorry."

Perhaps part of what supplied Williams' relentless energy was the attitude reflected in her 1998 speech quoted by the *Christian Science Monitor*. She said, "The only thing I do know is that I still, every single day of my life, get up with joy and excitement and wonder about what am I going to do today that's going to make a difference." Even more simply put were the inspirational words quoted by Turner. Williams said, "Anyone can do what I do. There's nothing magical about it. Just care."

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Wu Yi

Wu Yi (born 1938) is known as China's "Iron Lady," a nickname that accurately captures the toughness she has exhibited over a career that covers 30 years in the petroleum industry and nearly as many in the rough-and-tumble world of Chinese politics. She is the sole female member of China's ruling Politburo, and the only woman ever to rise to such heights in the Chinese government without being married to an even higher ranking official.



Wu, widely regarded as one of the most powerful women in the world, captured the attention of American's and others in the West through her spirited negotiations with American representatives Mickey Kantor and Charlene Barshefsky dealing with intellectual property, trade relations between China and the United States, and a host of other issues central to China's role in the global economy. Mao Tse-tung once said that women "hold up half the sky." While women remain woefully underrepresented in the highest levels of Chinese industry and government, the formidable Wu may be capable of holding up her gender's half of the sky single-handedly, at least in the estimation of those who have sat across from her at the bargaining table.

Entered Male-Dominated Oil Industry

Wu Yi was born into a family of intellectuals in 1938, in the city of Wuhan in the Hubei Province of China. Her upbringing was fairly modest, and Wuhan was quite distant from the center of Chinese power in Beijing. In a culture that has not historically valued education for girls, Wu was one of only a handful of young women to attend the Beijing Petroleum Institute. She graduated from the Institute in 1962 with a degree in engineering. She began her career as a technician at the remote Lanzhou Oil Refinery in the Gansu Province. From that humble beginning, there was no looking back. Over the next four decades, Wu rose rapidly through the ranks in the male-dominated petroleum industry and the equally boys-clubby Communist Party.

In 1965 Wu moved over to the Production and Technology Department of the Ministry of Petroleum, where she worked as a technician for three years. She left that post in 1967 and went to work as a technician at the Beijing Dongfanghong Refinery. It was here that Wu's meteoric rise in the petroleum industry truly began. Over the next 15 years, Wu climbed the ladder from technician to technology section chief, deputy chief engineer, and finally deputy director of the refinery. In 1983 Wu was named deputy manager, and more importantly Communist Party secretary, of the Beijing Yanshan Petrochemical Corporation, a position she held until 1988.

That was the year Wu charged full-steam into the political realm. She was named vice mayor of Beijing. Her chief responsibility in the position was the city's industrial development and foreign trade endeavors. Wu also became an alternate member of the Central Committee of the Communist Party—the very core of political power in China—at that time.

Helped Smooth Relations After Tiananmen

While Wu seemed to be a natural at the game of politics, she did not initially plan to make it a career. "In my youth, I never developed a desire to enter politics," Wu was quoted as saying in a January 2000 profile on China Online. "My biggest wish was to become a great entrepreneur. In an enterprise, you can develop your own thinking." Nevertheless, so obvious was her talent for both tough haggling and the subtleties of international trade that she quickly became a rising star in the Party. Colleagues saw her as possessing an ideal combination of characteristics rare in Chinese politics: stubborn bull-headedness tempered with a quick wit and forthright manner. "To her friends, she is very nice and enthusiastic," Lin Shiwei, Wu's former student adviser from her university days, was quoted as saying in an April 2004 *Business Week* article. "To her opponents, she is hard like iron."

In 1990 Wu made two visits to the United States, representing the China Council for the Promotion of International Trade, a government-run agency charged with improving China's position in the global economy. The U.S. trips took place not long after the deadly suppression of pro-democracy demonstrators on Beijing's Tiananmen Square, and the visits were widely interpreted as early attempts to heal some of the resulting damage to U.S.–Chinese relations.

Wu's performance in these high-level meetings led Chinese leader Deng Xiaoping to appoint her as Vice Minister of Foreign Economic Relations and Trade, as well as Deputy Secretary of the ministry's Leading Party Members' Group, in 1991. If there was anybody involved in international trade bargaining who had not yet heard of Wu, this was the position that drew their attention. She became well known for her ability to defuse tense situations with her cutting humor. One frequently cited example of this arose when U.S. negotiators were hounding the Chinese about the prevalence of pirated music and software. Wu responded by pointing out that American museums were full of cultural

treasures that had been plundered from China over the centuries.

Named to Communist Party's Central Committee

Two years later, she was elevated to the top spot in each of those bureaucracies—Minister of Foreign Economic Relations and Trade, and Secretary of the Leading Party Members' Group. Meanwhile, she became a full member of the Communist Party's Central Committee in 1992. Wu was in the news repeatedly over the next couple years, as trade frictions between China and the United States reached critical heights. She received rave reviews from Party bigwigs for her handling of negotiations with Clinton Administration trade representatives Mickey Kantor and Charlene Barshefsky. Barshefsky was quick to note that despite Wu's "Iron Lady" reputation, she had a soft side as well. Remembering a hand-dyed scarf Wu had picked out as a gift while the two were hashing out the terms of China's admission to the World Trade Organization (WTO), Barshefsky remarked in a 2004 *Business Week* article, "She can be tough as nails across the table, and then she does something quite thoughtful."

In 1997 Wu was named to another term on the Central Committee of the Communist Party. She also became an alternate in the 22-member Politburo, the very pinnacle of political power in China. The following year, her close ties to Chinese Premier Zhu Rongji contributed to her promotion to the post of State Councilor—one of five in the entire Chinese government—a position just below Vice Premier, making her the most powerful woman in Chinese politics. Zhu's appointment put Wu at the very top of China's foreign trade bureaucracy. Among her responsibilities was oversight of the sensitive negotiations surrounding China's admission to the WTO. Her portfolio also included Industry and State-Owned Enterprises (though Zhu retained personal control for some policy-making pertaining to SOEs), and she was active in government efforts to promote economic development in China's hinterlands. She also played a lead role in China's efforts to improve the country's cooperation with international intellectual property standards; promote the growth of high-tech exports; encourage more foreign investment; and encourage Chinese firms to invest in assembly plants overseas. In 1999 Wu was credited with hammering out five trade agreements with Russia.

Wu was made a full-blown member of the Politburo in 2002, and in March of 2003 she was appointed Vice Premier of the State Council. A month later, in the midst of China's SARS crisis, Wu was named Minister of Health. She replaced Zhang Wenkang, who was ousted for his perceived poor performance in controlling the spread of SARS. Zhang had, in fact, denied for months that an epidemic existed. As Health Minister, Wu sought to usher in a new era of openness and transparency regarding health information in China. By this time, she was regarded by many as the nation's most beloved politician; some peasants, according to *Time* magazine, even believe she is a reincarnation of Kwanyin, the Buddhist goddess of mercy. The new transparency has not gone unnoticed. "She told me things she didn't

have to because she values openness," *Time* quoted Henk Bekedam, China representative for the World Health Organization, as saying. Wu has also changed China's policy with regard to AIDS. While Chinese health officials have for years denied that AIDS was a problem there, under Wu the Ministry admitted that AIDS in China had reached epidemic status. Wu went so far as to meet one-on-one with Gao Yaojie, a retired country doctor and China's leading AIDS activist.

Negotiated Deals on Piracy, Protectionism

As tensions between China and the United States on global trade issues escalated once in early 2004, Wu was again in the news. The annual meeting of the U.S.–China Joint Commission on Commerce and Trade, previously handled by lower-level bureaucrats, was elevated to a higher status that year in the wake of a complaint filed by the United States with the World Trade Organization alleging that China was engaging in unfair protectionist practices in the semiconductor industry. There was also a great deal of grumbling about ongoing piracy in China of a huge range of products, from auto parts to impotence drugs. The talks also covered U.S. concerns that Chinese currency was undervalued, putting Chinese firms in an unfairly advantageous position over foreign competitors. Yet another point of contention for the U.S. was that Chinese companies foster abusive labor conditions, which in turn hurts American companies that must pay much more for U.S. labor. When Beijing announced that Wu would be leading the Chinese delegation, the White House responded by naming Commerce Secretary Donald Evans to head the U.S. team.

At these April 2004 meetings, Wu and her team made numerous promises and concessions, signally Beijing's desire to soften its position on global commerce matters. Wu helped broker deals in areas ranging from wireless communication standards to better enforcement of intellectual

property rights. In an election year in the United States, the perceived success of these meetings was portrayed as a significant achievement for the Bush administration, though many analysts, citing the lack of impact from similar agreements made in the past, remained skeptical of the real-world import of the agreements.

Wu's role on the world stage has not escaped the notice of journalists. *Fortune* named her one of 20 people "likely the influential people in the global economic circle in 2002." In its 2004 list of the 100 most powerful women in the world, *Forbes* magazine ranked Wu second, behind only U.S. National Security Advisor Condoleezza Rice. She also made the "Time 100," *Time* magazine's list of the world's most influential people, in the category of Leaders and Revolutionaries. Despite her grandmotherly image, the Chinese media frequently publish gossip about the unmarried Wu's high-profile suitors. She has said that when she was younger she planned to eventually marry, but wanted to establish a career first. Apparently, her high-octane career never did let up enough to allow her time to consider settling down. "I spent 20 years in the backwoods," she was quoted as saying in a 1999 *Asiaweek* profile. "When I got out, I was already too old. Plus work was hectic. So I gave up." Trade negotiators worldwide may have a hard time believing she has ever given up at anything.

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Hisaye Yamamoto

Hisaye Yamamoto (born 1921) wrote numerous short stories about her experiences in an internment camp during World War II and about the generation gap between Japanese immigrants and their children, winning recognition from the Association for Asian American Studies for her collection, *Seventeen Syllables and Other Stories*.

Yamamoto's work has been anthologized in numerous publications. Known primarily for her story, "Seventeen Syllables," which reveals the tension between first-generation Japanese immigrants and their Americanized children, Yamamoto focused her work on the life and struggles of Japanese Americans. Her central themes covered her experiences as a prisoner in an American internment camp during World War II, anti-Japanese prejudice, the anguish of arranged and loveless marriages, and the repression many Japanese women felt. Many of her early short stories were published in various annual editions of *Best American Short Stories*, and the 1988 *Seventeen Syllables and Other Stories* collected works from her 40-year career.

Obsessed with Reading and Writing

Yamamoto was born in Redondo Beach, California, to immigrants from Kumamoto, Japan. Her parents were known as the "issei" generation that was born in Japan. Yamamoto was known as "nisei," or second generation that was born in the United States. As a child, Yamamoto and her family were constantly on the move throughout South-

ern California, as state law forbade aliens from becoming citizens and owning property.

Yamamoto attended Japanese as well as American schools, such as Excelsior Union High School. With a fascination for various languages, she enrolled in Compton Junior College, majoring in French, Spanish, German, and Latin.

Yamamoto read and wrote extensively during her high school years, contributing letters and short articles to the English portions of Japanese American newspapers in the area, and receiving her first rejection slip from a magazine when she was 14. When a newspaper published her letter to a columnist, she was excited to see her first words in print.

Interned during World War II

After Japanese forces bombed Pearl Harbor on December 7, 1941, and the United States entered World War II, the American government implemented the Japanese Relocation Order, under which 110,000 Japanese Americans on the West Coast were rounded up and forced to live in internment camps.

Yamamoto was 20 when she and her family were brought to the camp at Poston, Arizona, relocation center, one of 10 such camps in the country. The experiences, injustices, and inter-generational tensions she witnessed in the three years she spent in the camp profoundly affected her writing career.

Making the best of her situation, and still an avid reader and writer, Yamamoto became a reporter and columnist for the camp's newspaper, the *Poston Chronicle*. She published her first fiction in the newspaper, a serialized mystery called "Death Rides the Rails to Poston," and a short piece entitled, "Surely I Must Be Dreaming," in 1943. She also read old *New Yorker* magazines in the camp's library. As re-

ported in *A. Magazine*, she wrote about enjoying those magazines, "I would sit on a plank on top of piled-up crates and read all the small print, and practically fall off laughing. It would really make my day."

While she was at the camp, the United States government initiated another relocation of Japanese Americans in an effort to resettle nisei in other parts of the country. In 1944, Yamamoto and one of her brothers were sent to Springfield, Massachusetts, to work as a cook and a valet to a wealthy widow. They stayed only briefly, returning to Poston when a second brother, Johnny, a soldier in the U.S. Army, was reported killed in action in Italy. Yamamoto's father had requested that the remaining family members be kept together. Yamamoto would reflect on the irony that while one brother was interned in a concentration camp, another had died in combat abroad fighting for the American cause.

Published "Seventeen Syllables" in 1949

At the end of World War II in 1945, the Japanese internment camps closed and their inhabitants released. Yamamoto moved with her family to Los Angeles, where she became a columnist for the *Los Angeles Tribune*, a weekly paper serving the black community. She worked there from 1945 to 1948 doing a variety of jobs such as proofreading, rewriting, conducting "man on the street" interviews, and gathering news. "I learned the extent of racism, besides what happened to us during the war. In those days, there were lynchings going on in the South," she said, according to *A. Magazine*.

Yamamoto published her first short story, "High-Heeled Shoes, A Memoir," which dealt with sexual harassment, in *Partisan Review* in 1948. During the late 1940s and early 1950s, she would be published in major literary and mass-circulation journals such as, *Harper's Bazaar*, *Arizona Quarterly*, *Carleton Miscellany*, *Kenyon Review*, and *Furioso*. She also published in Asian American periodicals such as *Hokkubei Mainichi* and *Pacific Citizen*.

Her stories were subtle, layered in metaphor and irony, drawing on cultural tension between first-generation issei and their second-generation nisei children, anti-Japanese sentiment and World War II internment, and women stuck in arranged marriages. Despite prejudice against her race, Yamamoto became one of the first Asian American women writers to gain national literary recognition after the war.

In 1949, she published her definitive work, a short story called "Seventeen Syllables," a reference to the construction requirements of Japanese haiku poetry. The story has been her most widely anthologized work, and has received the most critical acclaim.

"Seventeen Syllables" involves a haiku-writing mother and her teenage daughter, Rosie. As the mother struggles to emotionally survive her loveless marriage to a violent man, Rosie develops her own sexual awareness when she has a crush on a neighborhood boy. Slow to comprehend her mother's absorption in haiku, Rosie cannot relate to her mother's life story and her silent acceptance. Rosie is naive to the cultural expectations of her mother's generation.

Works Selected as Best American Short Stories

In 1950, Yamamoto received one of the first John Hay Whitney Foundation Opportunity Fellowships, which prompted her to turn to full-time writing. She continued to produce well-received short stories, such as "Yoneko's Earthquake," "Wilshire Bus," and "The Legend of Miss Sasagawara," which explored her internment-camp experiences. Several of her works were listed as "Distinctive Short Stories" for inclusion in the yearly anthology of *Best American Short Stories*. Her "Seventeen Syllables" was selected for the 1949 list, as were "The Brown House" and "Epithalamium" in 1951 and 1960, respectively. "Yoneko's Earthquake," another selection for the *Best American Short Stories* in 1951, is narrated by 10-year-old Yoneko, who prays for the end of an earthquake's aftershocks. The reader must read carefully to navigate Yoneko's deep despair.

Poet and literary critic Yvor Winters offered Yamamoto a Stanford writing fellowship, but instead she decided to move to Staten Island, New York, in 1953. Inspired by Dorothy Day, founder of the *Catholic Worker* monthly publication, Yamamoto volunteered on a Catholic Worker rehabilitation farm for two years.

In 1955, Yamamoto returned to Los Angeles, where she married Anthony DeSoto and had four children. Two years earlier she had adopted a son. Now with raising a large family, she wrote less often and resigned to describing herself as more housewife than mother. Her emphasis on writing only short stories had been more practical; she said she never had the time to start a novel.

Yamamoto still produces short stories. In 1983, the Japanese-American magazine *Rafu Shimpo* published her story "The Eskimo Connection," about the unusual relationship between a widowed nisei poet living in Los Angeles and a young Eskimo man in prison. The Before Columbus Foundation recognized Yamamoto with an American Book Award for Lifetime Achievement in 1986. In 1988, the publishing outfit Kitchen Table: Women of Color Press collected Yamamoto's most lauded works into *Seventeen Syllables and Other Stories*, which gathered 15 stories spanning her 40-year career.

Explored the Generation Gap

Central to Yamamoto's works was her desire to bridge the cultural gap between nisei and issei. Her stories often focused on the tenuous relationships between issei men and women, and between issei parents and nisei children. Issei fathers in particular and father figures in general were treated harshly, yet the author never passed judgment on them portraying their vices in a deeper context.

Yamamoto often represented the female experience through the tough choices women have to make in life, from the arranged marriages of the issei generation, to modern American male and female relationships. She touched on a woman's mental illness in "The Legend of Miss Sasagawara," and used silence to unfold her multilayered plots that dealt with repression of women.

As expected, Yamamoto drew on Japanese culture and history and the separation and dislocation she experienced in the internment camps for her stories. Yet she was also inspired by the variety of ethnic groups in the American west and populated her stories with multiracial characters and presented multicultural issues. Yamamoto wants her appeal to extend beyond Asian Americans. She told William P. Osborn of the *Chicago Review*, "I'm just writing to please myself, to express myself. . . . I don't think you can write aiming at a specifically Asian-American audience if you want to write freely." Yamamoto, also said, in the same interview: "I don't even bother to tell people I'm Japanese-American anymore, because that's not what they want to know. . . . I think it's okay to want to be generally accepted. But it's the general public that decides. Some will read my work because they consider it a valid part of American literature, or some will read it because it's about a specific ethnic background."

She Was the Subject of Literary Critique

In 1998, Rutgers University Press published a new edition of her *Seventeen Syllables and Other Stories*, that included "Reading and Writing," about a friendship between two women, that was first published in *Hokkubei Mainichi* in 1988.

Yamamoto's anthologies have appeared in such places as *Heath Anthology of American Literature* and Greenfield Review Press's *Home to Stay: Stories by Asian-American Women*. Yvor Winters published a compilation of letters to and from Yamamoto in 1999, and King-Kok Cheung, Professor of English and Asian American Studies at the University of California, Los Angeles, and an authority on the life and works of Yamamoto, has written numerous analyses of her stories and introductions to her collections. Elaine H. Kim included Yamamoto in her book, *Asian American Literature and the Importance of Social Context*. Yamamoto's stories were also included in a collection on women's rights.

Yamamoto's writings have also transferred to film. PBS adapted "Seventeen Syllables" and "Yonoko's Earthquake," for *Hot Summer Winds*, a 1991 presentation in the American Playhouse series. In 1999, she was interviewed for "Rabbit in the Moon" for an episode of PBS's *Point of View* show. Yamamoto lives in Los Angeles and still finds time to write. Journals and anthologies still seek her work. A devout non-flyer, she usually travels by train to appearances and interviews.

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Frank Yerby

Novelist Frank Yerby (1916–1991) was one of the first successful writers of popular fiction who was also of African American heritage. With nearly three dozen titles to his name, Yerby enjoyed a lucrative career in the mid-twentieth century, with some 60 million copies of his books sold, but critics on both sides of the color bar dismissed his work as formulaic. Sometimes compared to pulp-fiction novelist Chester Himes, who was also black, Yerby has been termed by *Journal of American & Comparative Cultures* essayists Bruce A. Glasrud and Laurie Champion "one of the most maligned and misunderstood writers of the twentieth century."

Educated at Historically Black Schools

Born on September 5, 1916, in Augusta, Georgia, Yerby was the son of a hotel doorman whose work in Miami, Florida, and Detroit, Michigan, often kept him away from the family. The burden of raising the four Yerbys fell to his mother, Wilhelmina, who enrolled the biracial children in the Haines Institute, a private school for black students in Augusta. From there, Yerby went on to Paine College, a historically black school also in Augusta, where he studied English and foreign languages toward his 1937 undergraduate degree. A year later, he completed his master's degree at Fisk University in Nashville, Tennessee, and then headed north to the University of Chicago. He spent a year in its doctoral program in English, and also worked on the government-funded Federal Writers' Project. It was during this time, in 1939, that his first short story, "The Thunder of God," was published.

Leaving Chicago behind, as well as his Ph.D. studies, Yerby took a job as an instructor in English at Florida A&M College in Tallahassee, and in 1940 moved on to Southern University and A&M College in Baton Rouge, Louisiana. But Yerby disliked the stultifying atmosphere of black academia, and headed north once again, this time to take a laboratory technician post with the Ford Motor Company outside of Detroit. He married Flora Williams in 1941, with whom he would have four children, and spent the remainder of the World War II years with Ford and with an aircraft factory in New York.



Succeeded with Social Themes

Yerby's career as a writer was launched when "Health Card" won the prestigious O. Henry Memorial Award for best first short story in 1944. A tale of racial injustice suffered by a United States soldier and his wife, the story would be included in numerous anthologies of black fiction over the years. Yerby penned five other short stories along the same vein, but found little success when the war ended and Americans seemed eager to move on. In a lengthy and sometimes astringently worded article he wrote for a 1959 issue of *Harper's*, "How and Why I Write the Costume Novel," he explained that he felt a change in direction was needed in his fiction as well. "Having collected a houseful of rejection slips for works about ill-treated factory workers, or people who suffered because of their religions or the color of their skins, I arrived at the awesome conclusion that the reader cares not a snap about such questions; that, moreover, they are none of the novelist's business. . . . The reader will believe in Tobias Skinflint, the hard-hearted banker; he balks when the antagonist is 'The Bank.'"

Literary scholars believe that around this time Yerby had produced a novella about a black steel-mill worker who was also an outstanding prizefighter, which he entered in a *Redbook* magazine fiction contest. It failed to win, and he could not find a publisher for it, either, likely because of its incendiary portrayal of American race relations. No copy survives, and Yerby probably burned it. Vowing to write more lightweight historical fiction, he turned to the classics of the genre from the previous two centuries, and re-read

Moll Flanders, *Wuthering Heights*, and *Jane Eyre*, among others. In 1946, Dial Books published his first novel, *The Foxes of Harrow*. The novel was set during the nineteenth century and featured many of the standard motifs of historical romances set in the south, including sex, magnolias, fighting, plantations, and financial ruin. It was a bestseller, and made Yerby's name in popular fiction.

Found Lucrative Formula for Fiction

His next work, *The Vixens*, was set in Reconstruction-era New Orleans, and subsequent books would delve into the faded glory of the antebellum South for its settings and themes. Slavery, or its injustices, rarely entered the plot, for Yerby concentrated on the landowning or middle class and their travails, creating a hero who was prone to violence but nevertheless of good moral character, often with a frosty wife and unpredictable mistress. The plot revolved around a nefarious villain, sometimes a family member, over whom the hero must triumph. Some compared Yerby to Scottish writer Sir Walter Scott, known for his romantic adventure stories.

It was a genre that worked well for Yerby, and his books sold thousands of copies for Dial, even in foreign translation. *The Foxes of Harrow* was made into a film by Twentieth Century-Fox in 1951 starring Rex Harrison and Maureen O'Hara, but Yerby was appalled at the final cut. In an interview with Jean W. Ross for *Contemporary Authors New Revision Series*, he claimed to have received 6,000 letters from irate fans of the book who had seen the movie and were disappointed as well. "Every time I have met anybody who has liked that motion picture, it goes without saying that he has not read the novel," he asserted. "Because nobody, absolutely *nobody* who has read the novel has liked the picture."

Self-Imposed Exile

Another book, *The Golden Hawk*, was also made into a feature film in 1952, but by this point Yerby had left the country. He spent time in France before settling down in Madrid, Spain, where he lived for the remainder of his life. A well-known figure whose publications regularly made the *New York Times* book review pages, Yerby and his wife divorced in a legal action that was given brief mention in the *Times*. He eventually married a Spanish woman, Blanca Calle-Perez, who served as his secretary, translator, and researcher for the remainder of his career.

It was a prolific career that followed. *The Saracen Blade*, his 1952 novel about the campaign of Frederick II in Italy, was also filmed. Yerby then spent the next years varying tales from the American South with events from European history for his melodramatic plots. *The Devil's Laughter* was set during the French Revolution, while the *The Serpent and the Staff*, from 1958, chronicled the story of a New Orleans physician in 1905. In the end, Duncan Childers renounces his amoral ways and the New Orleans social whirl for his true love, a nurse, and a small-town practice. "Yerby's style could be called old-fashioned . . . but it is nevertheless employed by a writer of intelligence

and, more surprisingly, a writer of authentic moral nobility," noted a *Times Literary Supplement* review of this book.

"What They Say Doesn't Matter"

Though Yerby was a black writer whose works crossed color lines in their appeal, African American literary scholars dismissed his work. Yerby, they asserted, should use his talents to chronicle the black American experience, not torrid plantation stories of thwarted love and missing inheritances among the white landowning class. Yet the *Journal of American & Comparative Cultures* essay from Glasrud and Champion noted that Yerby's works did fit into an unusual literary niche in their depiction of "white southerners as ruthless, as scoundrels, as immoral—certainly the opposite of the whitesouthern representation of the white south." Yerby, in the *Contemporary Authors New Revision Series* interview that remains one of his sole discussions of his work, pronounced himself immune to scholars' disparagements of his work. "There's one peculiar thing that you soon learn about criticism, which is that critics want you to write the novel that they would write if they *could* write," he told Ross. "And since they couldn't write if they were paid their weight in Saudi Arabian oil bonds, what they say doesn't matter."

Titles from Yerby's pen during the 1960s included *The Garfield Honor*, *An Odor of Sanctity: A Novel of Medieval Moorish Spain*, and *Judas My Brother: The Story of the Thirteenth Disciple*. His 1969 book, *Speak Now: A Modern Novel*, was the first to explore contemporary race issues in its story of a black jazz musician in Paris. His next work, *The Dahomean: An Historical Novel*, was an epic saga of a African royal who is sold into slavery. In Yerby's *Times* of London obituary, the writer deemed it "badly written and vitiated by its too painstaking and unnecessary recourse to

anthropological sources. But it is moving and controlled a thousand miles away from his melodramatic costume pieces. Judas, my brother . . . was another novel of genuine interest."

Died in Madrid

Yerby continued to produce novels well into his later years, usually at a rate of nearly one a year. In a 1979 title he finally turned to the issue of slavery and its role in the American South before the Civil War. That work was *A Darkness at Ingraham's Crest: A Tale of the Slaveholding South*, but it was one of his last books. The final work to emerge from his pen was *McKenzie's Hundred*, published by Doubleday in 1985. He died in Madrid of heart failure at the age of 76 in November of 1991, and is buried in that city's Almudena Cemetery. His wife Blanca, and four children from his first marriage, survived him. He was also survived by a brother, Alonzo Smythe Yerby, who was the first African American to serve as commissioner of the New York City hospital system.

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