

**ENCYCLOPEDIA OF
WORLD BIOGRAPHY**
SUPPLEMENT

20

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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 20, 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 and 19. 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 and 19 supplements, and this supplement—nearly 7,600 people!

Articles. Arranged alphabetically following the letter-by-letter convention (spaces and hyphens have been ignored), the 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 2000 words in length and offers a substantial treatment of the person's life. Some of the essays proceed chronologically while others confine 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 Further Reading section. Bibliographic citations contain books and periodicals as well as 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 volumes 1 through 19 (excluding the volume 17 index) as well as volume 20 can be located. The subject terms within the Index, however, apply only to volume 20. 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 20, 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:

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OBITUARIES

The following people, appearing in volumes 1-19 of the *Encyclopedia of World Biography*, have died since the publication of the second edition and its supplements. Each entry lists the volumes where the full biography can be found.

BOURGUIBA, HABIB (born 1903), Tunisian statesman, died in Monastir, Tunisia, April 6, 2000 (Vol. 2).

BOWLES, PAUL (born 1910), American author and composer, died of heart failure in Morocco, November 18, 1999 (Vol. 19).

CRAXI, BETTINO (born 1934), Italian prime minister, died of heart failure in Tunisia, January 19, 2000 (Vol. 4).

ELION, GERTRUDE B. (born 1918), American biochemist and Nobel laureate who helped create drugs to treat leukemia and herpes, died at the University of North Carolina Hospital in Chapel Hill, North Carolina, February 21, 1999 (Vol. 5).

FANFANI, AMINTORE (born 1908), Italian prime minister, died in Rome, Italy, November 20, 1999 (Vol. 5).

FARMER, JAMES (born 1920), American civil rights activist who led the 1961 "freedom rides" to desegregate interstate buses and terminals, died of congestive heart failure at Mary Washington Hospital in Fredericksburg, Virginia, July 9, 1999 (Vol. 5).

FERGUSON, HOWARD (born 1908), Irish musician and composer, died in Cambridge, England, November 1, 1999 (Vol. 18).

FUCHS, SIR VIVIAN (born 1908), English explorer and geologist who led the first expedition to cross Antarctica by land, died in Cambridge, England, November 11, 1999 (Vol. 6).

GORBACHEV, RAISA MAXIMOVNA (born 1932), first lady of the Soviet Union and wife of President Mikhail Gorbachev, died of leukemia in Muenster, Germany, September 20, 1999 (Vol. 6).

HASSAN II (born 1929), Moroccan king who was a voice of moderation in Middle Eastern politics during his 38-year reign, died of pneumonia at Avicennes Hospital in Rabat, Morocco, July 23, 1999 (Vol. 7).

HELLER, JOSEPH (born 1923), American author whose novel, *Catch-22*, defined the paradox of the no-win situation, died of heart failure in East Hampton, New York, December 12, 1999 (Vol. 7).

HUNDERTWASSER, FRIEDENSREICH (born 1928), Austrian-born painter and spiritualist, died of heart failure while on board the cruise ship, *Queen Elizabeth II*, February 19, 2000 (Vol. 8).

KIRKLAND, JOSEPH LANE (born 1922), American labor leader who served as president of the AFL-CIO from 1979 to 1995, died of lung cancer in Washington, DC, August 14, 1999 (Vol. 9).

KNIPLING, EDWARD (born 1909), American entomologist, died in Arlington, Virginia, March 17, 2000 (Vol. 9).

NKOMO, JOSHUA MQABUKO (born 1917), vice president of Zimbabwe and a leader of his country's struggle for independence from colonial rule, died of prostate cancer in Harare, Zimbabwe, July 1, 1999 (Vol. 11).

OGILVY, DAVID MACKENZIE (born 1911), American advertising executive who founded the international advertising agency Ogilvy and Mather, died in Touffou, France, July 21, 1999 (Vol. 11).

POWELL, ANTHONY (born 1905), English novelist, died in Frome, England, March 28, 2000 (Vol. 12).

SARRAUTE, NATHALIE TCHERNIAK (born 1900), French novelist who gained fame as a member of the "Nouveau Roman" movement in the late 1950s, died in Paris, France, October 19, 1999 (Vol. 13).

SCHULZ, CHARLES (born 1922), American cartoonist who created the "Peanuts" comic strip, died of colon

cancer in Santa Rosa, California, February 12, 2000 (Vol. 14).

SEABORG, GLENN THEODORE (born 1912), American chemist who discovered ten atomic elements and was awarded a Nobel Prize in 1951, died in Lafayette, California, February 25, 1999 (Vol. 14).

SOBCHAK, ANATOLY (born 1937), Russian politician who was elected mayor of St. Petersburg in 1990, died of heart failure in Kaliningrad, Russia, February 20, 2000 (Vol. 14).

TIMERMAN, JACOBO (born 1923), Argentine author who chronicled his experiences as a political prisoner, died of heart failure in Buenos Aires, Argentina, November 11, 1999 (Vol. 15).

TUDJMAN, FRANJO (born 1922), Croatian president who led his country to independence from Yugoslavia and became its first popularly elected leader, died in Zagreb, Croatia, December 10, 1999 (Vol. 15).

ZUMWALT, ELMO (born 1920), American naval officer who commanded U.S. forces in Vietnam, died in Durham, North Carolina, January 2, 2000 (Vol. 16).

A

Niels Abel

Niels Henrik Abel (1802-1829) was a Norwegian mathematician who proved that fifth and higher order equations have no algebraic solution. Had he not died prematurely, it is speculated that he might have become one of the most prominent mathematicians of the 19th century. He provided the first general proof of the binomial theorem and made significant discoveries concerning elliptic functions

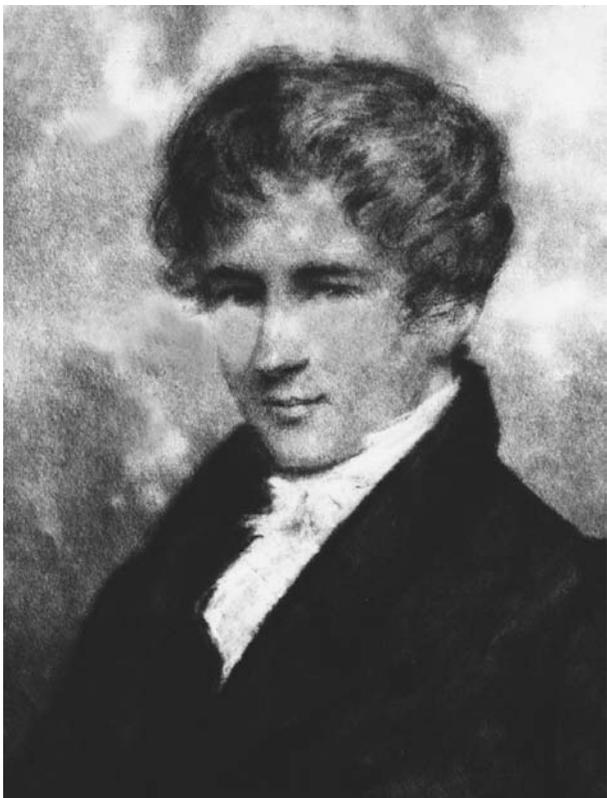
Abel was born in Finnøy, on the southwestern coast of Norway, on August 5, 1802. He was the second son of Sören Georg Abel, a Lutheran minister, and Anne Marie nee Sorensen, the daughter of a wealthy merchant. Abel's father was appointed to a new parish in 1804, and the family moved to the town of Gjerstad, in southern Norway. Abel received his early education from his father. In 1815, he was sent to the Cathedral School in Oslo, where he soon developed a passion for mathematics. In 1818, a new instructor, Berndt Holmboe, arrived at the school and fueled Abel's interest further, introducing him to the works of such European masters as Isaac Newton, Joseph-Louis Lagrange, and Leonhard Euler. Holmboe was to become a lifelong friend and advocate, eventually helping to raise money that allowed Abel to travel abroad and meet the leading mathematicians of Germany and France.

Abel graduated from the Cathedral School in 1821. His father had died a year earlier and his older brother had developed mental illness. The responsibility of providing for his mother and four younger siblings fell largely on Abel. To make ends meet, he began tutoring. Meanwhile, he took the

entrance examination for the university. His performance in geometry and arithmetic was distinguished and he was offered a free dormitory room. In an exceptional move, members of the mathematics faculty, who were already aware of Abel's promise, contributed personal funds to cover his other expenses. Abel enrolled at the University of Kristiania (Oslo) at the age of 19. Within a year he had completed his basic courses and was a degree candidate.

Proved Impossibility of Solutions for Quintic Problem

During his final year at the Cathedral School, Abel had become intrigued by a challenge that had occupied some of the best mathematical minds since the 16th century, that of finding a solution to the "quintic" problem. A quintic equation is one in which the unknown appears to the fifth power. Abel believed he had discovered a general solution and presented his results to his teacher Holmboe, who was wise enough to realize that the mathematical reasoning of Abel was beyond his full comprehension. Holmboe sent the solution to the Danish mathematician Ferdinand Degen, who expressed skepticism but was unable to determine whether Abel's argument was flawed. Degen asked Abel to provide examples of his general solution, and was eventually able to discover the error in his approach. Abel would remain obsessed with the quintic problem for the next few years. Finally, in 1823, he hit upon the realization and derived a proof that an algebraic solution was impossible. Abel sent a paper describing his proof to Johann Karl Friedrich Gauss, who reportedly ignored the treatise. Meanwhile, Abel began working on what would become the first proof of an integral equation, and went on to provide the first general proof of the binomial theorem, which until then had only been proved for special cases. He also investigated elliptic



integrals and developed a novel way of examining them through the use of inverse functions.

In 1825, Abel left home and traveled to Berlin, where he met August Leopold Crelle, a civil engineer and the builder of the first German railroad. Crelle had a strong reverence for mathematics, and was about to publish the first edition of *Journal for Pure and Applied Mathematics*, the first periodical devoted entirely to mathematical research. Recognizing in Abel a man of genius, Crelle asked if the young man would contribute to the premiere edition. Abel obliged, providing Crelle with a manuscript that described his proof that an algebraic solution to the general equation of the fifth and higher degrees was impossible. The paper would insure both Abel's fame and the success of Crelle's fledgling journal. From Germany, Abel toured southern Europe. He then traveled to France, where he made the acquaintance of Adrien Marie Legendre, Augustin Louis Cauchy, and others. In their company, he wrote the *Memoir on a General Property of a Very Extensive Class of Transcendental Functions*, which was submitted to the Paris Académie Royale des Sciences. The memoir expounded on Abel's earlier work on elliptical functions, and proposed what has come to be known as Abel's theorem. Unfortunately, it was received poorly, rejected by Legendre because it was "illegible," then temporarily lost by Cauchy. Two years after Abel's death, the manuscript finally resurfaced, but it was not published until 1841.

By 1827, Abel had run out of money and was forced to return to Norway. He had hoped to take up a university post, but could only find work as a tutor. At this time, he

discovered that he had contracted tuberculosis. Later in 1827, he wrote a lengthy paper on elliptic functions for Crelle's journal and began working for Crelle as an editor.

Abel died on April 6, 1829, while visiting his Danish fiancée, Christine Kemp, who was living in Froland. A few days later, unaware of Abel's death, Crelle wrote to say he had secured a position for him at the University of Berlin. Abel was honored posthumously, in 1830, when the French Académie awarded him the Grand Prix, a prize he shared with Karl Jacobi.

Further Reading

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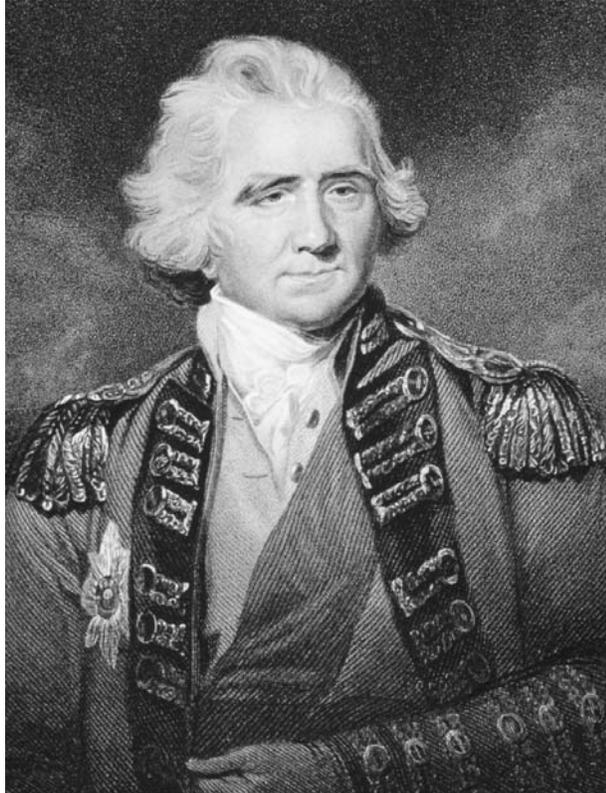
Ralph Abercromby

Ralph Abercromby (1734-1801) was considered to be the top soldier of his generation. Along with Sir John Moore, he was known for restoring discipline and the reputation of the British soldier. His restructuring of the army led to the ultimate defeat of Napoleon Bonaparte in 1815.

Born at Menstry, near Tullibody, Scotland, on October 7, 1734, Ralph Abercromby was the son of George Abercromby of Birkenbog, the chief whig landowner in County Clackmannan. He was educated at Rugby and studied law at the universities of Edinburgh and Leipzig. Lacking an interest in the law, Abercromby persuaded his father to purchase a commission for him in the Third Dragoon Guards in 1756. Two years later his regiment was transferred to Germany where it joined the English force under the command of Prince Ferdinand of Brunswick in the Seven Years' War. He became aide-de-camp to General Sir William Pitt. He was now involved in active warfare and was able to study the advantages and essentials of the strictly disciplined Prussian troops. Abercromby was promoted to lieutenant in 1760 and captain in 1762. After the Treaty of Hubertusburg was signed, he was transferred to Ireland with his regiment. In 1767, Abercromby married into the Menzies family; it was generally considered to be a happy match. Promotions continued for the young officer. He became a major in 1770 and a lieutenant-colonel in 1773.

Elected to Parliament

The Abercromby family had represented the county of Clackmannan for many years. As an eldest son, they decided that it was Ralph Abercromby's turn to seek public office. The election campaign was violent and climaxed in a duel between Abercromby and Colonel Erskine, who was



supported by the Jacobite families. No lives were lost, and Abercromby's maternal relative, Sir Lawrence Dundas, insured his victory. Abercromby entered Parliament in 1773 and served until 1780. He refused to vote as his patron desired and, as a result, ruined his chance for political advancement. Abercromby did not believe that British forces should oppose the American colonists in their struggle for independence. His brothers disagreed. James Abercromby died at Brooklyn, New York, while Robert successfully commanded a regiment for the British army. Ralph Abercromby had enough of politics and decided to retire. His brother Burnet, who had made a fortune in India, took over his seat in Parliament. Abercromby retired to Edinburgh and devoted himself to the education of his family.

Recalled to Military Service

England was at war with France. In 1793, Abercromby asked to be reinstated in the British army and given a command. Having maintained a good record and a acquired certain amount of influence within Parliament, he was given a command and posted to Flanders. The war did not go well under the command of the Duke of York. However, in every battle in which he was involved, Abercromby acquitted himself well. He commanded the storming column at the siege of Valenciennes. His military expertise was especially evident when the British retreated from the advancing republican army in the winter of 1794-1795. Abercromby was able to get his dispirited troops away from the enemy. He was one of the few British generals to emerge from this debacle with his reputation intact. For this achievement, he was awarded the Knight of the Bath

in 1795. Abercromby believed that the army failed because they had been sapped of strength during the American Revolution and had no real desire to fight the French Republican Army. The officers owed their rank to political influence. The ordinary soldier felt neglected, as the government skimmed on provisions and pay.

West Indies Campaign

Abercromby was sent to the West Indies in November 1795 with 15,000 men to take the French sugar islands. He reached Jamaica in 1796. He took St. Lucia first, and moved on to Demerara, St. Vincent, and Grenada. Concerned with the health of his soldiers in the West Indian climate, Abercromby ordered that their uniforms be altered for the hot climate, forbade parades in the heat, established mountain stations and sanitariums. He restored discipline within the ranks of the army and disposed of dishonest and inefficient officers. He also rewarded regular soldiers and officers with bonuses and small civil posts. Abercromby took Trinidad, but lacked sufficient troops to capture Puerto Rico. He returned to England in poor health.

Back to Ireland

In December 1797, Abercromby returned to Ireland to command the troops. Having served there before, he was aware of the political intrigue in which both the British and the Irish engaged. The militia had no discipline and had run rampant over the Irish population. Abercromby refused to allow the militia to continue its rampage, and issued a statement that the militia was more dangerous to its friends than to its enemies. The authorities at Dublin Castle soon decided that he must go. Abercromby resigned his commission and returned home, where he was appointed commander of the forces in Scotland.

In 1799, Abercromby was drawn into the French war on the continent once again. His assignment was to command the first division and capture what was left of the Dutch fleet that had been beaten at Camperdown. He was to create a diversion so that the Archduke Charles and Suwaroff could invade France. His role in the diversion was successful, but the whole operation failed due to the inadequacy of the Russians and incompetence of the other columns. In disgust, Abercromby refused to become a peer and returned to Scotland.

Last Battle

Though he was growing older and his eyesight was failing, Abercromby was given command of the troops in the Mediterranean in 1800. His assignment was to invade Egypt and capture the French army left by Napoleon or drive them out. He proceeded to Gibraltar with his troops to reinforce soldiers under the command of Sir James Pulteney. Abercromby was supposed to land at Cadiz with the cooperation of Vice Admiral Lord Keith. When he arrived at Cadiz, he realized that his men could not off-load safely. He then headed for Malta, which he felt would make an excellent headquarters for the Mediterranean army. On December 27, 1800, he arrived at Minorca, where he spent the next six weeks practicing landing exercises until the force

could land in a single day. On March 8, 1801, he sailed into Aboukir Bay and landed approximately 15,600 men in one day. The French general, Menou, attacked on March 21, 1801, but was beaten back. The English lost only 1464 men, one of whom was Abercromby. He took a bullet in the thigh, while riding at the front of his troops. His character was revealed by the comment he made to one of the aides treating him. He asked what was being placed under his head. When told that it was only a soldier's blanket, he told the aide to make haste and return it to the soldier. He died on board the flagship *Foudroyant* on March 28, 1801, off the coast of Alexandria, Egypt. Abercromby was buried at Malta.

The extent of Abercromby's influence on the British army was not realized until historians began adding up the number of officers trained by him. That training enabled more famous generals, such as Wellington, to defeat the French army. Abercromby was respected by his superiors and loved by his men. His influence enabled the British army to become the dominant military force of the nineteenth century.

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- Lanning, Michael Lee, *The Military 100: A Ranking of the Most Influential Military Leaders of All Time*, Carol Publishing Group, 1996. □

Maria Agnesi

One of the great figures of Italian science, Maria Gaëtana Agnesi (1718-1799) was born and died in the city of Milan. Her principal work, *Analytical Institutions*, introduces the reader to algebra and analysis, providing elucidations of integral and differential calculus. Among the prominent features of Agnesi's work is her discussion of a curve, subsequently named the "Witch of Agnesi."

In early childhood, Agnesi demonstrated extraordinary intellectual abilities, learning several languages, including Greek, Latin, and Hebrew. Her father, who taught mathematics at the University of Bologna, hired a university professor to tutor her in mathematics. While still a child, Agnesi took part in learned discussions with noted intellectuals who visited her parents' home. Her knowledge encompassed various fields of science, and to any foreign visitor, she spoke fluently in his language.

Her brilliance as a multilingual and erudite conversationalist was matched by her fluency as a writer. When she was 17 years old, Agnesi wrote a memoir about the Marquis



de l'Hospital's 1687 article on conic sections. Her *Propositiones Philosophicae*, a book of essays published in 1738, examines a variety of scientific topics, including philosophy, logic, and physics. Among the subjects discussed is Isaac Newton's theory of universal gravitation.

Following her mother's death, Agnesi wished to enter a convent, but her father decided that she should supervise the education of her numerous younger siblings. As an educator, Agnesi recognized the educational needs of young people, and eloquently advocated the education of women.

Witch of Agnesi

Agnesi's principal work, *Istituzione analitiche ad uso della gioventu' italiana* (1748), known in English as her *Analytical Institutions*, is a veritable compendium of mathematics, written for the edification of Italian youth. The work introduces the reader to algebra and analysis, providing elucidations of integral and differential calculus. Praised for its lucid style, Agnesi's book was translated into English by John Colson, Lucasian Professor of Mathematics at Cambridge University. Colson, who learned Italian for the express purpose of translating Agnesi's book, had already translated Newton's *Principia mathematica* into English. Among the prominent features of Agnesi's work is her discussion of a curve, subsequently named the "Witch of Agnesi," due in part to an unfortunate confusion of terms. (The Italian word *versiera*, derived from the Latin *vertere*, meaning "to turn," became associated with *aversiera*, which in Italian means "devil's wife," or "witch.") Studied

previously by Pierre de Fermat and by Guido Grandi, the "Witch of Agnesi" is a cubic curve represented by the Cartesian equation $y(x^2 + a^2) = a^3$, where "a" represents a parameter, or constant. For "a" = 2, as an example, the maximum value of y will be 2. As y tends toward 0, x will tend, asymptotically, toward $\pm\infty$.

Received Papal Recognition

In 1750, Pope Benedict XIV named Agnesi professor of mathematics and natural philosophy at the University of Bologna. As David M. Burton explained, it is not quite clear whether she accepted the appointment. Considering the fact that her father was gravely ill by 1750, there is speculation that she would have found the appointment difficult to accept. At any rate, after her father's death in 1752, Agnesi apparently lost all interest in scientific work, devoting herself to a religious life. She directed charitable projects, taking charge of a home for the poor and infirm in 1771, a task to which she devoted the rest of her life.

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Agnodice

Agnodice (born ca. 300 BC) is credited with practicing medicine in ancient Greece, at a time when women were legally barred from that occupation. Some question the likelihood that she was an historical figure. Little is known about her life, other than information supplied by Hyginus, a first century Latin author.

According to legend, Agnodice wanted to learn medicine. By cutting her hair and wearing men's clothing, she was able to become a student of the famous Alexandrian physician, Herophilus. After her studies were completed, she heard a woman crying out in the throes of labor and went to her assistance. The woman, thinking Agnodice was a man, refused her help. However, Agnodice lifted up her clothes and revealed that she was a woman. The female patients then allowed Agnodice to treat them. When the male doctors discovered that their services were not wanted, they accused Agnodice of seducing their patients. They also claimed that the women had feigned illness in order to get visits from Agnodice.

When Agnodice was brought to trial, she was condemned by the leading men of Athens. At this point, their wives became involved. According to Hyginus, they argued

that "you men are not spouses but enemies, since you're condemning her who discovered health for us." Their argument prevailed and the law was amended so that freeborn women could study medicine."

Antiqua Medicina commented on the legend of Agnodice by noting that, "... it is highly unlikely that Hyginus' account is based upon fact." Archaeologists have unearthed a number of figurines identified as the mythical woman Baubo. According to Greek legend, she amused the goddess Demeter by pulling up her dress over her head and exposing her genitals. It may be that the story of Agnodice may simply be an explanation for such a figure. The article went on to note that the name itself, Agnodice, was translated in Ancient Greek to mean "chaste before justice," a device "not uncommon in Greek literature."

Whether or not her tale is based on fact, it is one to which the world of medicine has long ascribed. Agnodice will be remembered as the first female gynecologist.

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Agrippina the Younger

Niece and fourth wife of Emperor Claudius, Agrippina the Younger (15-59 AD) was suspected of having him and his son assassinated in order to secure the throne for her own son, Nero. Through him she hoped to dominate Rome.

On her mother's side, Agrippina was the great-granddaughter of Augustus, who molded the Roman Empire from the ashes of the Roman Republic. Her father Germanicus was the nephew and designated heir of Augustus's successor Tiberius. In the year 20 AD, Germanicus met an untimely death. Agrippina undoubtedly retained childhood memories of the subsequent mistreatment suffered by her mother and older brothers at the hands of Emperor Tiberius, who was only a stepson of Augustus. She would have learned at her mother's knee to despise "usurpers" who were not direct descendants of Augustus. Historians have long suspected that a childhood spent steeped in fear and resentment may have warped Agrippina's brother, Caligula. Perhaps it also drove Agrippina in her determination to rule rather than suffer the whims of a ruler.

Her mother Agrippina the Elder was a model of the old-fashioned Roman wife and mother, except for her practice

of accompanying her husband on his military tours, even those which took him to the frontiers of the Roman world. In 15 AD, the younger Agrippina was born in a military camp on the frontier of the Roman Empire, near the German tribes. (Following her later marriage to Claudius, Agrippina the Younger would award special municipal honors to the village that grew on the site.)

At the age of 33, Germanicus, a son of Emperor Tiberius's younger brother, was the most attractive and popular member of the imperial family. When he died after a brief and undiagnosed illness while touring the eastern Mediterranean provinces, the Roman people were convinced that Tiberius had ordered his assassination out of jealousy and fear. Agrippina the Elder was also certain that Tiberius was responsible for her husband's death. The four-year-old Agrippina, who was brought to the village of Tarracina to meet her mother and accompany her father's ashes on their journey home, could not have remembered him or her austere mother well. The agonizing public procession to Rome, however, through crowds running wild with grief and anger at the death of their favorite, surely left an indelible impression. Her mother's dignified but clearly heartfelt grief caught the imagination of the Roman people and won popular esteem for the widow and her children. If Tiberius had not felt jealous and uneasy earlier, he now had good cause for worry.

Agrippina the Elder was too ambitious to spend the rest of her life in quiet widowhood with her children. Her relationship to Tiberius was further complicated by her status: as a granddaughter of Augustus, she was heir to political connections and influence, making any second husband an automatic threat to Tiberius's plans for the succession. In such a thoroughly political household, it is likely that the young Agrippina would have been aware of the trial of her father's accused assassin (who ended inquiries by committing suicide). She would also have known of the deepening public hostility between her mother and Emperor Tiberius, who had not even come to the ceremony when the ashes of Germanicus were placed in the tomb of Augustus. Attending state dinners, Agrippina the Elder ostentatiously took precautions against poison in her dishes. In 26 AD, she finally asked Tiberius for permission to remarry, but he neglected to reply.

Modern historians of Rome are more inclined than their ancient counterparts to believe that the model matron Agrippina the Elder was aggressor, as well as victim, and that she was providing aid and support to the enemies of Tiberius even if she wasn't actively plotting against him. In a move to reduce the family's potential for making alliances, Tiberius decided that Agrippina the Younger would marry the much older Cnaeus Domitius Ahenobarbus in 28 AD. (Betrothal of 13-year-old girls, with marriage to follow shortly, was common among Romans.) Suetonius described Agrippina's new husband as a "wholly despicable character" who was "remarkably dishonest."

Agrippina was only 14 when her mother and oldest brother were arrested in 29 AD and exiled to prison islands. Though her second brother had supplied evidence against them, he was the next to be arrested. Held in the imperial

palace, he was starved to death. As for the third brother, Caligula, Tiberius alternated between ignoring and honoring him. In 33 AD, Agrippina the Elder starved herself to death, while her son Caligula's portrait was put on coins.

Caligula Gained Power

The year 37 AD saw the death of Tiberius, the accession to the throne of Caligula, and the birth of Agrippina the Younger's only child, Nero. But if Agrippina thought she was finally safe, she was wrong. Initially, Caligula heaped honors upon his sisters, as only they and he had survived childhood diseases and the hatred of Tiberius. Receiving all of the privileges and public honors previously reserved for Vestal Virgins, the three sisters were included in the annual vows of allegiance to the emperor. Their portraits were also put on coins. Caligula was especially devoted to his sister Drusilla who died in 38 AD.

Disaster struck in 39 AD when the imperial family visited and inspected the armies on the Rhine frontier. While they were still in the north, Caligula became convinced that both of his surviving sisters were involved in a love affair and a conspiracy against him with Drusilla's widower, Marcus Aemilius Lepidus. Though it seems unlikely that both sisters were dallying with Lepidus, it is possible that Lepidus and the two women had decided that Caligula was becoming unstable and an increasing threat to them. In any case, after retrieving his oldest brother's ashes from the island of Ponti, Caligula sent Agrippina into exile there. Suetonius believed that he was planning to execute his two sisters at the time of his death. Miriam Griffin has observed astutely that Agrippina's "childhood and youth would have warped the most sanguine nature, as her prospects fluctuated between extremes." She must have breathed a sigh of relief at the assassination of Caligula in 41 AD and applauded the accession of a crippled, elderly paternal uncle who was not descended from Augustus. The new emperor, Claudius, recalled her and her only surviving sister from exile.

Reign of Claudius

Agrippina's son, Nero, had been left in near poverty during her exile, when Caligula used the excuse of her husband's death to seize most of their assets. Although Claudius returned the property taken from the two sisters, mere prosperity and imperial connections were not enough for Agrippina. She immediately tried to raise the stakes. Gossip reported that her first target was the extremely wealthy and well-born Servius Sulpicius Galba, but he escaped Agrippina's matrimonial snares and survived to later succeed Nero as emperor. She had apparently arranged a marriage with another rich senator, Gaius Sallustius Passienus Crispus, by the time of his death in 47 AD, despite the fact that he was already married to her sister-in-law, Domitia. Agrippina and Nero were remembered generously in Crispus's will, but rumors that she had poisoned him were probably inspired by her later treatment of Claudius and Britannicus.

Agrippina's campaign to become imperial consort might well have preceded the scandal which led to the

suicide of Emperor Claudius's third wife, Messallina, in 47 AD. Messallina had favored sending Agrippina's sole surviving sister, Livilla, back into exile. Agrippina was thought to have been flirting with her uncle in order to obtain protection against Messallina. Also, Messallina was apparently worried about Nero's popularity as a descendant of both Augustus and Germanicus, who was still fondly remembered. By the time Messallina was apprehended in a plot to put her lover on the throne and murder Claudius, Agrippina had already made friends in the court and was ready to make her move.

Claudius's prestige had been badly damaged by the scandal. He desperately needed a public relations triumph. As always in matters of serious business, Claudius consulted his chief executive secretary, a freedman named Pallas who was devoted to Agrippina (many, in fact, believed they were lovers). He and others of Agrippina's party in the court convinced Claudius that what he needed was Agrippina. Marriage between uncle and niece was considered incestuous in Rome, and it took a senatorial decree to legalize the marriage. Still, Agrippina was of the bloodline of Augustus and was popularly idolized as the daughter of Germanicus. Her son Nero could be adopted to secure the survival of the dynasty, since Claudius's own son Britannicus was not past the high mortality years of childhood. In 49 AD, Agrippina and her uncle, Claudius, were married.

Control Through Alliances

Griffin describes how Agrippina "had achieved this dominant position for her son and herself by a web of political alliances," which included Claudius's chief secretary and bookkeeper Pallas, his doctor Xenophon, and Afranius Burrus, the head of the Praetorian Guard (the imperial bodyguard), who owed his promotion to Agrippina. Neither ancient nor modern historians of Rome have doubted that Agrippina had her eye on securing the throne for Nero from the very day of the marriage—if not earlier. Dio Cassius's observation seems to bear that out: "As soon as Agrippina had come to live in the palace she gained complete control over Claudius."

Agrippina did not, however, concentrate on advancing her son to the point of neglecting herself. She was the only living woman to receive the title "Augusta" since Livia, the wife of Augustus, and Livia had not been allowed to use the name during her husband's lifetime. Levick describes Agrippina's conduct in the court of Claudius: "Certainly from 51 onwards she appeared at ceremonial occasions in a gold-threaded military cloak, and on a tribunal (distinct from that of her husband, however), greeted ambassadors." Roman men's full nomenclature usually included a reference to their fathers, as in "son of Marcus." One official religious record listed Nero as "son of Agrippina" before putting in the usual reference to his father. Tacitus said that Narcissus, another influential secretary of Claudius, tried to warn others about Agrippina's plans: "There is nothing she will not sacrifice to imperial ambition—neither decency, nor honor, nor chastity." Writes Dio: "No one attempted in any way to check Agrippina; indeed, she had more power than Claudius himself."

In 50 AD, Nero became the adoptive son of Claudius as well, sealing the fate of Claudius and his son Britannicus, though Agrippina could afford to wait for the most opportune moment. Claudius probably feared the results if he were to exclude a grandson of Germanicus from the succession, and he certainly needed loyal military commanders rising through the ranks. While Claudius undoubtedly hoped that the adoption would secure the loyalty of both Nero and those who adored Germanicus, hindsight certainly revealed his error. The last months of his life were characterized by disputes with Agrippina over the advancement of Nero and Britannicus. Tacitus reports that Agrippina became afraid when she heard Claudius mutter while drunk that "it was his destiny first to endure his wives' misdeeds and then to punish them." Events were rapidly escalating. Custom dictated that Britannicus would assume a toga and be considered a man early in the spring of 55 AD.

In 54 AD, the frail 64-year-old Claudius died. His contemporaries assumed that Agrippina had poisoned him, and recent scholars have largely shared their conviction. The death of Claudius was particularly timely: he had survived long enough to award formal honors and recognition to Nero, who had used those years to make himself more popular and better known (as well as simply becoming older and more qualified to rule). Yet Claudius died before Britannicus could be set on the same track. Britannicus did not live to assume a man's toga. He died shortly after attending a dinner party with the rest of the imperial family—an event that no one thought a coincidence.

Tacitus claimed that Agrippina foresaw the end to all her plotting. Having consulted astrologers several years before, she had been told that Nero would become emperor but kill his mother. She supposedly replied, "Let him kill me—provided he becomes emperor." Nero tried to justify her subsequent murder after the fact by claiming that she intended to rule Rome, using him as her puppet. His speech to the Senate, as reported in Tacitus, might well have put it fairly: "She had wanted to be co-ruler—to receive oaths of allegiance from the Guard, and to subject Senate and public to the same humiliation [of swearing allegiance to a woman]."

Seneca Tutored Nero

Given those claims, it is ironic that Tacitus and others ascribe the good aspects of Nero's reign to Agrippina. She had already had Lucius Annaeus Seneca, the noted Stoic rhetorician and philosopher, recalled from exile and made Nero's tutor. After Nero became emperor, she encouraged Seneca and Burrus, the commander of the Praetorian Guard, to function as virtual regents. Unfortunately for her, she had made a mistake rather like that of Claudius. Seneca and Burrus thought it their duty to act for the good of their emperor. They believed that charge required them to ease Agrippina out before her blatant attempts to assert power evoked hostility against her son and the dynasty itself. In one dramatic incident at the end of 54 AD, she attempted to join Nero on his dais to receive ambassadors from Armenia. Even Claudius had made her sit on a separate throne when receiving. Seneca and Burrus nudged Nero into stepping

down to greet her in an apparent gesture of respect, which allowed him to escort her to a separate, lower seat.

Influence Declined

The power and influence she had sought for so long continued to wane through the next year. Seneca and Burrus encouraged Nero in an affair with a woman of low birth of whom Agrippina did not approve. They favored anything that reduced his mother's influence over him. While they convinced Nero to dismiss his mother's partisan, Pallas, from his powerful administrative post, they were not implacably hostile to Agrippina. As Griffin has commented, "It was not the intention of Seneca and Burrus that Agrippina be removed from the scene. Their influence over Nero depended largely on the fact that they provided a refuge from her tactless and arrogant demands."

Gossip had it that Agrippina had even tried to seduce Nero in order to hold his loyalty and might have succeeded. In any case, Nero understood better than Burrus and Seneca that while Agrippina might be killed, she would never be quietly subdued. Having been separated from his mother in early childhood, as an older child and adolescent Nero had been her partner in deadly conspiracy. He had acquired his political morality from her. Agrippina and her son understood each other well; she began taking preemptive doses of antidotes against common poisons.

When Nero first began to plan Agrippina's death, Burrus kept Nero's confidence by agreeing to carry out his plan if there were actual evidence that she was conspiring against her son. While such evidence did not surface, the issue did not go away. Nero called in Seneca and Burrus for emergency counsel after another plot to kill Agrippina in the preplanned collapse of a pleasure boat failed. Agrippina swam to shore, and Nero was terrified of his mother's wrath. Whereas Burrus and Seneca conceded that an angry Agrippina who knew that her son was her deathly enemy could not safely be left alive, they escaped actual complicity in Agrippina's murder by warning Nero that the Praetorians probably would not follow orders to kill her. After all, not only was she descended from Augustus and Germanicus, but she had selected many of the Guard's officers for their positions. Thus, Nero was forced to call in a contingent from the navy to stab his mother in the bedroom of her villa.

A Significant Legacy

Among Agrippina's lasting accomplishments was her recall of Seneca from exile. She provided him residence in Rome and the financial resources that facilitated his completion of many works of significant influence on the Stoic tradition. She also left her own memoirs and, though they do not survive today, Tacitus used them extensively in constructing his picture of the reigns of the final Julio-Claudians. Nero, who had believed himself incapable of living with Agrippina, found that he was unable to live happily without her. Regardless of her private life and motives, Agrippina tried to ensure that Nero governed well and observed the proprieties. Tacitus characterized the rest of his reign: "Then he plunged into the wildest improprieties, which vestiges of respect for his mother had hitherto not indeed

repressed, but at least impeded." Perhaps Nero's notorious misconduct was an effort to find distraction or a respite from guilt. Dio reported that he frequently saw his mother's ghost and rarely had a good night's sleep.

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Ama Ata Aidoo

(Christina) Ama Ata Aidoo (born 1942) explored the social conscience of her African peers through her writing, speaking, and teaching endeavors.

Ghanaian writer and educator, Ama Ata Aidoo delved the soul of African traditions through her literary works. As a novelist, poet, dramatist, critic, and lecturer, she voiced concerns over a variety of social and political issues at the forefront of Ghanaian society in the wake of a mid-20th century independence movement in her country. She uttered repeated concerns for the plight of womanhood in Ghanaian culture. She endowed the female characters in her literary works with strong wills and distinct personalities. Through her depictions of the traditional norms of society, she helped to expose the exploitation and disenfranchisement of women, not only from their careers but from the essence of their own identities.

Ama Ata Aidoo was born Christina Ama Aidoo on March 23, 1942. She was the daughter of royalty, a princess among the Fanti people of the town of Abeadzi Kyiakor in the south central region of Ghana. Aidoo's homeland, at the time of her birth, was under the oppression of a resurgent neocolonialism as a result of British aggression during the late 19th century. In the home of her parents, Chief Nana Yaw Fama and Maame Abba, anti-colonial sentiment was an unavoidable emotion in the wake of the murder of Aidoo's grandfather by neocolonialists. Yet in spite of the murderous tragedy, Fama acknowledged the superiority of Western education and sent his daughter to attend the Wesley Girls High School in the southern seaport town of Cape Coast, Ghana. She went on to study at the University of Ghana, beginning in 1961. In 1964, she graduated cum laude (with honors), earning a Bachelor of Arts degree in English.

Academic Career

At the University of Ghana, Aidoo became involved with the Ghana Drama Studio, founded by Efu Sutherland. Aidoo participated in writers workshops and contributed her work to the school of drama. During her years in undergraduate studies, she in fact completed two plays and

a collection of short stories. Aidoo continued at the University of Ghana for an additional two years after graduation, through a fellowship to that school's Institute of African Studies. On fellowship in 1965 she published one of her most famous writings, and her first major dramatic work, *The Dilemma of a Ghost*. *Ghost* was one of only two dramas that she published by the end of the century. The play depicts the conflict of an African student, Ato, who studied abroad and returned home to Ghana with an African American wife. In *The Dilemma of a Ghost*, Aidoo delved into her concerns over pan-Africanism and the plight of Ghanaians who travel abroad in search of an education. The play exposes the conflicts that confront students in resolving their African traditions in the midst of Western culture.

In 1966, Aidoo traveled to the United States where she attended the Harvard International Seminar and spent time at Stanford University. She returned to Ghana in 1969. Between 1970 and 1982, Aidoo taught English at the University College at Cape Coast and completed research on her native Fanti drama. Over the years Aidoo taught and lectured at many universities in the United States and in Africa, including the University of Nairobi in Kenya.

Political Agenda

When Ghana gained its independence in March of 1956, the event precipitated a pan-African backlash. The resultant political tension simmered for over a decade and erupted in the 1970s. That decade was marred by an era of repression. Conservative attitudes prevailed, and many intellectuals were persecuted for their beliefs. In a 1997 interview, Aidoo commented to Jeanette Toomer of *New York Amsterdam News* regarding the nature and the extent of the oppression. Aidoo maintained that she endured not only incarceration but intimidation by jailers who threatened her with death. Her vocal and written expressions over the plight of women in traditional Ghanaian society, combined with her commentaries on pan-Africanism, left her vulnerable to scathing censorship policies and regulation. During that time, from 1970 until 1977, she published very little. She occupied herself in part as a consulting professor in the Washington Bureau of Phelps-Stokes's Ethnic Studies Program in 1974 and 1975.

Following her return to Ghana, Aidoo served as the national minister of education in 1982 and 1983 under the government of Jerry Rawlings. She remained prominent in Ghanaian academic affairs until 1983 when she once again abandoned the country for self-imposed political exile. She moved to Harare in Zimbabwe and remained there throughout the 1990s. In Zimbabwe Aidoo worked at the curriculum development unit of the Ministry of Education. She continued with her teaching as well as her writing, and established ties with the Zimbabwe Women Writers Group.

In 1988, Aidoo received a Fulbright Scholarship. She spent the following year at the University of Richmond, Virginia as a writer in residence. She returned to Africa in 1990 and for two years served as the chairperson of the African Regional Panel of the Commonwealth Writers' Prize.

Messages in Art

Among Aidoo's most respected publications was her 1970 collection of stories entitled, *No Sweetness Here*. The stories represent the psychological bondage of the neocolonial period. That work is structured within a loose but cohesive framework that illustrates Aidoo's message through the eyes of working class characters over a period of a few years. As with other of Aidoo's writings, the stories focus on urbanized women, female characters who are rarely affluent—but neither are they destitute or in financial conflict. Aidoo's female protagonists turn their attention instead toward a universal search, each for her own elusive soul and for a female identity that has been usurped by an oppressive environment. Aidoo portrays a class of women that is overburdened by the insensitivity of men but is accepting—or at least cognizant of—specific gender issues that create the cultural environment. Aidoo tacitly summons other writers to the urgency of their obligation, to address and to publicize the moral wrongs of the society in order to realize social progress. As Aidoo noted to interviewers Rosemary Maranoly George and Helen Scott of *Novel* regarding such issues as are presented by the author in *No Sweetness Here*, "The situation . . . The way the novel ends means that the story is not finished, as the issue is not resolved." She further emphasized her concerns for women and their lack of so-called homes, "For these women it is hard to have a home of their own . . . there is always the possibility that it can be taken away . . . the instability of dependence."

Aidoo's second major drama, after *Ghost*, was *Anowa*. The play, published in 1970, makes a disparaging examination of the value of love within the confines of a marriage and further creates a metaphor between the keeping of slaves and the keeping of wives. Also among Aidoo's published works in the feminist arena is her 1977 semi-autobiographical novel, *Our Sister Killjoy*.

Between 1991 and 1993 Aidoo wrote and published *Changes*, a tale of a woman from the Ghanaian capitol of Accra and her personal battles. As the plot unwinds, the main character, a government data analyst, endures rape by her husband and is forced to confront her own destiny. Naadu I. Blankson of *Quarterly Black Review* applauded the effort by Aidoo, wherein she ". . . weave[s] the passions of two women, three men, and a host of [others] . . . quite respectably." As a literary work the novel artfully enmeshes the passions of upward mobility, the plight of African women in the workplace, and the role of the African female as the designated pawn of a polygamous society. It was Aidoo's contention, which she furthered through her writing, that sexism was a learned behavior on the part of the African male and clearly a consequence of the neocolonial environment. In *Research in African Literatures*, Nada Elia quoted Aidoo's rebuttal to those critics of African feminism, "I really refuse to be told I am learning feminism from abroad."

In a 1994 work, *The Art of Ama Ata Aidoo: Polylectics and Reading Against Neocolonialism* (University Press of Florida), Vincent O. Odamtten commented that Aidoo ". . . radically transforms the Western literary genres," with her

depth. He made further note of the disparity between the "narrowly formulated" feminist movements of Western cultures and the vital aura of feminism as demonstrated by Aidoo in her writing. Similarly Frank M. Chipasla noted in *Kenyon Review*, that her poetry "... continues to play functional and aesthetic roles ... [in] the female literary traditions. In 1997, Aidoo appeared at Barnard College as a speaker in the Gildersleeve Lecture Series, in conjunction with the institution's Million Woman March. Toomer quoted Aidoo's personal observation that, "We are called feminists because we make it possible for our women characters to be themselves." Aidoo is averse to what she terms a "Western perception that the African (especially Ghanaian) female is a downtrodden wretch."

George and Scott said of Aidoo that perhaps, "... because of her own wealthy background ... Aidoo spends less time addressing the material co-ordinates of Ghana and ... focuses on the cultural dynamics ... Aidoo has stressed the importance of artists and intellectuals being accountable, and calls for writers to retain their integrity ..."

Certainly Aidoo's social-political apprehension transcends a spectrum of issues, among them the circumstances that served to fuel the emigration of African scholars and intellectuals from Ghana and which kept women oblivious to the full extent of their own oppression. In a provocative commentary to George and Scott in 1993 Aidoo said, "I'm published in the West. [And] There is something that makes [me] very uncomfortable about that. The people among whom [I] lived and grew up have no access to [my] products. ... So it haunts the African writer ...". By her remark she referred to the censorship of female authors in Ghana and elsewhere on the African continent. In 1994, Aidoo joined with others in founding the Women's World Organization for Rights Development and Literature to campaign on behalf of women's rights by means of publishing and other resources. In August 1999, the issue was at the forefront among representatives of that organization who gathered at the International Book Fair in Harare, Zimbabwe. Aidoo joined with others in reiterating their concerns. She was quoted by the Inter Press Service English News Wire in her vocal confirmation of the severity of the crisis. She rebuked a system where, "For African women, the struggle begins with the right to be born as a girl child ... to have a whole body ... to go to school; the right to be heard."

Aidoo published several works of poetry including her 1985, *Someone Talking to Sometime*, which addresses a variety of issues, and *Birds and Other Poems*, published in 1987. Her children's book, *The Eagle and the Chickens and Other Stories*, appeared in 1986, and she contributed to numerous anthologies and magazines including *Black Orpheus*, *Journal of African Literature*, and *New African*. Among her other works, *An Angry Letter in January* was published in 1992.

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Howard Aiken

A noted physicist and Harvard professor, Howard Aiken (1900-1973) designed and built the Mark I calculator in the late 1930s and early 1940s. The first large-scale digital calculator, the Mark I provided the impetus for larger and more advanced computing machines. Aiken's later conceptions, the Mark II, Mark III, and Mark IV, each surpassed its previous model in terms of speed and calculating capacity.

Howard Hathaway Aiken was born on March 8, 1900, in Hoboken, New Jersey, and was raised in Indianapolis, Indiana. Because of his family's limited resources, he had to go to work after completing the eighth grade. He worked twelve-hour shifts at night, seven days a week, as a switchboard operator for the Indianapolis Light and Heat Company. During the day he attended Arsenal Technical High School. When the school superintendent learned of his round-the-clock work and study schedule, he arranged a series of special tests that enabled Aiken to graduate early. In 1919, Aiken entered the University of Wisconsin at Madison and worked part-time for Madison's gas company while he attended classes. He received his Bachelor of Science degree in 1923 and, upon graduation, was immediately promoted to chief engineer at Madison's gas company. Over the next twelve years he became a professor at the University of Miami and later went into business for himself. By 1935, he decided to return to school. Aiken began his graduate studies at the University of Chicago before going on to Harvard. He received a master's degree in physics in 1937 and was made an instructor. He wrote his dissertation while he was teaching and received his doctorate in 1939.

Proposed Design for First Modern Computer

As a graduate student in physics, Aiken completed a great deal of work, requiring many hours of long and tedious



calculations. It was at that time that he began to think seriously about improving calculating machines to reduce the time needed for figuring large numerical sequences. In 1937, while at Harvard, Aiken wrote a 22-page memorandum proposing the initial design for a computer. His idea was to build a computer from existing hardware with electromagnetic components controlled by coded sequences of instructions—and one that would operate automatically after a particular process had been developed. Aiken proposed that the punched-card calculators then in use (which could carry out only one arithmetic operation at a time) could be modified to become fully automated and to carry out a wide range of arithmetic and mathematical functions. His original design was inspired by the description of a more powerful calculator in the work of Charles Babbage, an English mathematician who had devoted nearly forty years to developing a calculating machine.

Although Aiken was by then an instructor at Harvard (and was to become an associate professor of applied mathematics in 1941 and a full professor in 1946), the university offered little support for his initial idea. He therefore turned to private industry for assistance. Although his first attempt to muster corporate support was turned down by the Monroe Calculating Machine Company, its chief engineer, G. C. Chase, approved of Aiken's proposal. He suggested that Aiken contact Theodore Brown, a professor at the Harvard Business School. Brown, in turn, put Aiken in touch with someone at IBM. Aiken's idea impressed the IBM executive enough that he agreed to finance the construction of what became known as the Mark I. In 1939, IBM president, Thomas Watson, Sr., agreed to build the computer under

Aiken's supervision, with additional financial backing from the U.S. Navy. At the time IBM only manufactured office machines, but its management wanted to encourage research in new and promising areas and was eager to establish a connection with Harvard. During that same year, Aiken became an officer of the Naval Warfare School at Yorktown. When the Mark I contract was worked out he was made officer in charge of the U.S. Navy Computing Project. The Navy agreed to support Aiken's computer because the Mark I offered a great deal of potential for expediting the complex mathematical calculations involved in aiming long-range guns onboard ship. The Mark I provided a solution to the problem by calculating gun trajectories in a matter of minutes.

Built Mark I-IV

With a grant from IBM and a Navy contract, Aiken and a team headed by Clair D. Lake began work at IBM's laboratories in Endicott, New York. Aiken's machine was electromechanical—mechanical parts, electrically controlled—and used ordinary telephone relays that enabled electrical currents to be switched on or off. The computer consisted of thousands of relays and other components, all assembled in a 51-foot-long and 8-foot-high (1554 cm x 243 cm) stainless steel and glass frame that was completed in 1943 and installed at Harvard a year later. Seventy-two rotating registers formed the heart of this huge machine, each of which could store a positive or negative 23-digit number. The telephone relays established communication between the registers. Instructions and data input were entered into the computer by means of continuous strips of IBM punch-card paper. Two electrical typewriters hooked up to the machine printed output. The Mark I did not resemble modern computers, either in appearance or in principles of operation. The machine had no keyboard, for instance, but was operated with approximately 1,400 rotary switches that had to be adjusted to set up a run. Seemingly clumsy by today's computer standards, the Mark I nevertheless was a powerful improvement over its predecessors in terms of the speed at which it performed a host of complex mathematical calculations. Many scientists and engineers were eager for time on the machine, underscoring the project's success and giving added impetus for continued work on improved models. However, a dispute developed with IBM over credit for the computer. Subsequently, the company withdrew support for all further efforts. A more powerful model was soon undertaken under pressure from competition from ENIAC, the much faster computer then being built at Columbia University.

Mark I was to have three successors, Mark II through IV. It was with the Mark III that Aiken began building electronic machines. He had a conservative outlook with respect to electronic engineering and sacrificed the speed associated with electronic technology for the dependability of mechanics. Only after World War II did he begin to feel comfortable using electronic hardware. In 1949, Aiken finished the Mark III with the incorporation of electronic components. Data and instructions were stored on magnetic drums with a capacity of 4,350 sixteen-bit words and roughly 4,000 instructions. With Aiken's continued concern

for reliability over speed, he called his Mark III “the slowest all-electronic machine in the world,” as quoted by David Ritchie in *The Computer Pioneers: The Making of the Modern Computer*. The Mark III’s final version, however, was not completely electronic; it still contained about 2,000 mechanical relays in addition to its electronic components. The Mark IV, which followed on the heels of the Mark III, was considerably faster.

Aiken contributed to the early computing years by demonstrating that a large, calculating computer could not only be built but could also provide the scientific world with high-powered, speedy mathematical solutions to a plethora of problems. Aiken remained at Harvard until 1961, when he moved to Fort Lauderdale, Florida. He went on to help establish a computer science program and computing center at the University of Miami, where he became Distinguished Professor of Information. At the same time he founded a New York-based consulting firm, Howard Aiken Industries Incorporated. Aiken disliked the idea of patents and was known for sharing his work with others. He died on March 14, 1973.

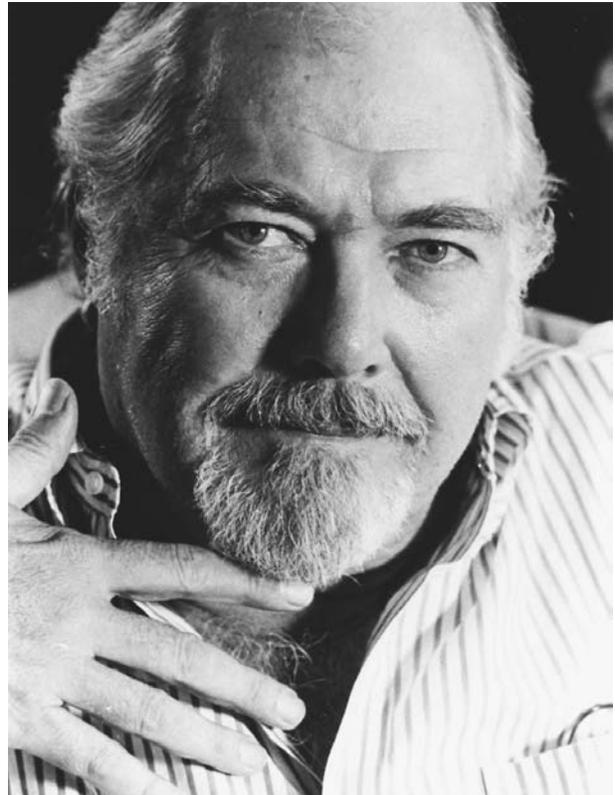
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Robert Altman

As a filmmaker, Robert Altman (born 1925) was known as a risk taker and a nonconformist, who was committed at all cost to his own vision. While this led to what many critics consider a highly uneven output, successes like *M*A*S*H* (1971), *Nashville* (1975) and *The Player* (1991) were instrumental in cementing his strong international reputation.

Altman was born on February 20, 1925, in Kansas City, Missouri. He was the oldest of three children, and only son of Bernard Clement “B.C.” Altman, (an insurance salesman), and his wife Helen (nee Mathews). Altman’s family was socially prominent in the Kansas City area, though B.C. Altman had problems with both gambling and alcohol, as would his son later in life. Of German descent, the Altmans were a Roman Catholic family, and Altman received much of his education in Jesuit schools. By the time he reached high school, Altman experienced some difficulties. He was transferred first to public schools, and then to the Wentworth Military Academy, in Lexington, Missouri.



Joined Air Force

In 1943, when Altman was 18 years old, he joined the United States Air Force. He was trained as a bomber pilot at March Field, near Riverside, California. While stationed there, Altman got a first look at Hollywood, the city that would play a significant role in his future. After his training was complete, Altman was stationed in Morotai, The Philippines, where he flew bombing missions in B-24s. He reached the rank of lieutenant before his discharge in 1947. After leaving the service, Altman returned home to his wife, La Vonne Elmer, a telephone operator in Kansas City, and their daughter, Christine.

Altman pursued a number of career avenues in Kansas City. He sold insurance for a short while, then studied engineering at the University of Missouri, Columbia, for three years. Altman started a dog tattooing business intended to provide an indelible identification of the animal’s owner, but the enterprise eventually failed.

Altman visited his parents, who were then living in California, and met a screenwriter named George W. George. Together they wrote a story which was sold to RKO for a movie called *The Bodyguard* (1948). Altman also lived in New York City for a while, trying to find work as a writer of screenplays and stories, but was unsuccessful. Instead, his film career began in his hometown of Kansas City.

Altman talked his way into a directing job at the Calvin Company, which made industrial films in Kansas City. Five years at Calvin, taught Altman every aspect of the film-making process. In addition to directing, he also produced and wrote films, and acted as cinematographer, designer,

and editor. His experience at Calvin led to work directing local commercials. Altman also wrote a country-and-western musical, *Corn's-a-poppin'*, which was produced locally. At this time, Altman divorced his first wife, and married Lotus Corelli. Together they had two sons, Stephen and Michael. The marriage only lasted a few years, and the couple divorced in 1957. Within a short time, Altman married Kathryn Reed, a former showgirl and film extra, with whom he had two more sons, Robert and Matthew.

Made First Feature Film

In the mid-1950s, Altman was approached by the backer of *Corn's-a-poppin'*, Elmer Rhoden, Jr., about making a feature film. The result was *The Delinquent*, a movie about juvenile delinquency which Altman wrote, produced, and directed. *The Delinquent* gave Altman his ticket to Hollywood. It was picked up by United Artists for \$150,000, and released in 1955. The first piece that Altman wrote in Hollywood was a 1957 documentary about the recently deceased actor, James Dean. Altman co-produced and co-directed *The James Dean Story* with his old friend, George W. George. However, the film was a disaster, both artistically and at the box office.

The James Dean Story did catch the attention of Alfred Hitchcock, who offered Altman a job directing episodes of his television show, Alfred Hitchcock Presents. Altman would spend the next eight years directing television, as well as some writing and producing. However, his time with Hitchcock was short: Altman was fired after only two episodes. It would not be the last time he was fired from television work because of his penchant for experimentation, including improvisation and, what would later become his trademark, overlapping dialogue. Altman continued to be hired because he was competent and completed his work on or under budget. In addition to *Alfred Hitchcock Presents*, he directed episodes of *The Whirlybirds*, *The Roaring Twenties*, *Combat*, *Maverick*, and *Bonanza*.

Altman's work on television led to his return to film. "Nightmare in Chicago," a two-part episode of *Kraft Mystery Theater*, was made into a feature film. In 1963, Altman founded a film production company, Lion's Gate, with Ray Wagner. Two years later, he left television, not to return for two decades. While his company found its footing, Altman paid the bills by making commercials and short films. By 1968, he was directing features, making about a movie a year. The first was *Countdown*, which was released by Warner Bros. The documentary-like movie explored the politics of the American space program via two astronauts played by James Caan and Robert Duvall. Altman was angered that the film was re-edited before its release, but *Countdown* did garner some critical acclaim. His second film, *Cold Day in the Park* (1969), got a similar reaction.

M*A*S*H Cemented Reputation

In 1970, Altman produced his first critical and creative triumph, *M*A*S*H*. The black comedy-drama commented on the absurdities of the Vietnam War, though it was set during the Korean war. The film used many techniques that

became hallmarks of Altman's style. They included overlapping dialogue, an episodic structure, and use of improvisation. *M*A*S*H* was nominated for six Academy Awards, and won the Cannes Film Festival's Palme d'Or. Though it was a box office success, Altman was only paid \$75,000 and saw no money from the hit television series based on the film.

Altman's subsequent films were not as popular with audiences, but were critically and artistically important. He reworked several genres, making them realistic and character driven. The 1970 film *Brewster McCloud* was a fantasy focusing on a man who lives inside Houston's Astrodome and longs to fly inside it. In 1971, he made *McCabe and Mrs. Miller*, a so-called "anti-western." The unromantic movie made the previously heroic westerner type into an opportunistic capitalist. It also featured some of Altman's trademarks, including overlapping dialogue on the soundtrack. He took on the film noir genre with *The Long Goodbye* (1973), using the Raymond Chandler detective character, Phillip Marlowe. Altman's Marlowe was far from the hard-boiled detective. He was effete and unethical. In 1974's *Thieves Like Us*, a gangster movie set in the Depression era, Altman de-romanticized the outlaw heroes, like Bonnie and Clyde. As Altman grew as a director, he tended to use many of the same actors, actresses, and crew.

Directed Ambitious Nashville

In 1975, Altman produced what many deemed to be the best movie of the 1970s, *Nashville*. An ensemble piece with more than 20 major characters, *Nashville* focused on their actions during a weekend in that city. Altman used the business of country music, as well as politics, to satirically comment on contemporary American life via an intersecting set of stories. One element of *Nashville* that was consistently praised was Altman's use of music, which often underscored the action. An artistic triumph, *Nashville* was also a box office success.

Altman continued to churn out movies in the late 1970s, but none matched the success of *M*A*S*H* or *Nashville*. His follow-up was 1976's *Buffalo Bill and the Indians, or Sitting Bull's History Lesson*, about Buffalo Bill Cody's Wild West Show. Though the film starred Paul Newman, it was a flop and closed within two weeks of its release. Subsequent films also failed at the box office. *A Wedding* (1978), which featured 40 characters, was not successful. Altman continued to push the boundaries of genres with movies like *Quintet* (1979), a science fiction murder mystery, but it also did not catch on. With *H.E.A.L.T.H.* (1980), Altman used a format similar to *Nashville*,—all the action takes place at a health food convention, which he used to comment on modern day society. It too failed to attract much of an audience. Altman did not limit himself to directing. He also began producing at this time, beginning with *Welcome to L.A.*, a film by protege, Alan Randolph.

Altman's career as a film director declined in 1980, after the release of *Popeye*. Though the film was a box office success, his reputation in Hollywood was ruined. Altman's live-action *Popeye* was dark, although it was a big budget

film (\$20 million) for Disney. While he never regarded *Popeye* as an artistic failure, many critics did. In 1981, Altman sold his production company, Lion's Gate, for \$2.3 million. In the same year, he made his debut as a stage director with a production at Los Angeles' Actors Theatre. At the time he told Leticia Kent of *The New York Times*, "I haven't quit films, I'm merely taking a sabbatical and I'm doing something that I've wanted to do for years and years. I also believed that after two or three theater pieces, when I go to do a film I'll be better."

Throughout the 1980s, Altman used the stage as an artistic home base, directing many plays, then movies based on stage plays. For example, he directed the Broadway production of *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*, then made a film of it. The film, which was critically lauded, was produced for only \$800,000. Altman gave stage plays such as Sam Shepard's *Fool for Love* and Christopher Durang's *Beyond Therapy* similar film treatments. He experimented with other genres as well. Altman directed his first opera at the University of Michigan. In the mid-1980s, he returned to television. While living in Paris, he directed *The Laundromat* (1985) for Canadian television. In 1988, he made the limited series, *Tanner '88*, an acclaimed pseudo-documentary on the presidential election, for Home Box Office (HBO).

Revitalized Directing Career

In the 1990s, Altman returned to form as a film director. While his 1990 offering, *Vincent and Theo*, was not considered typical Altman, he received much acclaim for his sensitive portrayal of the relationship between Vincent Van Gogh and his brother Theo. His next film, *The Player* reestablished his reputation in Hollywood. The movie, which focused on the dealings of Hollywood from an insider's point of view, was arguably Altman's most successful film. His next successful venture was 1994's *Short Cuts*, a film based on short stories by Raymond Carver. As with *Nashville*, *Short Cuts* featured a large cast and intertwined stories. Altman tried to do for the fashion world what he had done with Hollywood and Nashville in 1994's *Ready to Wear*, but the film was only a modest success.

Altman continued to look to his past for inspiration. In 1996, he made a gangster-jazz movie entitled *Kansas City*, set in the time of his youth. He also flirted with more mainstream fare. In the summer of 1997, Altman was the creative force behind *Gun*, a short-lived television anthology series whose main character was a firearm that was passed from story to story. He ended the decade with two non-traditional Altman films. *The Gingerbread Man* (1998) was based on a John Grisham script, while *Cookie's Fortune* (1999) was a gently comic Southern drama. None of these films were big budget affairs, but they allowed Altman artistic freedom. As he told Sharon Waxman of *The Washington Post*, "There's not a filmmaker who's had a better shake than I have. In 30 years, every film I've made has been of my own choosing. I don't get rich, but I have a lot of fun."

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Mary Anning

Mary Anning (1799-1847) made several important discoveries as an amateur fossil collector in the first half of the nineteenth century, including a nearly complete skeleton of an Ichthyosaur. Her findings were key to the development paleontology as a scientific discipline in Britain.

Anning was born on May 21, 1799, in Lyme Regis, Dorset, England, the daughter of Richard and Mary Moore Anning. The Annings had nearly ten children, but only Mary and her elder brother Joseph survived to adulthood. On August 19, 1800, Anning narrowly escaped death during a lightning storm. She was one of four people who found shelter under an elm tree in Rack Field near Lyme Regis. Only Anning survived when the tree was struck by lightning. Local legend had it that her intelligence increased significantly after the incident.

Richard Anning made his living as a cabinet maker and carpenter. As a hobby and for extra income, he collected fossils. They were cleaned, polished, and sold to summer tourists. The area in which the Annings lived was rich with fossils. Their hometown, Lyme Regis, was located on the southwest coast of England. About 200 million years earlier, the region had been a sea bottom, where numerous dinosaur remains were fossilized after their death. As sea level fell, these fossils could be found on the beach and above it, especially in the exposed rocky cliffs. Richard Anning was among the first to take advantage of the tourist trade, which

increased as Lyme Regis became a summer resort seaside town in the late 1700s. A popular item was what the locals dubbed “curiosities,” a coiled shell. Later, it was determined that these shells were ammonites, a type of mollusk that lived in the Jurassic Period.

Richard Anning was not the only townspeople to sell collected fossils, but he did interest his whole family in the enterprise, including daughter Mary. Anning had only a limited education, perhaps only a few years in a parish school, but she learned much about the business and the fossils from her father. She developed extraordinary skills in fossil collecting. Her abilities came in handy when Richard Anning died in 1810, leaving his family destitute and in debt for £120. He had been suffering from consumption and had fallen off a cliff before his death. Her brother Joseph was already working as an apprentice to an upholsterer, so the burden of providing an income for the family fell to Anning and her mother. Anning viewed fossil collecting as their only means of support, except for charity given to the family by their local parish from 1811 until 1815.

Discovered Ichthyosaur

In 1811 or 1812, Anning made her first important discovery. Though sources differ on the sequence of events and who was involved, it is clear that Anning was primarily responsible for the finding of a well-preserved, nearly complete skeleton of what came to be called an Ichthyosaurus (“fish-lizard”). Some said that her brother Joseph found the skull first, or they found the head together, separate from the rest of the body. Others believed that Anning found the whole fossil on her own. Anning then hired workers to dig out the block in which it was embedded. In any case, the ten-meter (30 feet) long skeleton created a sensation and made Anning famous. She sold it to Henry Hoste Henley, a local collector, for £23. Eventually it made its way to the London Museum of Natural History, and a debate ensued over what to name the creature, a marine reptile with a long body and tail, small limbs, and trim head. It was dubbed Ichthyosaurus in 1817.

This discovery was important to science as well as Anning’s livelihood. Though life in the Anning family was difficult for the next decade, Anning herself was developing important skills. She became a good observer, who could provide vital information to scientists. She knew the area well and became expert at predicting where fossils might be found after storms. Anning also became adept at removing the fossils without causing any damage. Though Anning and her mother were the primary fossil hunters, they were often accompanied by her brother or a local friend, Henry De la Beche, who later became a geologist. The family was also aided by Thomas James Birch, who helped them sell many of their fossils before Anning became an adult.

Discovered Complete Plesiosaurus

In 1823, Anning made another important discovery, perhaps her greatest. She found the first complete Plesiosaurus (“near lizard”). This was a reptile that was nine-feet long and lived in the sea. It had a long neck, short tail, small head, and four flippers that were pointed and

shaped like paddles. They were very rare, and Anning’s discovery led to the creation of a new genus. The specimen was sold to Richard Grenville for about £100, though sources differ and the amount could have been as much as \$200. Anning and her mother developed a reputation for being effective negotiators with those who wanted to buy their specimens.

By this time, Anning’s contributions and skills were being recognized by those in the field. She had her own retail shop in Lyme Regis. The shop was a tourist attraction that also drew interested scientists. Anning shared her knowledge with both segments of society when they visited Lyme Regis. Many were surprised at the level of her understanding of fossils. Anning also held an extensive correspondence with experts in the field, both in Britain and other countries. Yet, for Anning, this was also a business. She had a shrewd business sense and came to know her market well. She often sought out specialists or museums that paid more for her unusual fossil. With each major discovery, Anning started a bidding war. For example, her second complete Plesiosaurus was sold to the London Natural History Museum for £100.

In 1828, Anning made two major findings. She found the anterior sheath and ink bag of a Belemnosepia, an invertebrate. This was her first finding in invertebrate paleontology. The same year Anning also discovered a Pterodactylus macronyx, British pterosaur (“wing finger”), the first pterodactyl of the Dimorphodon genus. An Oxford University professor named this fossil. The discovery brought Anning even more attention, on a nation-wide level. It was this celebrity that might have prompted her visit to London in 1829, the only recorded leave she took of Lyme Regis. Anning continued to make important discoveries in 1829 and 1830. In the former, she found the fossil of Squaloraja, a fish that seemed to be an evolutionary step between rays and sharks. In 1830, Anning discovered a Plesiosaurus macrocephalus, which was bought for £200 by William Willoughby.

Earned Accolades

In 1838, Anning’s income from her shop began to be supplemented by a grant of £25 per year. This was paid for by the British Association for the Advancement of Science and government funds approved by William Lamb, Lord Melbourne, Britain’s prime minister. Later in her life, the Geological Society of London granted Anning an honorary membership. In 1846, the Society also gave her further funds when it was learned that she had developed cancer. That same year the Dorset County Museum named her its first honorary member.

Anning died of breast cancer on March 9, 1847, in Lyme Regis. She never married, and the only immediate family left was her brother and his wife, Amelia. The town of Lyme Regis suffered financial losses after her death because fewer tourists were drawn there without its star attraction. However, the fossils she collected can still be found in museums around the world, including the Natural History Museum in London and Oxford University. Yet Anning’s name is essentially unknown. Geologist Hugh Torrens told

Gail Vines of *New Scientist*, "Lord Gnome, who bought Anning's fossil, is honoured-she, as workman and tradesman, is invisible."

Anning's legacy has remained alive over the years. A tongue twister ("she sells seashells by the seashore") was believed to have been written about her. About 15 years after her death, the scientists of the Geological Society of London gave the church in Lyme Regis a stained-glass window in her honor. It depicted the six corporal acts of mercy. By the late twentieth century, the Lyme Regis Museum stood where a home of Anning's once stood. Its primary purpose was preserving Anning's legacy. Scientific historian, Hugh Torrens, wrote this of Anning, "If I could create my own myth about Mary Anning, it would be to equate her with Diana as the hunter."

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William Apess

William Apess (1798-1839) was the first Native American to write and publish his own autobiography, *A Son in the Forest*, and was the most prolific nineteenth century Indian writer in the English language. He internalized the values of the conquering Americans, but utilized a religious zeal to construct a renewed sense of Native American identity and selfhood.

As a Pequot Indian, Apess inherited the legacy of defeat and nearly total annihilation of his people during the Pequot War of 1637. Survivors of this war were sold into slavery in the West Indies or were dispersed to live a hidden existence in southeastern Connecticut. By the late eighteenth century, the Pequots lived on two reservations, where they took care of their families through



day labor and domestic work, and where a vanquished sense of tribal pride made them ripe victims for alcohol abuse and depression. Yet, Native Americans were among the general population that responded during the eighteenth and early nineteenth centuries to evangelical Christianity. Apess was one of several Native Americans who became prominent as ministers, and he is remembered for his prolific literary talent.

Apess was born on January 31, 1798, in Colrain, Massachusetts. His father, William, a half-blooded descendant of King Philip, was a shoemaker by trade. His mother, Candace, was a Pequot who may have had part African ancestry. Nineteenth-century records show that the spelling of the surname was "Apes" with one "s" until son William inexplicably added the letter for his later publications. Apess' parents went to Colrain from Colchester, Connecticut, and Apess biographer Barry O'Connell speculates one reason for this was to elude Candace Apes' slave master, who did not manumit her until 1805. Eventually, the family returned to its former home where, upon the parents' separation, young William lived with his maternal grandparents.

Life with his grandparents was marked by abuse resulting in a severely broken arm, indenture to neighboring households, occasional friendships with local ruffians, and little formal schooling. Around 1809, at the height of the Second Great Awakening, an extremely sensitive religious disposition began to emerge. Apess sought to attend revivalist meetings and was impressionably receptive to the rhetorical conventions espoused by Calvinists. The youthful Apess found himself more inclined toward what he called the "noisy Methodists." Their fervor stimulated his growing personal convictions about the rightness of spontaneous expression in worship, the loving grace of Christ as the

savior of mankind, and about Native Americans as one of the Ten Lost Tribes of Israel.

The religious zeal of Apess contributed to his confused identity as an Indian. When berry-picking one afternoon with an adoptive white family, he encountered sun-tanned white women whom he thought were cruel Indians, and fled. His interest in Christianity did not prevent a periodic flogging by various masters, who vacillated in permitting Apess to attend Methodist meetings. In early 1813, Apess finally ran away to New York City with another indentured youth and, prodded by unscrupulous drinking soldiers, enlisted in the Army as a drummer. Initially Apess opposed their blasphemies, as he said in his autobiography, *A Son of the Forest*, "in little time I became almost as bad as any of them, could drink rum, play cards, and act as wickedly as any. I was at times tormented with the thoughts of death, but God had mercy on me and spared my life."

Apess' militia unit marched to Plattsburgh, New York, to prepare a siege of Montreal. Although he was officially a drummer as well as being under the legal age for Army service, Apess saw action in a few battles. After mustering out of his militia, he traveled and worked in southern Canada, socializing with several Native American families there. Eventually he worked his way southward, through Albany en route to Connecticut.

By the age of 19, Apess faced anew the ravages of sinful behavior and resumed earnestly attending religious meetings. One outstanding experience confirmed his religious faith more than previous conversion experiences. Leaving the southeastern Connecticut home of maternal relatives to visit his father, who had resettled in Colrain, Apess became lost one night in a swamp. This experience became profoundly significant for his convictions. He felt himself called to preach the Gospel and increasingly, even before his baptism in 1818, received opportunities to exhort congregations of Native Americans, whites, and blacks to repent and seek salvation. Although at this time he was legally forbidden to preach without a license, he proselytized throughout Connecticut and in the Albany area. In December 1821, Apess married Mary Wood, of Salem, Connecticut, a self-effacing woman ten years his senior. Religious exhorting and the need to support his wife and growing family forced him into lengthy separations from them. Only on a few occasions, such as one preaching tour in the Albany area, was his family able to be near him. Apess preached to worshippers on Long Island, in New York City, in the Albany-Troy region, in Utica, and in southern and coastal New England. In 1829, after the Methodist Episcopal church refused to ordain him, he was befriended by the Protestant Methodists who performed his ordination.

Writing, Preaching, and Activism

In 1829, the first edition of Apess' autobiography, *A Son of the Forest*, was published. This record of his life up to that time can best be described as a conversion narrative. Apess drew attention to how his childhood hardships and later behavioral excesses shaped his personality for baptism and his quest for heavenly reward. Conversion narratives, or testimonies, are a kind of spiritual memoir demonstrating to

the reader how the author arrives at a state of grace. *A Son of the Forest* had no precedence as a published full-length personal narrative written by an Indian. Its very title creates a literary appeal for audiences who looked upon literacy among peoples of color in the United States as an exotic phenomenon and as proof that Native Americans and African Americans were capable of becoming civilized according to the white man's way.

The literary style of Apess is similar to that of his religious and political contemporaries. Its maturity and clarity are remarkable for someone who could only attend school during the winter months for only six years. That he slightly revised the 1831 edition of *A Son of the Forest* and the second editions of his other writings attests to his concern for detail and a desire to represent himself as literarily and humanly respectable. Apess came to preaching and writing in an era when white politicians, educators, and religious leaders intensely debated the fate of the Indian and the slave. He lived amidst schemes for Indian removal from the South and the repatriation of slaves to Africa. Apess was acutely aware that his congregations included as many repentant sinners as curious onlookers who simply wanted to witness an Indian preacher.

A Son of the Forest includes a lengthy Appendix in which Apess rearranged and paraphrased much of the text of a book entitled *A Star in the West*, published in 1816 by Elias Boudinot (not the Cherokee writer-editor of the same name). The argument advanced concerns about the similarities between the biblical Hebrews and Native Americans according to customs and character traits, and Apess used this text because he agreed with its Ten Lost Tribes thesis.

In the 1830s, Apess wrote prolifically about religious, historical, and political issues. *The Increase of the Kingdom of Christ: A Sermon* was printed in 1831 with an appendix, *The Indians: The Ten Lost Tribes*. John the Baptist, the preacher in the wilderness and forerunner of Christ, is the model for *The Increase* as Apess presents a detailed and cogently organized statement on the theme of the Native American as among God's chosen people.

Another book, *The Experiences of Five Christian Indians of the Pequot Tribe*, was published in 1833. It revealed Apess' skills as a writer, life historian, and editor. Its five testimonies confront the legacy of degradation imposed on Pequots as a people and as tribal individuals. Apess' personal statement, opening this collection, condenses what he wrote in *A Son of the Forest* while forcefully challenging whites about their racism. In the second testimony, his wife Mary describes her parents and presents her own observations about the advantages of piety. In the third, Apess rendered the statement of a Hannah Caleb. The remaining two testimonies are remarkable in singular ways. "The Experience of Sally George," about a woman who was related to Apess, may have been written prior to *A Son of the Forest*, and it is written partly in her voice and partly from an objective point of view. In "The Experience of Ann Wampy," he describes the title character's life and includes a passage approximating her speech patterns. It is an early example of oral history, a method of historical inquiry that faithfully presents a record of the spoken word. The first

edition of *Experiences* also includes Apess' militant essay, "An Indian's Looking-Glass for the White Man." Here Apess attacks the racial hypocrisy of white Christians who live in a world overwhelmingly populated by peoples of color and proceeds to remind Christians of the non-white identity of Jesus. The acuity of his remarks in this daring essay recalls David Walker's *Appeal* (1829) and the statements of Malcolm X in the twentieth century.

Apess responded to disparate rumors about conditions affecting the Mashpee Wampanoag Indians on Cape Cod by visiting their community in 1833. He quickly became embroiled in the "Mashpee Revolt" against the Commonwealth of Massachusetts and its energetic efforts to deny the right of this tribe any form of self-government and representation while it tacitly encouraged corruption and greed by white landowners and squatters. Apess served a 30-day jail sentence for leading a group of Indian men in removing timber from a trespassing white man's wagon. In his annotations to *On Our Own Ground: The Complete Writings of William Apess, A Pequot*, Barry O'Connell describes Apess as playing a catalytic role to advance Indian rights rather than being the revolt's architect. After a peaceful solution was achieved, Apess published a documentary history and exposé of the incident, *Indian Nullification of the Unconstitutional Laws of Massachusetts Relative to the Marshpee Tribe; or, The Pretended Riot Explained* in 1835. It consisted of his observations in addition to the reprinting of letters, depositions, and petitions to governing officials by the Wampanoag selectmen, and letters reprinted from regional newspapers. The *Indian Nullification* is one of the outstanding legal-related documents by a private individual in the nineteenth century.

The final extant writing by Apess, *Eulogy on King Philip, as Pronounced at the Odeon, in Federal Street, Boston*, was initially printed in 1836. By this time, he began to use the additional 's' in documents for his name: the 1837 edition of *Experiences* (which happens to exclude the "Looking-Glass" essay), also carries this unexplained alteration. The *Eulogy* is a long speech attributing to the seventeenth-century Wampanoag leader the qualities befitting a martyred American patriot slain in the process of defending his country from invaders.

For many years, Apess scholars could only speculate about his fate after 1838, for which an inventory of his household goods survives as the result of a debt action in Barnstable, not far from the Mashpee community. However, in recent years a published obituary came to light describing Apess' death in late April 1839 in New York City from "apoplexy." Details of his autopsy suggest a head injury possibly related to alcohol, which he managed to avoid for two decades. Whatever the circumstances, William Apess in his last years gained little consolation that Native Americans would receive justice in their lost country.

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Nicolas Appert

Nicolas Appert (1749-1841) may not have understood the science behind food preservation, yet his canning process is directly responsible for the multitude of prepared foods that sit on grocery store shelves around the world.

Nicolas Appert was born on November 17, 1749 at Chalons-sur-Marne, France. The son of an innkeeper, he received no formal education. He had an interest in food preservation and, at an early age, learned how to brew beer and pickle foods. Appert served an apprenticeship as a chef at the Palais Royal Hotel in Chalons, France. In 1780, he moved to Paris, where he excelled as a confectioner, delighting customers with his delicious pastries and candies.

Inspired by War

During the late eighteenth century, Napoleon Bonaparte expanded his quest to conquer the world. As French troops invaded neighboring countries, it soon became apparent to the government that world conquest would not be within its grasp without the ability to carry foods for an extended time without spoilage. The executive branch, known as the Directory, offered a prize of 12,000 francs to anyone who could develop a practical means of preserving food for the army during its long forays.

Appert began a fourteen-year quest, determined to win the prize. Chemistry at this time was a little known science and there was virtually no knowledge of bacteriology. Appert's experiments on the preservation of meats and vegetables for winter use was conducted through trial-and-error. He had little reference on which to rely since there was only one published work on food preservation through sterilization, written by Lazzaro Spallanzani (1729-1799). Appert based his process on heating foods to temperatures in excess of 100o C (212o F), the temperature at which water boils. To do this, Appert used an autoclave, a device that uses steam under extreme pressure to sterilize foods.

In 1804, Appert opened the world's first canning factory in the French town of Massy, south of Paris. By 1809, he had succeeded in preserving certain foods and presented his



findings to the government. Before awarding the prize, the government required that his findings be published. In 1810, he published *Le Livre de tous les Menages, ou l'Art de Conserver pendant plusieurs années toutes les Substances Animales et Vegetables*. (*The Art of Preserving All Kinds of Animal and Vegetable Substances for Several Years*). Upon publication, the Directory presented him with the 12,000 franc award. His work received critical acclaim and a gold medal from the *Societe d'Encouragement pour l'Industrie Nationale*. (Society for the Encouragement of National Industry.)

The entire process was time consuming, taking about five hours to complete the sterilization. It involved placing food in glass bottles, loosely stopped with corks and immersing them in hot water. Once the bottles were heated, they were removed and sealed tightly with corks and sealing wax, then reinforced with wire. Appert demonstrated that this process would keep food from spoiling for extended periods of time, provided the seals were not broken. It was used to preserve soups, meats, vegetables, juices, various dairy products, jams, jellies, and syrups. Although Appert could never explain why his food preservation process succeeded, he is, nevertheless, credited with being the father of canning. It would be another half century before his countryman, Louis Pasteur, explained the relationship between microbes and food spoilage, further validating Appert's basic processes.

Appert used his winnings to finance his canning factory at Massy, which continued to operate for another 123 years, until 1933. When canned foods were studied in England, it

became apparent that glass bottles posed a problem because of breakage. In 1810, Peter Durand patented metal containers. Twelve years later, Appert advanced his process from the use of glass jars to cylindrical tin-plated steel cans. This innovation increased the portability of food for both the English and French military.

In addition to perfecting the autoclave, Appert was responsible for numerous inventions, including the bouillon cube. He also devised a method for extracting gelatin from bones without using acid. Despite his success in the field of food preservation and the recognition he received from his government, Appert died in poverty on June 3, 1841 in Massy, France. He was buried in a common grave.

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Lucius Apuleius

The influence of Lucius Apuleius (c.124-170) on the development of Western prose fiction can not be overestimated. His *Metamorphoses*, the only surviving novel in Latin, has provided a model stylistically, thematically, and structurally, for many of the great writers of Europe and America.

Apuleius was born sometime around the year 124 in the city of Madaura (near modern Mdaourouch in Algeria) in the Roman province of Numidia, during the reign of Hadrian. He also lived during the reigns of emperors Antoninus Pius and Marcus Aurelius. His father was a *duumvir* (a colonial official) of Madaura, and upon his death left Apuleius and his brother small fortunes. Apuleius admitted spending nearly all of his inheritance on his twin passions: travel and study. He was fluent in Greek and Latin and well versed in literature written in both languages. His early education was most likely acquired in Madaura. Apuleius continued his studies of literature, grammar, rhetoric, and philosophy in Carthage, Athens, and Rome. (The Carthage in which Apuleius lived and studied was not the traditional adversary of Rome, which had been obliterated as a result of the Third Punic War, but a completely Romanized city rebuilt during the time of Augustus.) Besides the usual subjects for a scholar of his era, Apuleius had an



almost anthropological interest in the Mediterranean religions of his time, especially the eastern Mediterranean region where he traveled. This brought him into contact with the beliefs and ceremonies surrounding the Egyptian goddess Isis, which he later made use of in the *Metamorphoses*. So eloquent are the passages dealing with Isis and her priesthood rites that scholars have been led to believe that Apuleius himself was a priest of Isis.

After living and teaching for a time in Rome, Apuleius's desire for travel led him to Alexandria. On the way he stopped in the town of Oea (near modern Tripoli). There he met an old student friend from Athens, Sicinius Pontianus, who convinced Apuleius to marry his widowed mother, Aemilia Pudentilla. The untimely death of Pontianus set all of Pudentilla's relatives against Apuleius. They brought suit against him, charging that he used magic to persuade Pudentilla to marry him in order to inherit her fortune. To this charge, Apuleius responded with what has become known as the *Apologia*, or *De Magia*.

The *Apologia*

The *Apologia* was delivered at Sabrata c. 156-158 when proconsul Claudius Maximus held court there. Apuleius had gone to Sabrata to defend his wife in a lawsuit, but was instead accused of murdering Pontianus and using magic to win Pudentilla. Sicinius Aemilianus, Pudentilla's brother-in-law, brought the charge of murder, was dropped within a few days. At this point, Pudentilla's younger son, Pudens, charged Apuleius with use of magic and assorted minor offenses. Because of its many digressions, some have

argued that the *Apologia* as handed down is a reworked text. Others, notably Elizabeth Hazelton Haight, in *Apuleius and His Influence*, have claimed that "under the development of the sophist's art, juridical oratory may well have been considerably modified." The digressions provide insight into everyday provincial life in the period: education, manners, inheritance, the position of women, and the notion of magic.

Apuleius began the *Apologia* by describing the character of his accusers and explaining why he felt it necessary to answer the charges. Then he rebuts the lesser charges—writing love poems and poverty—before going on to answer the charge of magic. The final section of the *Apologia* is an eloquent argument that leaves no one in doubt of Apuleius's innocence while at the same time explaining his interest in magic. Since Claudius Maximus's decision has been lost, scholars are divided as to whether or not Apuleius was acquitted. However, it is known that Apuleius returned to Carthage and resumed his career.

Apuleius's considerable fame during his lifetime rested on his oratory, for which statues in his honor were erected in Carthage, Oea, and elsewhere. Outstanding selections of Apuleius's oratory are collected in *Florida* ("Flowers"). These are fragments of his public speeches, made in various African cities, and collected during ancient times, possibly by Apuleius himself. Their subjects cover testimonials to great cities and men (such as Alexander the Great and Socrates), historical and mythological anecdotes, fables, geography (the topography of Samos), natural history (habits of the parrot), ethnography (characteristics of the Indians), and the art of sophistry. At least three of the speeches were delivered between the years 161 and 169. The exact date of Apuleius's death is unknown, though most believe it was around 170.

Philosophical Writings

Apuleius was also a Platonic philosopher. His writings in this field include *De Deo Socrates* ("On the God of Socrates"), *De Platone et Eius Dogmate* ("On Plato and His Doctrine") and *De Mundo* ("On the World"). Apuleius himself termed *De Deo Socrates* an *oratio* as opposed to a *philosophus*, thus linking it closer to the spirit of Socrates, who never wrote but lectured in public, as well as to his own public speeches. It deals with the concept of spirits or demons that mediate between the gods and the human race. This was not a new concept. Prior to Apuleius, this doctrine had been touched on by Hesiod, Pythagoras, Plato, and Plutarch.

De Platone et Eius Dogmate is an attempt to convey Plato's teachings and a brief sketch of his life to Apuleius's contemporaries who were unable to read the Greek. It is a collection of translations and abridgments, the first section dealing with the *Timaeus*, and the second section the *Gorgias*, the *Republic*, and *Laws*. A third section, on dialectic, has been appended to the text but it is generally believed to be a later addition by someone other than Apuleius.

De Mundo is a translation of a treatise that was incorrectly thought to have been written by Aristotle. The text, which Apuleius was using as his source, has been identified

as having been written during the first century. Outside of adding a few personal fragments, Apuleius remained true to the original, making *De Mundo* interesting only to a select number of scholars.

Metamorphoses

Apuleius's posthumous fame rests with his satirical masterpiece, *Metamorphoses*, or *The Golden Ass*, as it is known in English. Though there has been some debate as to whether it was written before or after Apuleius delivered the *Apologia*, there is considerable textual evidence indicating that it was written in Rome before Apuleius was married. Written entirely in prose (thus making it one of the earliest novels in existence) and set in Greece and Rome, it tells the story of Lucius, the narrator, who is magically turned into an ass. He then embarks upon various adventures until the goddess Isis restores him to his proper form. The adventures are a collection of short stories revolving around the plot of Lucius seeking to regain his humanity. Scholars have divided them into five groups: magic, crime, love (which is further subdivided into comedy, tragedy and fairy tale), adventure, and religion. Lucius's adventures as an ass move back and forth from one to another of these themes, making the structure of the work quite complex. Apuleius not only gave the hero his own name (which has served to complicate the tale's origin in the eyes of scholars), but he wrote autobiographical parts into his romantic fable.

The most well-known section of the *Metamorphoses*, one that has been often anthologized, is the fairy-tale love story of Cupid and Psyche. It makes up nearly one quarter of the *Metamorphoses* and contains, as Elizabeth Hazelton Haight noted in *Apuleius and His Influence*, "all the marks of a folk-lore tale . . . : beautiful, neglected princess, marriage to a husband whom she must not see, jealous elder sisters, disappearance of husband when this prohibition is neglected, jealousy of husband's mother who sets the bride dangerous and cruel tasks, accomplishment of tasks by supernatural aid, final re-union of bride and husband."

There is much debate over the source material for the *Metamorphoses*, but many scholars recognize that Apuleius was indebted to Aristides for his *Milesiaca*, or *Milesian Tales*, a collection of ancient ribald stories. A second possible source has attributed the original version of Apuleius's *Metamorphoses* to the ancient Greek writer Lucian, others to a lost text by one Lucius of Patrae. The argument is further complicated by the fact that Lucius of Patrae, as it has come down in the writings of others, is actually the hero of the lost *Metamorphosis* and that nowhere is the author named. Other scholars, critics, and translators, reject Lucian's version as the source material for Apuleius's *Metamorphoses*.

That the work has exerted great influence over the centuries is undeniable. The tale of Cupid and Psyche has inspired numerous imitators. Giovanni Boccaccio's *The Decameron*, and Miguel de Cervantes's *Don Quixote* owe much to the *Metamorphoses*, stylistically and in their treatment of earthy themes. Until the latter part of the twentieth century, modern readers had tended to overlook Apuleius's great work. However, since the late 1960s scholars and translators have rediscovered the *Metamorphoses*, and have

mined it for the literary treasure trove that it is. Composers, too, have rediscovered it. 1999 saw the premiere performance of an operatic version of *The Golden Ass*, composed by Randolph Peters with a libretto by Robertson Davies.

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John Atanasoff

John Atanasoff (1903-1995) was a pioneer in the field of computer science. In the late 1930s, while teaching at Iowa State University, he designed and built an electronic computing machine with one of his graduate students, Clifford Berry. The Atanasoff-Berry Computer (ABC) was probably the first machine to use vacuum tubes to perform its calculations.

John Vincent Atanasoff was born on October 4, 1903, in Hamilton, New York. He was the son of Ivan (John) Atanasoff, a Bulgarian immigrant who worked as a mining engineer, and an American mother, who taught school. Atanasoff became interested in calculating devices at an early age—he began studying his father's slide rule when he was only nine, and read technical books on mathematics, physics, and chemistry. He decided to be a theoretical physicist while in high school, and went on to the University of Florida, obtaining a degree in electrical engineering. He then received a graduate assistantship at Iowa State College (now Iowa State University), earning a master's degree in mathematics, with a minor in physics, in 1929. Atanasoff completed his doctoral work at the University of Wisconsin, and received his Ph.D. in 1930. He then returned to Iowa State to teach both physics and mathematics.

Constructed a Calculating Machine

Atanasoff's interest in building a calculating machine arose from his need to solve partial differential equations without doing the number crunching by hand, a very slow method. He decided that his machine would have to use base two, in which the only two digits are zero and one, a convention that may be represented electronically in a number of different ways. In particular, the machine that Atanasoff and Berry built did arithmetic electronically, using vacuum tubes to perform the arithmetic operations and capacitors to store the numbers. Numbers were input with



punched cards. The primary innovation was that numbers in the computer were digital, and not analog, in nature. The difference between an analog computer—several working versions of which existed at the time—and a digital one is that an analog machine stores its data in terms of position, such as the exact degree of rotation of a numbered wheel, but a digital computer stores its data as a series of binary digits, the zeros and ones of base two. Atanasoff claims to have originated the term “analog” in this application.

The Atanasoff-Berry Computer (ABC) was never expanded or used other than as a calculator. Although Atanasoff and Berry had plans to create a larger machine using the ABC as a building block, those plans were set aside because of World War II, and were never resumed. During the war, Atanasoff worked at the Naval Ordnance Laboratory in Maryland. His only connection with computers at this time occurred when the Navy needed a computer and asked Atanasoff to construct it. Eventually, however, the Navy gave up on the project. Atanasoff then left the computer field. In 1952, he started a firm of his own, Ordnance Engineering Corp., in Frederick, Maryland. Four years later, his firm was sold to Aerojet General Corp. Atanasoff became the firm’s vice president and manager of its Atlantic division. He retired from Aerojet in 1961 to become a consultant in package handling automation. Atanasoff then founded another company, Cybernetics, Inc., which his son oversaw.

Won Sperry Rand-Honeywell Suit

Atanasoff became involved with computers again in 1971 when a suit was filed by Sperry Rand, which held a patent for the Electronic Numerical Integrator and Computer (ENIAC) built during the War. The suit alleged that Honeywell had violated the ENIAC patent by not paying Sperry Rand royalties. Honeywell filed a counter-suit charging, among other things, that the inventors of the ENIAC machine were not the inventors of the electronic computer but that Atanasoff was. If accepted by the court, this fact would render the ENIAC patent invalid. The judge handed down his decision on October 19, 1973, finding for Honeywell and also specifically ruling that Atanasoff was the inventor of the electronic computer.

This decision touched off a great deal of controversy. Many people believe that Atanasoff did not really invent the computer but that he was responsible for designing and building a number of early computer components (such as a memory drum). It is recognized that Atanasoff did make significant contributions to the development of the electronic computer despite the fact that he never built a general-purpose computing machine. After his retirement, Atanasoff worked on a variety of projects. Among his completed inventions is a phonetic alphabet for computers. He died on June 15, 1995, in Frederick, Maryland. Atanasoff’s honors include, five honorary doctoral degrees, the Navy’s Distinguished Civilian Service Award, the Computer Pioneer Medal of the Institute of Electrical and Electronic Engineers, and the Holley Medal of the American Society of Mechanical Engineers. Other honors included the Distinguished Citation of Iowa State University, membership in the Iowa Inventors’ Hall of Fame, membership in the Bulgarian Academy of Science, and Bulgaria’s highest science award. In 1990, he received the National Medal of Technology from President George Bush.

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Leopold Auer

The career of Leopold Auer (1845-1930) spanned two centuries. Not only did this gifted musician create memorable performances of his own, he also taught some of the world’s most renowned violinists, including Jascha Heifetz.

Auer’s life in Russia extended from the rule of the czars until the early days of the 1917 Bolshevik revolution. The last 13 years of his life were spent in the United States, where he continued performing and teaching. The man whose acquaintances included most of



the celebrated musicians of 19th century Europe, from Johann Strauss to Clara and Robert Schumann and Peter Ilyich Tchaikovsky, ended his life believing that the future of music would be in America.

A Talented Prodigy

Leopold Auer was born in the small Hungarian town of Veszprem on June 7, 1845. His father's skill as a house painter, both of exterior work and interior (when the craft of painting walls was an artist's realm), took him into the most elite social circles of his day. Auer's father was popular among aristocrats and the rich citizens of the town, as well as among the wealthy clergy in the surrounding countryside. In the course of conversations with his aristocratic patrons, he would mention that he had a son with a gift for music. Auer attended school in Veszprem until the age of eight, when he was sent to the Budapest Conservatory to study the violin. From there he went to the conservatory in Vienna, studying with Professor Joseph Helmesberger, a renowned quartet player. Auer also began harmony and orchestra ensemble classes.

In 1858, when he was 13 years old, Auer began his performance career. Without the money available to continue his studies, he began travelling as a child prodigy in order to earn money for his family's support in Hungary. Auer describes those days in his memoir when he notes that, "We had neither money nor any fixed plan, and knew nothing at all about conducting an enterprise such as the one we had in mind. . . . We found a pianist as needy as ourselves to share our scanty meals, and with this acquisi-

tion were ready to play the part of ambulant artists in search of a fortune in Hungary. . ." Their first stop was the city of Gran, only a few hours from Vienna. With a famous cathedral where the cardinal-primate of Hungary resided, Gran seemed a good choice for someone with limited funds for travel. In order to make contacts among the local elite, they enlisted the assistance of the town pharmacist. Because no music store or orchestra hall existed, he was the likeliest choice to introduce and promote Auer and his music. Publicity came from those in whose drawing rooms he had entertained. The trio traveled by horseback, kept away from the larger cities along the railroad, moving throughout Hungary this way for two years. Auer had only his papers from the Vienna Conservatory and spoke of Paris as his destination in order to win over anyone who might be skeptical of his gift or intent. Their journey took them to Germany and Holland

Auer and his father arrived in Paris in 1861. They dropped their cards of introduction at the home of Jean-Delphin Alard, the most renowned professor of violin at the Paris Conservatory. It was a common practice in educated and polite society of that era for visitors to leave cards, not unlike modern-day business cards, when stopping by to see a friend or stranger. Auer's plans to stay in Paris were interrupted a few months later when friends who were in touch with violin master, Joseph Joachim, encouraged him to come to Hanover, Germany. Auer spent time there among the greatest musicians of his day including, Richard and Johann Strauss, and Johannes Brahms.

A Russian Appointment

1868 was an important year in the life of the young musician. Nicolai Zarembo, director of the St. Petersburg (Russia) Conservatory of Music, interviewed Auer and offered him a three-year contract as a professor at the Conservatory and a place as soloist in the court of the Grand Duchess Helena. Auer accepted both positions, recalling that the court of the Grand Duchess was where Rubinstein himself had begun his career.

Auer remained in Russia, eventually becoming a subject of the Czar, an equivalent to establishing citizenship. He established an illustrious career as a professor at the Conservatory. He sat on the Imperial Russian Musical Society board that awarded Peter Ilyich Tchaikovsky a prize of 500 rubles for his opera, *Kunets Vakula*, in 1876. That same year, during his first visit to Warsaw, he met the remarkable pianist, Jean Paderewski. Auer also established the first string quartet in Russia.

Auer's students and musician acquaintances he made in St. Petersburg came to read like a list of the world's finest musicians. In 1902, Efrem Zimbalist and Mischa Elman entered the Conservatory. Later in that decade, Jascha Heifetz and Nathan Milstein became beneficiaries of his teaching expertise. During those years in Russia he was able to meet one of his longtime idols, the composer Franz Liszt. Auer was witness to history when the distribution of a gift to peasants at the royal coronation of Czar Nicholas II and Czarina Alexandra incited a riot. Hundreds of peasants were trampled to death.

Life in America

The Russian Revolution of 1917 changed the face of Russia forever and forced Auer's departure the following year. He left for New York on February 7, 1918, arriving ten days later. Auer was 73 years old. He carried with him two trunks and his Stradivarius violin. His many former pupils greeted him with open arms and a warm reception, including Mischa Elman, Efrem Zimbalist, Jascha Heifetz, and Max Rosen. Performances in New York, Boston, Chicago, and Philadelphia were enormously acclaimed. Auer went on to teach at the Institute of Musical Art in New York City and at the Curtis Institute of Music in Philadelphia.

In 1926, Auer became a U.S. citizen, once again finding a niche to satisfy his talent and passion for his art. When he put his memories into a book, *My Long Life in Music*, in

1924, Auer said, "All that remains is my recollections, those memories deeply graven in my mind, an invisible cupboard lined with innumerable drawers, from which I have taken out and set down in the following pages whatever seemed worthy of recording for those interested in the musical life of Russia since the middle of the nineteenth century." Auer died on July 15, 1930 in New York City at the age of 85.

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Barboncito

Barboncito (1820-1871) was a Native American chief who led the Navajo resistance of the mid-1860s. A staunch but peaceful opponent of white encroachment on Indian homelands, Barboncito was beloved among his people for his eloquence, his leadership skills, and his inspirational role as a religious singer. He is remembered for having signed the 1868 treaty that insured Navajos the lands on which they still live today.

Barboncito was born in 1820 to the Ma'iideeshgiizhnii ["Coyote Pass"] clan at Cañon de Chelly, in present-day northeastern Arizona. The mountains of this area produced a major stronghold for the Navajos, ensuring them a formidable defensive position. Barboncito quickly rose to become one of the council chiefs of the Navajo people.

Signed First Treaty

When the United States occupied Santa Fe, in New Mexico territory, around the time of the Mexican War, the Navajos signed their first treaty with the white settlers. Barboncito was one of the chiefs to sign the Doniphan Treaty of 1846, agreeing to peaceful relations and beneficial trade with the whites. Despite the treaty, fighting continued between Navajos and whites because Doniphan had failed to obtain all the signatures of all the Navajo chiefs. Furthermore, the U.S. Army did not possess sufficient military strength to quell skirmishes between Navajos and nearby Spanish-Mexicans, who sought to enslave the Indians. Al-

though leaders on both sides tried to put an end to the traditional warfare, their efforts proved to be of no avail. Attacks and negotiations by U.S. troops sent mixed signals to Navajos, who believed the Anglo-American settlers were unlawfully seizing Indian land.

Barboncito, also known as "The Orator" and "Blessing Speaker," did not participate in these skirmishes. In the late 1850s, he acted as a mediator between the Navajos and the whites and argued for putting an end to the escalating warfare. Navajos and whites fought over the grazing lands of Canyon Bonito near Fort Defiance, located in what is now the eastern part of the state of Arizona. The Navajos had let their horses graze in these pastures for centuries, but the newcomers also wanted the lands for their horses. In 1860, U.S. soldiers slaughtered a number of Navajo horses, leading the Navajos to raid army herds in order to replenish their losses. The U.S. forces responded by destroying the homes, crops, and livestock of the Navajo people.

Retaliated Against White Aggression

The Anglo-American attack on the Navajos forced Barboncito to action. He soon earned the war name *Hashké yich'i' Dahilwo* ["He Is Anxious to Run at Warriors."] He led over 1,000 Navajo warriors in a retaliatory attack on Fort Defiance. The great skills of Barboncito nearly won them the fort, but he was driven off by the U.S. Army and pursued into the Chuska Mountains. In the mountains, the U.S. troops were unable to withstand the Navajo hit-and-run attacks.

Stalemated, Indians and whites sat down at a peace-council once again. Barboncito, Manuelito, Delgadito, Armijo, Herrero Grande, and 17 other chiefs met Colonel Edward R. S. Canby at Fort Fauntleroy, 35 miles south of Fort Defiance. They all agreed to the terms of a treaty in

1861. For a time, the Navajos and the whites tried to forge the bonds of friendship. Despite the treaty, an undercurrent of distrust caused conflict between the two groups to continue.

When the military diverted most of its forces east for the Civil War, the Navajos increased their efforts at what the whites considered to be “cattle-rustling and general marauding.” The United States led an extensive campaign to “burn-and-imprison” the Navajos, administered by Colonel Christopher “Kit” Carson and Ute mercenaries, traditional enemies of the Navajos. Barboncito made peaceful overtures to General James H. Carleton, Carson’s commanding officer, in 1862, but the assault against the Navajo people dragged on.

When this ruthless practice proved unsuccessful, Carleton ordered Carson to bodily move the entire nation of Navajo clans from their homes in the Arizona area to a region known as Bosque Redondo, in the arid lowlands of southeastern New Mexico—all despite protests from the Indian Bureau and Carson himself. Carleton is widely quoted as having said that he aimed to transform the Navajos from “heathens and raiders” to “settled Christians” under the watchful eye of troops stationed at nearby Fort Sumner.

Carleton met with Barboncito and other chiefs in April 1863. He informed the Navajos that they could prove their peaceful intentions by going to Bosque Redondo. Barboncito replied, as quoted in *Bury My Heart at Wounded Knee*: “I will not go to the Bosque. I will never leave my country, not even if it means that I am killed.” And despite army efforts to force him from his home, Barboncito stayed.

Last Holdout in Resistance Movement

Barboncito led the resistance movement at Cañon de Chelly against Carson and the whites with the aid of Delgadito and Manuelito. Again, Carson launched a scorched earth campaign against the Navajos and *Dinetah* [“Navajo Land”]. Carson destroyed fields, orchards, and hogans—an earth-covered Navajo dwelling—and he confiscated cattle from the Continental Divide to the Colorado River. Though only 78 of the 12,000 Navajo people were killed, Carson’s efforts crushed the Navajo spirit. By 1864, he had devastated Cañon de Chelly, hacking down thousands of peach trees and obliterating acres of corn fields. Eventually, a shortage of food and supplies forced the Navajos to surrender their sacred stronghold.

That same year, the “Long Walk” began, in which 8,000 Navajo people—two-thirds of the entire tribe—were escorted by 2,400 soldiers across 300 miles to Bosque Redondo, New Mexico. Almost 200 of the Indians died en route. The remaining 4,000 Navajos escaped west with Manuelito, who eventually surrendered in 1866 (two months before Barboncito). Barboncito was the last Navajo chief to be captured and led to Bosque Redondo. Once he found conditions there worse than imagined, he escaped and returned to Cañon de Chelly, but he was recaptured.

The “Long Walk” to Bosque Redondo was horrifying and traumatic for the Navajos. Disease, blight, grass-

hoppers, drought, supply shortages, infertile soil, and quarrels with Apaches plagued the tribe. An estimated 2,000 people died of hunger or illness at the relocation settlement. As a ceremonial singer with knowledge of his people’s ancient beliefs, Barboncito knew that it went against the wisdom of tradition for the Navajo to leave their sacred lands, to cross the rivers, or to abandon their mountains and shrines. Forced to do so—forced to become dependent on whites for food and other supplies—was spiritually destructive for the Navajo tribespeople and for Barboncito. He stayed as long as he could in the sacred lands, but on November 7, 1866, he led his small band of 21 followers to Bosque Redondo.

During their stay, Barboncito led ceremonies that the Navajos believed would help them to return home. The most frequently practiced ceremony of that time was called *Ma’ii Bizee naast’a* [“Put a Bead in Coyote’s Mouth”]. According to historical records, the Indians formed a large circle with Barboncito and a female coyote, facing east, in the center. Barboncito caught the coyote and placed in its mouth a white shell, tapered at both ends with a hole in its center. As he set the coyote free, she turned clockwise and walked westward. This was seen as a sign that the Navajo people, the *Dine*, would be set free.

Negotiated for Lasting Peace

In 1868, Barboncito, Manuelito, and a delegation of chiefs traveled to Washington, D.C., after General Carleton had been transferred from Fort Sumner at Bosque Redondo and could no longer inflict his policies on the Navajo. Barboncito was granted great status by the whites—more authority than would have been accorded him by tribal custom. He played a leading role in negotiations with General William T. Sherman and Colonel Samuel F. Tappan, telling them that the creator of the Navajo people had warned the tribe never to go east of the Rio Grande River. He explained the failures of Bosque Redondo: even though they dug irrigation ditches, the crops failed; rattlesnakes did not warn victims away before striking as they did in Navajo Country; people became ill and died. Barboncito told the white negotiators that the Navajos wished to return home.

However, the U.S. government was not inclined to return all their land to the Navajos. Sherman provided Barboncito and the other chiefs with three choices: go east to Oklahoma (then known as Indian Territory), relocate in New Mexico and be governed by the laws of that territory, or return to a diminished portion of their original lands. The Navajos chose the last option. On June 1, 1868, the Navajo leaders, including Barboncito, signed a treaty with the U.S. government. As reprinted in Wilcombe Washburn’s *American Indian and the United States: A Documentary History*, the agreement begins: “From this day forward all war between the parties to this agreement shall forever cease.”

Although he was the last to surrender, Barboncito was the first to sign the document with his “X” mark. He died on March 16, 1871, at Cañon de Chelly, Arizona, having established himself as a distinguished chief and a skillful negotiator. The Navajo still live at Cañon de Chelly.

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Laura Bassi

Italian physicist Laura Bassi (1711-1778) was the first woman to become a physics professor at a European university. Though Bassi did not publish much of her work, she continued to conduct experiments and teach until her death. Alberto Elena wrote in *Isis*, “she was a figure of the greatest importance in the intellectually flourishing Bologna of the eighteenth century.”

Bassi was born in Bologna, Italy, on November 29, 1711. She was the only child in the Bassi family who survived to maturity. Her father, who was from Modena, was a lawyer of non-noble origins. Bassi showed an intellectual prowess early in her life. Beginning at the age five, she was instructed in Latin, French, and mathematics by Father Lorenzo Stegani, her cousin. She learned quickly, mastering both languages. When Bassi was 13, she began to be tutored by the family doctor and local scholar, Gaetano Tacconi. For the next seven years, he taught her philosophy, metaphysics, logic, and natural philosophy. Bassi's intellectual abilities were soon known throughout the city of Bologna. Scholars visited the Bassi home to meet the child who was wise beyond her years.

Public Recognition

The year 1732 was important for 20-year-old Bassi. On March 20, she became a member of the Bologna Academy of Science. On April 17, she was convinced by family and friends to participate in a public philosophy debate against five notable Bolognese scholars. The event was held in Bologna's Palace of the Senators because so many wanted to witness the event. Bassi proved to be an effective debater, impressing the many luminaries, from Bologna and beyond.



Those present included the papal legate, Cardinal Grimaldi and Cardinal Prospero Lambertini, who later became Pope Benedict XIV. The latter called on Bassi at her home the next day, encouraging her to continue her studies. Lambertini gave her much needed support throughout her career.

Within a month of this triumph, on May 17, the University of Bologna awarded Bassi an honorary doctorate, because of her obvious intellectual abilities. The event was celebrated in Communal Palace's Hall of Hercules with an ornate ceremony. Bassi received a silver laurel wreath and gave an acceptance speech in Latin. Poetry was written in her honor. She was soon offered a teaching position at the university. In order to earn a professorship, Bassi was asked to undergo yet another public examination. On June 27, she was again successful, earning the 25th chair of physics at the university. Bassi became the first woman to earn a professorship in physics at any university in Europe. Although several Italian universities had employed female faculty members dating back to the thirteenth century, none had yet taught physics.

When Bassi was hired by the University of Bologna, her salary was 500 lire annually. She gave her first lecture in October 1732. Many, from both within and outside of the academic community, attended the lecture, entitled “De aqua corpore naturali elemento aliorum corporum parte universi.” It was later published. To commemorate the event, the Senate of Bologna produced a medal in her honor. She was shown on one side and Minerva on the other, with the inscription “Soli cui fas vidisse Minervam.”

There was some critical debate over Bassi's true status at the university. Some scholars argued that she did not teach regularly, but was only limited to certain occasions. Others claimed that she had a full lecture load and attracted a diverse group of European students and scientists. In either case, most agreed that Bassi continued her studies in diverse areas such as natural history, Greek, mechanics, and hydraulics. Although she had continued to work with her childhood tutor Tacconi, they parted company when he would not allow her to be more intellectually independent. Instead, she spent three years learning higher mathematics from Gabriele Manfredi. Bassi also studied poetry, a pursuit she would continue throughout her life.

As Bassi delved further into higher mathematics and developed a deeper understanding of more complex areas of physics, she became intrigued by the ideas of Sir Isaac Newton, although some of his theories were very controversial at the time. Bassi's status as a serious scholar was confirmed in 1735 when she was given access to a special collection of essential books in the Vatican. Access to the *Index Liborum Prohibitorium* was limited to those scientists over 24 years of age, though women scholars were usually excluded. Despite Bassi's dedication to improving herself as a scientist, gossip relating to her status as a single female was seen as inhibiting her progress.

Married Veratti

Bassi married Giovanni Guisepppe Veratti (Verati in some sources), doctor and professor of natural philosophy at the University of Bologna, on February 7, 1738 in the basilica of San Petronio. The couple eventually had a large family (anywhere from 8 to 12 children, depending on the source). Most believed that they had eight children, based on local baptismal records. Three died in infancy, two girls named Caterina and one son named Flaminio. Five lived to adulthood: Giovanni, Ciro, Giacomo, Paolo, and a third daughter named Caterina. In addition to domestic concerns, Bassi and her husband shared a pursuit of science, conducting experiments together. Veratti may have been responsible for Bassi's growing interest in experimental physics.

Taught Physics in Home

Bassi's new household arrangement also helped further her career. As early as 1738 (or as late as 1750, depending on the source), Bassi began teaching and carrying out experiments in her home. She may have begun with mathematics, but soon began to lecture in physics. The arrangement was beneficial in a number of ways. She could teach whatever she wanted in the manner she so chose without the university's interference. Also, it allowed her to pursue her own research in her own time and using her own methodology. Bassi's teaching also gave her funds to buy the equipment necessary for these experiments. Because of her reputation, Bassi's students expanded from younger students to different kinds of scholars of all ages. Among her students was a cousin, Lazzaro Spallanzani, who later became a scientist with her help. Bassi's salary at the University of Bologna also increased because of her home lectures, in recognition of her work.

Though she conducted much of her work at home, Bassi's reputation was firmly entrenched throughout Europe. She corresponded with the leading figures of the day, including French philosopher/author, Voltaire. In 1744-45, she helped him become a member the Bologna Academy of Science, to which she had belonged since 1732. Bassi herself was given membership in a newly formed scientific academy in 1745. She had to lobby for admittance to the Benedettina Academy, an elite group of 24 within the greater academy. Bassi became an additional twenty-fifth member. Membership in this group was important to Bassi for a number of reasons: it added to her yearly income; it gave her another means of collaboration; and it gave her a place to present her work, since members were required to give an annual presentation.

Bassi began presenting annual papers to the Academy beginning in 1746. By the time of her death, she had presented a total of 31 papers. Though many of these papers were unpublished and the topics lost to time, several have remained. Some scholars claimed that Bassi did not publish many articles or do much original research. Others believed her total output was comparable to other scientists in her time period and circumstances. In 1746, she presented *De aeris compressione (On the Compression of Air)*, which described her experiments to determine if air had any elasticity. *On the Bubbles Observed in Free Flowing Liquids* was presented in 1747. A year later, Bassi submitted *De immixtito fluidis aere (On Bubbles of Air that Escape from Fluids)*. This paper studied different kinds of liquids and examined the causes of bubble formation when they were housed in certain kinds of glass containers.

In 1757, the Academy published two of Bassi's dissertations in Latin. They were *De problemate quodam mechanico* (a study of a certain kind of trajectory motion of two bodies on a curve) and *De problemate quodam hydrometrico* (alternate solutions to a complex hydrometrical problem). In the 1760s, Bassi's research focused primarily on electricity and related phenomenon. As early as 1746, she and her husband purchased an electrical machine to use in experiments. Bassi also conceived her own devices for electricity experiments.

Gained New Teaching Positions

Though it was unclear how much Bassi taught formally at the University of Bologna, she was considered a member of the staff throughout her life. By 1760, her salary was the highest, equal to the most famous staff member, at 1200 lire. Bassi added an additional teaching position to her schedule in 1766. That year, she became the preceptor for experimental physics for students attending the Collegio Montalto. The Collegio was not a traditional learning institution like the University of Bologna. Its students, primarily those from the March Province, were taught in professors' homes. The college was basically a free seminary, founded by Pope Sixtus V, whose students earned degrees in theology, law, or both.

Two years before her death, Bassi received another chance to teach outside of her home. The Institute of Science, which was connected to the Academy, had an open

ing in experimental physics when Paola Battista Balbi died. Bassi's husband had been his assistant, and could have taken over the job. But he lacked the higher mathematics necessary. With some lobbying, Bassi was given Balbi's vacated chair. Her husband was named her assistant.

Bassi died on February 20, 1778, in Bologna, leaving her husband and four of their children. Outside of science, Bassi was known for her strong religious convictions, her devotion to the less fortunate, and her poetry, though she believed she did not have much talent in that pursuit. But her legacy was primarily scientific. As Gabriella Berti Logan wrote in *American Historical Review*, "What made Bassi unique was that she made use of rewards, that would normally have remained symbolic, to carve out a position for herself in the scientific community of her town and to contribute to its intellectual life through her research and teaching."

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Margaret Beaufort

Margaret Beaufort (1443-1509) survived the violent conflicts of the Wars of the Roses and went on to become the matriarch of one of England's most prominent royal dynasties. Her son, Henry VII, took the throne in 1485, becoming the first of the Tudor monarchs who would rule England until 1603.

Beaufort lived during one of the most turbulent periods in English history: the age of the Wars of the Roses. Two powerful families, the Yorks (symbolized by a white rose) and the Lancasters (symbolized by a red rose), were immersed in schemes, murders, and battles as they fought for the throne of England. As the great-granddaughter of John of Gaunt, Duke of Lancaster, Beaufort was part of this great struggle.

Born in 1443, the only surviving child of John Beaufort, Duke of Somerset, Margaret became a rich heiress at the age of eight, upon her father's death. The Lancastrian king,

Henry VI, bestowed wardship of the girl on his half-brother Edmund Tudor, Earl of Richmond; his brother Jasper, Earl of Pembroke; and a Welsh clerk of the wardrobe, Owen Tudor. The new arrangements changed the course of Margaret's future. As a small child, she had been engaged to John de la Pole, son of the Duke of Suffolk, but when informed of the change in custody arrangements, eight-year-old Margaret sought the advice of a trusted older woman who suggested she pray to St. Nicholas for guidance. Margaret stayed awake praying that very night, until "about four o'clock in the morning one appeared to her arrayed like a bishop, and naming unto her Edmund Tudor, bade her take him as her husband."

Ready to obey her heavenly visitor, Beaufort agreed to the match, but the wedding was postponed until 1455, when she reached the more mature age of 12. Edmund Tudor, 13 years her senior, died in November of the following year, leaving his 13-year-old wife seven months pregnant. Beaufort moved to Pembroke Castle, home of her brother-in-law Jasper, where on January 28, 1457, she gave birth to a son, Henry Tudor.

A small and sickly infant, in an age when over half of all children died before the age of five, Henry was given little hope for survival. But the young Countess of Richmond showed her son untiring care, and young Henry survived—only to face even greater danger with the changing fortunes of the Lancastrian clan in the Wars of the Roses. In 1461, Yorkist king Edward IV successfully took the throne, after having the Lancastrian Henry VI imprisoned as a lunatic. Pembroke castle was confiscated and given to a Yorkist sympathizer, and Henry's wardship sold to another Yorkist, Lord Herbert of Raglan. Although it was doubtless very painful for Beaufort to be separated from her five-year-old son, at least Henry's welfare was assured. Intending for Henry to marry his daughter Maud, Lord Herbert took great care to ensure his safety and education.

In 1461, Beaufort married another distant cousin of royal ancestry named Henry Stafford. Whether or not she held feelings of affection for her new husband remains unknown, but as a propertied young widow, with Jasper Tudor no longer in favor, she needed a male protector. This marriage lasted until Stafford's death ten years later, but Beaufort never conceived again. Henry Tudor would be her only child, and she poured out all her love, attention, and ambition on him—obsessed with securing his "glory and well-doing."

Though Henry VI briefly regained the throne in 1470, the Yorks again seized the reigns of government after the Battle of Tewkesbury in 1471, forcing the hand of disaster upon the Lancastrian line. At 15, Henry Tudor suddenly became the only surviving male of the House of Lancaster, "the only imp now left of Henry VI's blood." Consequently, Henry's life was in great danger from Yorkist plots, so his enterprising uncle Jasper spirited him out of England in June of 1471 and settled the boy in Brittany.

Worked for Return of Her Son

For the next 12 years, though Beaufort did not see her beloved son, she never tired in her efforts to secure his

return. At first, her attempts centered on convincing the House of York that Henry represented no real threat to their interest. But Edward IV died suddenly in 1483, before she could gain his goodwill. Edward left two young sons behind, the eldest of which was crowned Edward V. Their uncle, Edward IV's brother Richard, was not content with his position in 13-year-old Edward V's regency, however, and seized power. He imprisoned his two nephews in the Tower while declaring them illegitimate. Eventually, the two Yorkist heirs were quietly murdered, and Richard was crowned Richard III. After the coup, Henry Tudor became the only living rival to the English throne.

Following Richard III's usurpation, Margaret began plotting in earnest to secure the overthrow of the Yorks and the return of her son, this time to claim his right to the English Crown. She married again, this time to Thomas, Lord Stanley, head of a powerful Yorkist family. The first obstacle Beaufort faced was to convince her husband and his family to support her son in a coup against Richard—a delicate task that took her two years to accomplish. In the meantime, she set out to make an agreement with Edward IV's widow Elizabeth Woodville. After Edward's death, Woodville had been treated unmercifully by Richard. Along with the murder of her two sons, Richard had declared Woodville's marriage invalid and stripped her of her dower rights. Woodville and her five daughters had fled into hiding at Westminster, when Beaufort approached her with an interesting offer. Through a trusted messenger, Beaufort proposed to marry her son Henry to Woodville's eldest daughter, Elizabeth of York, in return for the queen's promise of the support from the Woodville clan in Henry's bid for power. This union of the Lancastrian heir with the Yorkist heiress would bring with it a promise for the end of the destructive family quarrel that had cost so many royal lives. Woodville quickly pledged her support—not only would the plan provide her an opportunity to regain her rights as Edward IV's widow, but it also promised revenge against her unscrupulous brother-in-law Richard III.

Contributing a large portion of her personal fortune to the scheme, Beaufort sent messengers to canvass disaffected aristocratic families for further support; she also personally convinced the Duke of Buckingham, formerly a staunch Yorkist, to back the scheme. All went well until September 1483 when Richard uncovered the plot and executed Buckingham for treason. Surprisingly, Richard dealt more leniently with Beaufort; unwilling to antagonize her husband's powerful family, Richard confiscated Beaufort's personal property and transferred it to her husband, warning him to keep his wife under strict observation to prevent her further plotting against the king. Less surprisingly, Lord Stanley did a rather ineffective job of keeping Beaufort under control. Forced to work more discreetly, she nevertheless continued her efforts on her son's behalf.

Crowned King of England

Finally, by the summer of 1485, all was ready for Henry Tudor's return. In August, he landed in South Wales, defeating Richard's army at the Battle of Bosworth. Richard himself did not survive the battle, and Henry emerged as

undisputed heir to the throne. As he was crowned Henry VII, it is recorded that his mother wept continually, overjoyed to see her son "the king crowned in all that great triumph and glory," but fearful that "in that prosperity . . . the greater it was, the more she dreaded adversity." Fortunately, her fears proved to be unfounded; three months later, Henry married Elizabeth of York, thus uniting two royal houses locked so long in a blood feud.

Beaufort profited materially from her son's rise in fortune. Henry VII's first Parliament conferred upon her the rights and privileges of a "sole person, not wife nor covert of any husband," allowing her personal control over her extensive properties "in as large a form as any woman now may do within the realm." As "my Lady the King's mother," she had the right to sign herself "Margaret R." and in court held the place of honorary Queen Dowager. Henry also gave his mother the wardship of Edward Stafford, son of her late ally, the Duke of Buckingham, whose welfare she guarded as carefully as if he were her own son. The support of the Stanleys at Bosworth having been a deciding factor in the outcome of the battle, Lord Stanley was also rewarded with the Earldom of Derby.

With her son's fortune secure, Beaufort, now Countess of Richmond and Derby, retired from her active role in politics and turned her talents to overseeing the royal household. She devised a series of ordinances related to the lying-in of the queen—a crucial element in the continuation of England's peace and prosperity—and supervised the running of the royal nursery. When not making her somewhat imposing presence known at court, she occupied herself with the administration of her vast estates and the education of the young Duke of Buckingham. She became renowned as a patroness of the University of Cambridge and as a great benefactor to the poor.

Next to Henry, the most important thing in Beaufort's life was her faith. Her interests in charity and education sprang from deep religious convictions. A devout woman, she spent several hours a day in prayer and meditation, hearing at least four Masses a day on her knees. "My Lady the King's mother" was also known to observe fast days meticulously and even to wear a hair shirt to mortify the flesh, on occasion. To ensure that the Church had a well-trained clergy, she spent lavishly on colleges and universities.

Beaufort lived to see her granddaughter and namesake become queen of Scotland when the 12-year-old Margaret married the king of Scotland, James IV, in 1502. She also lived long enough to see her only surviving grandson become king of England. His father Henry VII, exhausted by the arduous supervision of every detail of government, began complaining of poor health by his mid-40s. Two great personal tragedies—the loss of his eldest son in 1502 and of his beloved wife in 1503—hastened his decline. He died six years later, in 1509, "of a consuming sickness," at the age of 52. He left a stable and solvent throne to his 18-year-old son Henry VIII.

Beaufort, who had remained healthy and active for 66 years, did not long survive her beloved son. Traveling to London in 1509 to see her grandson crowned, she died

there in July. Her lifelong friend, John Fisher, bishop of Rochester, preached the funeral service at her Requiem Mass. He spoke movingly of her great contribution to all of England, especially to: “the poor creatures that were wont to receive her alms . . . the students of both the Universities, to whom she was as a mother; all the learned men of England, to whom she was a very patroness; all the virtuous and devout persons, to whom she was as a loving sister; . . . all the good priests and clerics, to whom she was a true defendress; all the noble men and women, to whom she was a mirror, an example of honour; all the common people of this realm, for whom she was in their causes a common mediatrix, and took right great pleasure for them.”

In an age when women were excluded from virtually all roles of responsibility and leadership, Beaufort stands out as a bold and courageous personality, who used the limited means at her disposal to leave her mark on the world and to give birth to a dynasty.

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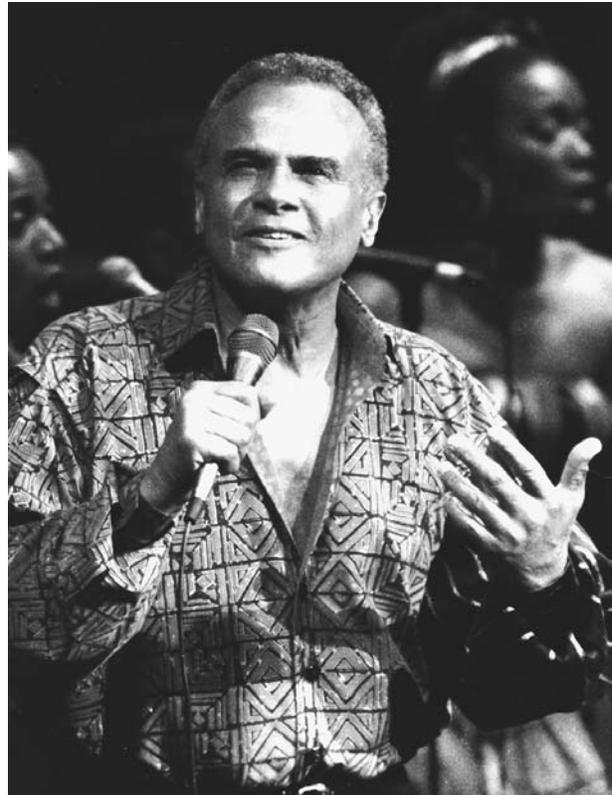
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Harry Belafonte

Harry Belafonte (born 1927), triumphed over a difficult childhood and racial barriers, as an African American growing up in the United States. His songs were extremely popular in middle class American households in the mid-1950s, and helped to popularize calypso music throughout the world.

Harry Belafonte stands out as one of the best-loved singers and entertainers of the 20th century. His dream began in December 1945, when he saw his first play and enrolled in acting classes with Marlon Brando and Walter Matthau. In 1949, he sang for the first time at New York’s Royal Roost. This appearance opened the way to his first recording contract. Later, a two-week singing engagement at the Village Vanguard, a showcase for the premier blues, jazz, and folk artists of the 1950s and 1960s, was extended to 14-weeks. From that point, both Hollywood and Broadway took notice. Belafonte made an impact on screen, in addition to his recordings and stage performance. These achievements assisted him in his most vital passion: the civil rights cause. However much he loved to sing or act, Belafonte was most grateful for the access it gave him to large audiences, with whom he could make the biggest impact. By the end of the 1990s, he worked as a



director and producer on film projects, breaking racial barriers and creating new opportunities for African Americans in the entertainment industry.

Two Marriages, Many Different Lives

Harold George Belafonte, Jr. was born in New York City, on March 1, 1927. He was baptized as an infant into the Roman Catholic faith. His father, Harold, Sr., was from the Caribbean island of Martinique, in the French West Indies. His mother, Melvine Love, was from Jamaica. Both were products of racially mixed marriages. In Arnold Shaw’s biography, *Belafonte*, the singer explained: “On both sides of my family, my aunts and uncles intermarried. If you could see my whole family congregated together, you would see every tonality of color, from the darkest black, like my Uncle Hyne, to the ruddiest white, like my Uncle Eric, a Scotsman.” He had one brother, named Dennis. His father was gone often, working for British merchant boats as a chef. When Belafonte was six, his father left his mother for a white woman, which was thought to have added to his own hostility toward whites as a child. At the age of nine, his mother sent him and his brother to her native Kingston, Jamaica, where she thought it would be safer than the restless streets of a poverty-stricken, Depression-era Harlem. There he attended private British boarding schools, where caning for misbehavior was a common practice. As a boy with darker skin, he was not always treated well by his lighter-skinned relatives. Still, he enjoyed the sounds of calypso music, which would influence his later career. In Shaw’s biography, Belafonte noted his thoughts about of life in Jamaica: “I still have the impression of an environment

that sang. Nature sang and the people sang, too. The streets of Kingston constantly rang with the songs of piping peddlers or politicians drumming up votes in the lilting singsong of the island. I loved it. I loved also night gazing. I used to climb up a mango tree and lie back and munch mangoes and gaze through the leaves at the star-filled sky." When he was 13, Belafonte returned to New York, where he was a star on the track team at George Washington High School. In 1944, he left school to join the Navy. That same year, he met his first wife, Margurite Byrd.

Belafonte married Byrd on June 18, 1948. They had two daughters, Adrienne and Shari. Shari would grow up to be an actress. The troubled marriage eventually ended in divorce. In 1957, Belafonte married Julie Robinson. They had a son, David, and a daughter, Gina. Gina became an actress, as well, starring in the 1980s hit television series, "The Commish."

Belafonte first studied acting at a dramatic workshop affiliated with the New School for Social Research and run by German director, Erwin Piscator. Among his classmates were Marlon Brando, Tony Curtis, and Sidney Poitier. Belafonte's recording of "Calypso," with RCA Victor in 1955, was the first recording ever to sell over one million copies. That same year he won a Tony award on Broadway for his performance in a musical revue, "Three for Tonight." Belafonte had completed two movies by that time, *Bright Road*, in 1953, and *Carmen Jones*, in 1954. *Carmen Jones*, was the first movie with an entirely black cast to become a box office success. In a 1972 interview with Guy Flatley of *The New York Times*, Belafonte discussed his success with the public. "From the beginning, I cut a certain figure on stage, a figure that has come to mean something specific in the minds and hearts of people around the world. I'm the guy in the cutaway shirt and the tight pants, the guy doing all those catchy songs. People have always brought this image of me into the theater with them, and no matter what I've felt internally, they just wouldn't buy a lot of the things I was trying to project."

Whether Belafonte appeared on television, film or live concerts, the American public was unaware of his anger. He received Grammy awards for recordings in 1960, 1961, and 1965. In 1989, he was recognized as a Kennedy Center Honoree, the annual award recognizing careers of distinction in the arts. Some of his films included, *Buck and the Preacher*, in 1972; *Island in the Sun*, 1957; *White Man's Burden*, 1995, and the made-for television movie, *Swing Vote*, 1999. His complete recording history numbers in the thousands. His soft melodic voice crossed any barriers of racial prejudice, whether or not he approached that subject directly.

After completing work on the light-hearted comedy, "Uptown Saturday Night" in 1972, Belafonte made few films, until he was approached by director Robert Altman in 1996. When Altman asked him to play the role of Seldom Seen in his film, "Kansas City," Belafonte was surprised. It was unlike any role he had ever taken—breaking his stereotype as a happy, easy-going character. "Here I had to play this rather debased, degenerate, complicated, evil man. To have Bob Altman believe that I could do it strongly enough

never to let the audience even think of the 'Belafonte' they're familiar with, but just to stick completely to what the character does, was an enormous trust. And an enormous challenge," Belafonte told Henri Behar in a 1999 interview for *Film Scouts*. By the late 1990s, Belafonte was making his way as a director and producer. His work as executive producer for a television mini-series, *Parting the Waters*, premiered in 2000. In his interview with Behar, Belafonte discussed his consciousness as a black person in Hollywood, trying to make a difference. "I'm denied to the degree that all black people are denied that. I don't mean me Harry personally. I'm denied it because nobody has done it. Sidney Poitier had a certain level of work, Spike Lee has a certain level of work, Denzel Washington has a certain level of work. I have a certain level of work. But if you take a good look at black life, and its diversity, and how much there is in that life. . . . There is a life in Brazil, a life in Africa, a life in Paris. There's a very intense black life in Paris and in England. We tell very little of that canvas. It's so small it hardly equates."

Leading the Struggle

Belafonte was constantly visible to anyone with a television set in the 1960s. He was photographed on the pages of *Time*, and *Life*, magazines, often arm-in-arm with Martin Luther King and others, as they marched for civil rights in the United States. Belafonte was convinced that nonviolence was the only means to affect change for African Americans. The ongoing struggle to improve the lives of African Americans and blacks throughout the world occupied a great deal of his time and attention. In June 1998, Belafonte was present at Newcastle Upon Tyne University in Northern England when that institution memorialized his friend Martin Luther King, with a permanent plaque. They also honored Belafonte with an honorary doctorate, only the second person in the school's history to be so honored. Dr. King had been the first.

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Walter Benjamin

Walter Benjamin (1892-1940), a German philosopher and critic, published widely on such topics as

technology, language, literature, the arts, and society. He left a large body of mostly unfinished work that has been slowly published in his native country. Since the 1980s, this fragmented work has elicited much commentary, including several thousand studies.

“We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art,” wrote the French poet and essayist, Paul Valéry, in his work *Pieces Sur L’Art*. Benjamin used that thought as the basis for what became one of his most famous essays, *The Work of Art in the Age of Mechanical Reproduction*. It served as a foundation for the evolution of thought that emerged from the Postmodern school philosophy. In the face of Nazi oppression, the world lost Benjamin to suicide at the age of 48. Those who study the work of Benjamin can only speculate about how much more he might have produced had he not died at such an early age.

A Prosperous Family

Walter Benjamin was born into an affluent Jewish family in Berlin, Germany on July 15, 1892, the son of an art dealer. He was a perennial student until the age of 28, studying philosophy at universities in Berlin, Freiburg, and Munich, Germany. Benjamin graduated from the University of Bern, in Switzerland, earning a Ph.D. in 1919. He had a certain expectation of what his family’s wealth could provide. Had events not altered plans for many German Jews during the Nazi era, he might have remained a privileged scholar in his parents’ home. Gershom Scholem, the leading authority on Jewish Mysticism and a longtime friend of the philosopher, recalled his first encounter with Benjamin at a 1964 lecture at the Leo Baeck Institute in New York. The experience is described in his book, *On Jews and Judaism in Crisis*, published in 1976. “I first set eyes on Walter Benjamin late in the autumn of 1913 at a discussion between the Zionist youth and Jewish members both of Wynecken’s ‘Anfang’ and the Free German Student Association, which he attended as the main spokesman of the latter group. I have forgotten what he said but I have the most vivid memory of his bearing as a speaker. This left a lasting impression because of his way of speaking extempore without so much as a glance at his audience, staring with a fixed gaze at a remote corner of the ceiling which he harangued with much intensity, in a style incidentally that was, as far as I remember, ready for print . . . he was considered the best mind in that circle in which he was fairly active during the two years before the First World War, for awhile as president of the Free Student Association at Berlin University.” By the time the two men met and began their friendship, Scholem said, Benjamin had abandoned that social circle and was living almost entirely in seclusion, harshly casting aside his former friends without warning. He was completely absorbed in his studies by then. “What thinking really means I have experienced through his living example,” noted Scholem.

In 1920, Benjamin began work as a literary critic and translator in Berlin. He had considered an academic career, but that pursuit was cut short when the University of Frankfurt rejected his doctoral thesis, *The Origin of German Tragic Drama*, in 1928. The rise of Hitler in 1933, caused Benjamin to leave Germany permanently and settle in Paris, where he wrote radio scripts, as well as essays and criticism for literary journals. He married at this time and had a son. The marriage was not successful, however, and the couple eventually divorced. Benjamin’s decision to remain in Paris in 1939 rather than join friends in Palestine proved to be a fateful one when German troops invaded France. He soon found himself in German-occupied territory.

Benjamin and a group of refugees managed to escape from an increasingly hostile Paris and travel to Spain en route to the United States. When the group was not allowed to board a boat and a local official threatened him with extradition to France, Benjamin took an overdose of morphine and refused medical attention. He died on September 27, 1940 in Port Bou, Spain. As he lived his life in seclusion, so, too, did he die—without hinting to the others of his intentions.

Fascination with Judaism

Benjamin was an avid student of Marx and traveled to the Soviet Union in 1927 in order to view the communist system firsthand. Yet his efforts to understand his own faith and culture remained his persistent passion. Benjamin’s Zionist leanings led him to consider resettling in Palestine for many years. By 1930, however, his attempts to immerse himself in the study of historical materialism as a basis for his literary work, kept him from doing so. Still, his love of books, particularly children’s books, occupied much of his attention. Benjamin felt that it was the French novelist, Marcel Proust, whose work most exemplified the point at which the child and the adult came together. In the 1930s, his own book, *A Berlin Childhood Around 1900*, which appeared in the *Frankfurter Zeitung*, dealt with his own recollections of childhood. In discussing his work, Scholem had these recollections of Benjamin: “Though lacking in all the attributes of a German patriot, Benjamin had a deep love for Berlin. It was as a Jewish child whose forefathers had settled in the regions of Mark, Brandenburg, Rhineland, and West Prussia that he experienced his native city. In his description the city flagstones and its hidden corners, which open themselves up before the child’s eye, are transformed back into a provincial island in the heart of the metropolis.” As a scholar who would generate thousands of commentaries on his work decades after his death, that reflection provided a glimpse into the way his logic was formed. “In my childhood I was a prisoner of the old and the new West, the two city quarters my clan inhabited at the time in an attitude of defiance mingled with self-conceit. This attitude turned the two districts into a ghetto upon which the clan looked as its fief.” Benjamin’s small and self-contained world of his childhood prepared him for the solitary life of a thinker, traversing cultures, eras, and a future in which he would lay the groundwork for others to understand.

In 1921, Benjamin obtained *Angelus Novus*, a painting by Paul Klee. It would remain his most precious possession for the next 20 years. As early as July 1932, when he considered taking his own life, Benjamin bequeathed that picture to Scholem. According to Scholem, it represented more than an object of meditation, or memento of a spiritual vocation: "... the *Angelus Novus* also represented something else for him: an allegory in the sense of the dialectical tension uncovered in allegories by Benjamin in his book about tragic drama." Benjamin spoke and wrote about the picture often. "If one may speak of Walter Benjamin's genius, then it was concentrated in this angel," remarked Scholem.

Prolific Writer

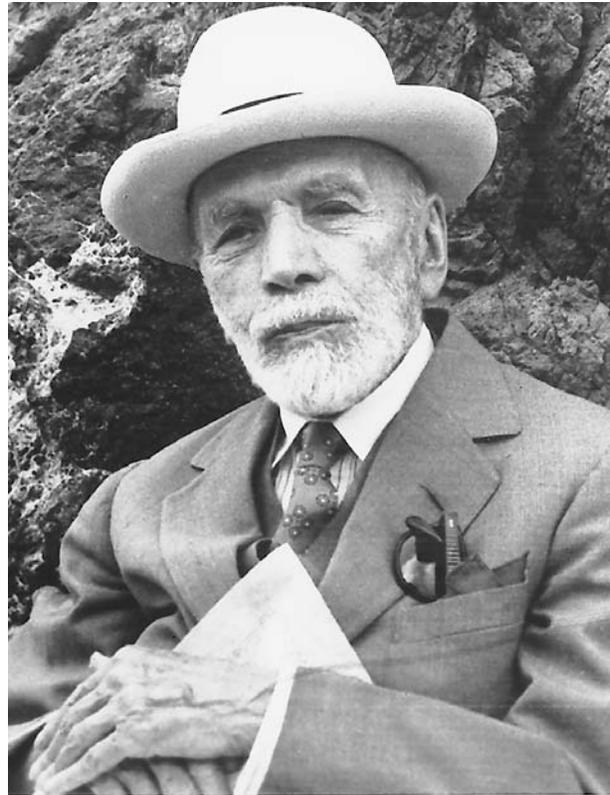
Benjamin is best known in the United States for his literary and cultural criticism, though his political, philosophical, and religious essays have been studied in greater detail by European commentators. Benjamin was first introduced to the American public in 1968 by Hannah Arendt in a lengthy *New Yorker* article. According to R. Z. Sheppard in *Time*, Arendt claimed that he "... was the most important German critic between the world wars." In addition to those noted previously, his many works included, [titles here translated into English, noting the original German publication date, not the later publication of the English translations] *One-Way Street*, and *Other Writings*, 1928; *A Short History of Photography*, 1931; *Theses on the Philosophy of History*, 1942; *Illuminations*, 1961; *Understanding Brecht*, 1966; *Moscow Diary*, 1968. His works that have not yet been translated into English are, *Goethes "Wahiverwandtschaften"*, 1924-25 (title translated as: "Goethe's 'Elective Affinities'"); *Berliner Kindheit un Neunzehnhundert*, (memoirs) 1950; and *Derr Begriff der Kunstkritik in der deutschen Romaantik*, (criticisms) 1973. The full scope of his work was not realized even 60 years after his death, in part due to the slowness in publishing and translating hundreds of his works. Critics are in general agreement that Benjamin possessed a uniquely intuitive and keen mind. He was perhaps the most brilliant intellectual of his generation.

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Bernard Berenson

Bernard Berenson (1865-1959) was the world's foremost expert on Italian Renaissance art. His expertise resulted in the acquisition of some superb works of art for American collectors and dealers.



Bernard Berenson was born on June 26, 1865 in the Lithuanian village of Butrimonys, near the larger city of Vilnius. His father, Albert Valvrojenski (name later changed to Berenson) and his mother, Judith Mickleshanski, were married in 1864. At the time of their marriage his father was 19; his mother 17. Bernard was their first child, followed three years later by his sister, Senda. In 1873, his brother Abraham was the last of the Berenson children born in Europe. His sisters, Rachel and Elizabeth, were born in Boston after the family moved to America.

According to Ernest Samuels, in *Bernard Berenson: The Making of a Connoisseur*, Berenson was "an extraordinarily precocious child with large eyes, beautiful features, and long delicate fingers," quickly becoming the favorite of his extended-family. His parents reported that he could read German by the age of three, and was versed in the Romantic writers before he was 12. Berenson sensed his privileged position early in life, and expected that his life would be full of much notoriety. The memories of his childhood, before he immigrated to America with his family at the age of ten, remained in his mind. "At the foot of his maternal grandfather's garden," Samuels wrote, "the little streamlet of the Plausaupe meandered through the undulating landscape, dotted with clumps of birch and pine, toward the Nieman, a half dozen miles away. There the log rafts, seaward bound, hinted at other worlds and tantalized a boy's imagination. . . . The poignant memory of that far-off time never left Berenson."

The raging anti-Semitism that followed the Crimean War was made worse for Jews living in Czarist Russia during

the financial panic of 1873. Berenson's father left for America, settling in Boston in 1874. His wife and three children joined him the next year. Once in America, Berenson abandoned the Jewish studies his grandfather had encouraged. He was not given a Bar Mitzvah when he reached the age of 13. By that time, the elder Berenson had joined a group of Jews in the north end of Boston who were pronouncedly anti-religious. Even on Yom Kippur, the holy day of atonement and fasting, this group would gather near the synagogue and eat ham sandwiches (forbidden in Jewish dietary laws) in order to horrify their observant fellow Jews. This influence had a profound effect on the young adolescent. Berenson's increasing preference to be thought of as a prosperous German Jew, rather than a poor Slavic Jew was evident even in later years. "At the same time, he was never to forget his boyhood resentment of the cruel condescension of the German Jews," Samuels noted. They had "... scorned him for his Lithuanian origin. In his old age he confided to an intimate that his treatment bred the desire in him to avenge himself by rising above them and compelling their admiration."

Berenson attended Harvard University, where he published his first literary essay on the writer, Gogol, for the *Harvard Monthly*, during his sophomore year. He went on to write several more articles as a contributing editor, and was elected editor-in-chief his senior year.

Collector and Critic in Demand

When Berenson graduated from Harvard in 1887, Isabel Stewart Gardner, a well-known Boston socialite, commissioned him to buy art for her in Europe. She recognized his talents early in their acquaintance and sent him on a series of "art-seeing" trips. Berenson spent nearly \$3 million for her during the ten years of his commission. Many of those purchases would become the focus of her "Fenway Court" collection in Boston. Berenson met his wife, Mary Smith Costelloe, while in England. She was a married woman with two young children when they first became acquainted. They were legally married ten years later, after the death of her first husband in 1900. Berenson recalled that he and Costelloe were forced to live a furtive life prior to their marriage, with few friends except those who were able to accept their situation. The couple had no children together. They spent most of their lives at I Tatti, a villa located southeast of San Domenico, below the Italian village of Settignano. Berenson retained his American citizenship throughout his life, even while living abroad. By the time of World War II, he had converted to Roman Catholicism. Berenson bequeathed his Italian villa to Harvard University. It would serve as a center for the study of Italian Renaissance art long after his death on October 6, 1959 in Settignano, Italy.

Writings Gained International Reputation

Berenson published his first book, *Venetian Painters of the Renaissance*, in 1894, and followed quickly with other books on the painters of Florence and central and northern Italy, *Florentine Painters of the Renaissance*, 1896, and *Central Italian Painters of the Renaissance*, 1897. Along

with a book he wrote in 1907, *North Italian Painters of the Renaissance*, all of his early works were collected into one volume in 1930, *The Italian Painters of the Renaissance*. That book served as the definitive authority on Italian Renaissance painting throughout the 20th century. Other books he published included: *The Study and Criticism of Italian Art*, three volumes, 1901, 1902, 1916; and *Italian Pictures of the Renaissance*, in 1932, listing the principal artists, their works, and an index of locations.

Lord Joseph Duveen, a renowned English art dealer, hired Berenson as a consultant in 1906. His skill at art authentication increased, and he worked for Duveen for 30 years. His methods were based upon an extensive knowledge of the painters themselves, and their particular characteristics. His opinions were often sought in the purchase of paintings as well. Many masterpieces found in American museums were bought upon his recommendation.

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Ingrid Bergman

Swedish actress Ingrid Bergman (1915-1982) was known for her luminous beauty and enigmatic talent. Though she appeared on both stage and television, Bergman's film work—*Casablanca* (1942) and *Notorious* (1946)—cemented her international reputation.

Bergman was born on August 29, 1915, in Stockholm, Sweden. She was the daughter and only child of Justus Samuel Bergman, a Swede, and his wife, Friedel Adler Bergman, a native of Hamburg, Germany. Bergman's mother died when she was a toddler, and her father, who ran a photography shop, was responsible for raising the young child. Bergman had an active fantasy life as a child, creating many imaginary friends. Justus Bergman encouraged his daughter's artistic interests, taking her to the theater at a young age. These excursions inspired Bergman to pursue an acting career. Bergman's father died when she was about 12 years old. After living for a short time with a maiden aunt, she moved in with the family of an uncle who did not want her to become an actress.

Despite the wishes of her guardian, Bergman worked towards her goal and appeared as a film extra as a teenager. While attending a private academy, Lyceum Flickor, Bergman appeared in many stage productions. In 1932, she played the leading role in a school production that she also



wrote and directed. Bergman graduated from Lyceum Flickor in 1933 and entered the Royal Dramatic Theater School in Stockholm. Though she only studied there for one year, she made her professional stage debut while still a student. Two years later, Bergman appeared in her first film role, as a maid in *Munkbrogreven* (also known as *Count from Munkbro* and *The Count of the Monk's Bridge*). Her dramatic abilities were noticed by Swedish film director Gustaf Molander, who signed Bergman to a contract in 1935.

Within a short time, Bergman had become one of Sweden's up and coming actresses, with increasingly large roles in films such as *Astrid in Swedenhielms* (*The Family Swedenhielms*; 1936). The movie that propelled her star higher was *Intermezzo* (1936). In that film, Bergman played pianist Anita Hoffman, who has an illicit affair with a famous, but still married, violin player. After a period together, Bergman's character ultimately gives him up and he goes back to his wife and family. After the success of *Intermezzo*, Bergman appeared in three more films directed by Molander in 1937: *Swedenhielms* (1937), *Dollar* (1937), and *Pa Solsidan*. She was married on June 10, 1937 to Petter Lindstrom, a dentist who later became a neurosurgeon. The couple had a daughter, Pia, in 1938.

Came to Hollywood

Bergman's performance in *Intermezzo* was brought to the attention of Hollywood movie producer, David O. Selznick. He bought the rights for an American remake of the film, with Bergman attached to the project. However,

Bergman was undecided about the offer. She had film opportunities in Germany as well, and made *Die Vier Gesellen* in 1937. After making two more films in Sweden with Moldander—*En Enda Natt* (*Only One Night*; 1938) and *En Kvinns Ansikte* (*A Woman's Face*; 1938)—Bergman went to the United States in 1939. Based on the the acclaim for her work in the film, *Intermezzo: A Love Story* (1939), Selznick signed her to a seven-year contract.

After a brief return to Sweden to make *Juninatten* (*A Night in June*; 1940), Bergman spent the next eight years in the United States. While Selznick had Bergman under contract, he wanted her to play wholesome roles. Yet she actually only made two films for him, while the rest were productions to which Selznick loaned her services. Under Selznick's guidance, Bergman became a beloved figure in the United States in the 1940s, and was regarded as a saint. Her first roles—*Adam Had Four Sons* and *Rage in Heaven* (both 1941)—set the tone.

Bergman hoped to play more than just idealized women. When she was cast as the rich fiancée of Dr. Jekyll in a version of *Dr. Jekyll and Mr. Hyde* (1941), she and co-star Lana Turner approached director, Victor Fleming, and movie studio *Metro-Goldwyn-Mayer* about switching roles. Bergman showed her range by playing a lewd barmaid. Though many believed that this was ultimately a good move for her career, some contemporary critics believed the role was wrong for her and that her performance was not successful. Bergman made other career choices that were important to her future. She insisted on doing some theater, making her Broadway debut in 1940 while appearing in *Liliom* for three months. In 1941, she also appeared on stage in Eugene O'Neill's *Anna Christie*. The production was produced by the Selznick Company.

Throughout the 1940s, Bergman played characters both dark and refined. In 1942, she appeared in one of her best known and most beloved roles, *Casablanca*, with Humphrey Bogart. As Ilsa Lund Lazlo, a woman torn between two lovers, Bergman displayed her talent for playing women in tormented, suffering romances. While films like *Casablanca* were a success creatively and at the box office, not all had both qualities. *For Whom the Bell Tolls* (1943) did well at the box office, though it was not a great movie. Critics made similar arguments for *Rage in Heaven* (1945), *Saratoga Trunk* (1945)—in which Bergman unconvincingly played a Creole—and *Bells of St. Mary* (1945). Though Bergman won several awards for her role as nun in *Bells*, the movie was considered rather light.

Bergman did make other movies that attracted a large audience while being artistically challenging. She won awards for her work in the thriller *Gaslight* (1944), in which she played a wife driven to the brink of insanity. Bergman also appeared in two films directed by Alfred Hitchcock. In *Spellbound* (1945), Bergman played a psychiatrist. Some critics believed that her best acting work came in his *Notorious* (1946), an espionage film. Her character's descent into alcoholism and other means of self-destruction is halted only by a federal agent (played by Cary Grant) who falls in love with her. *Notorious* was the last movie made

under Bergman's contract with Selznick. She was finally free to make her own career moves.

Bergman's decision to play Joan of Arc in the 1946 Broadway production of *Joan of Lorraine* was one of her best. In its 25-week appearance, box-office receipt records were shattered and critics were nearly unanimous in their praise. Bergman's work also led to her first Antoinette Perry (Tony) Award. Her next three films featured mediocre performances and failed at the box office. Bergman was forgettable as a hooker in *Arch of Triumph* (1948). She then played Joan of Arc in a movie based on the same source as her successful stage play. Though this was Bergman's favorite film role, the film lost \$3 million. Unhappy in Hollywood, Bergman returned to Europe to make another film with Hitchcock in London. *Under Capricorn* (1949), in which she played a drunken Irish aristocrat, was also unsuccessful.

Affair with Rossellini Caused Scandal

Bergman had admired the work of Italian neo-realist director, Roberto Rossellini, for several years before sending him a fan letter. In the note, she told him she was available for any film roles he might have. Bergman hoped that making a film with Rossellini would jump start her career. Rossellini rewrote a part in his new script for her. The movie was *Stromboli* (1949). During the course of making the film, Bergman and Rossellini had a love affair, though both were married to other people. Bergman had had numerous affairs during her years in Hollywood, and had been seriously unhappy in her marriage as early as 1946. Rossellini was separated from his wife Marcella de Marchis, but seriously involved with another actress, Anna Magnani. When Bergman became pregnant with Rossellini's child, they both sought divorces from their respective spouses. Bergman's husband did not want a divorce, but eventually agreed, though Bergman lost custody of her daughter. Just before marrying Rossellini in 1950, Bergman gave birth to a son, Roberto Guisto Guiseppe. Two years later they had twin daughters, Isabella Fiorella Elettra Giovanna (who became an actress and model) and Isotta Ingrid Frieda Giuliana.

The affair did more than throw Bergman's personal life into turmoil. She was vilified in the United States for her actions and unable to find work in Hollywood for seven years. Senator Edward C. Johnson denounced her and the film company who distributed *Stromboli* on the Senate floor. He proposed a licensing system for foreign actors so they could be thrown out of the country on immoral grounds. Further, the six films Bergman made with Rossellini were all box office failures. Only a couple of them were artistic successes for Bergman. The first *Stromboli* (1949) was among them. In the movie, she played a Lithuanian immigrant who tries to build a new life on an island off of Sicily. The film explored her reaction to this unfamiliar world. Bergman's work in *Europa '51* (1952) and *Viaggio in Italia* (*Voyage in Italy*; 1953) was also noteworthy.

In the first five years of their marriage, Rossellini did not allow Bergman to work with anyone else. In 1955, he permitted her make a film with the famed French director, Jean Renoir. *Elena et les hommes* (*Paris Does Strange*

Things) helped to reestablish Bergman's reputation. At the same time, her relationship with Rossellini had soured. They separated in 1956, and their marriage was annulled the following year.

Returned to Hollywood

Bergman returned to Hollywood in 1956 and played the title role in *Anastasia*, for which she won an Academy Award. Though she would continue to work regularly in film throughout the 1950s and 1960s, it was not until the 1970s that she made great movies again. Bergman was remarried to Lars Schmidt, a Swedish theatrical producer. In 1959, she made her television debut, and would appear often in the medium for several years. She won an Emmy for her television appearance as Miss Giddens in *The Turn of the Screw*. By the mid-1960s, Bergman returned to the stage. She made her London stage debut in 1965 with *A Month in the Country*. In 1967, she appeared on the American stage for the first time in 21 years in *More Stately Mansions*.

In the 1970s, Bergman continued to appear on stage and television, but it was in film that she received most acclaim. In 1974, she appeared in *Murder on the Orient Express* and won an Oscar for best supporting actress. In 1978, Bergman worked with Swedish director Ingmar Bergman in his *Autumn Sonata*. Many thought this was one of Bergman's best performances, playing a talented pianist who failed as a mother. Her work won multiple awards. Around the time she divorced her third husband, in 1975, Bergman was diagnosed with breast cancer and underwent a double mastectomy. While she fought the disease, Bergman continued to work—but only if the role interested her. She told Murray Schumach of *The New York Times*, "Cancer victims who don't accept their fate, who don't learn to live with it, will only destroy what little time they have left."

Bergman's last role was on television in 1982. She played Israeli prime minister, Golda Meir, in the miniseries *A Woman Called Golda*. Though Bergman was ill, she received critical kudos for her accurate performance. Bergman finally succumbed to cancer on her 67th birthday, August 29, 1982, in London, England. She had told Judy Kelmserud of *The New York Times* a couple of years before her death, "I'm happy it all happened to me. I've had a very rich life. There was never a dull moment. When I was very young in Sweden, I used to pray 'God, please don't let me have a dull life.' And He obviously heard me."

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Busby Berkeley

Cinematic director Busby Berkeley (1895-1976) pioneered the use of dynamic angles in the art of filmmaking. He is most widely recognized as the man who orchestrated the magnificent dance extravaganzas that characterized Hollywood musicals between 1930 and 1960.

In the 1930s Hollywood director Busby Berkeley brought exciting new perspectives to the budding art of motion picture production. Although he never had a dance lesson he ingeniously choreographed and filmed elaborate dance productions and created outrageous kaleidoscopic effects through the use of dynamic camera angles in filming the dancers. His natural bent for conceiving visual effects and turning those ideas into reality through inventive dance routines, costumes, and filming techniques lay at the heart of his genius. Berkeley was the first director to take advantage of the motion picture camera's ability to rove around the set. In so doing he brought previously untapped visual perspectives to the viewing audience, perspectives beyond the conventional "front row" theater views employed by early motion picture directors. Berkeley routinely engineered and jury-rigged his own equipment in order to obtain innovative camera angles for filming lavish dance productions.

Busby Berkeley was born William Berkeley Enos in Los Angeles, California on November 29, 1895. He was the second child of Wilson Enos, a theatrical director, and Gertrude Berkeley Enos, an actress. The couple moved to New York City shortly after the birth of their second child. William Enos adopted the stage name of Busby Berkeley later in his professional career by combining the surname of a popular actress, Amy Busby, with his mother's maiden name of Berkeley.

Berkeley reportedly made a stage debut when he was five years old, although he was not raised to be a performer. He was only eight when his father died, and his mother sent him to boarding schools and camps in order to accommodate her own touring schedules as an actress. At the age of 12 he transferred to the Mohegan Lake Military Academy outside New York City. At the academy Berkeley was active in sports; he graduated in 1914 and moved to Massachusetts where he apprenticed in a shoe factory in the town of Athol for three years. During that time he played semi-professional baseball, managed a band, and acted in local stage productions. When the United States entered the fray of World War I in April 1917, Berkeley enlisted in the army. Following a brief assignment to the 312th Field Artillery's 79th Division, he was assigned to train troops to perform for military exhibitions and parades in Chaumont, France. When the war ended Berkeley was re-assigned to Coblenz, Germany as a member of the U.S. 3rd Army of Occupation as an assistant entertainment officer. In retrospect, Berkeley regarded his military experience as a form of apprenticeship for his later work as a dance director for film productions.

After the war Berkeley returned to New York City and toured with various companies as an actor. He also worked behind the scenes as a director and stage manager. He toured the country in a production called, *The Man Who Came Back*, and later, on November 18, 1919, he opened in the New York production of *Irene*. By 1921, Berkeley's career was in full swing. He traveled throughout New England and the mid-Atlantic states, wherever an opportunity presented itself. He directed, and often performed in, theatrical productions at a profitable pace—as many as one show per week. In October 1925, he staged his first Broadway production, a musical called *Holka Polka*. He went on to direct other shows, including *A Connecticut Yankee* in 1927, and *Present Arms* and *Good Boy* in 1928. He directed *Street Singer* in 1929, and *The International Review* in 1930. He worked in various capacities during that time—as a director, producer, and dance director—frequently assuming more than one function for a respective production. Berkeley became known as a "show doctor," a man who could turn a failing production into a successful and profitable show.

Called to Hollywood

Berkeley's career as a film choreographer took root when he arrived in Hollywood in 1930, at the request of Samuel Goldwyn. Goldwyn hired Berkeley to direct the dancers in a United Artists' film version of the Ziegfeld production, *Whoopie*, starring Eddie "Banjo Eyes" Cantor. Berkeley instinctively appreciated the potential of the motion picture camera. He studied camera angles and filming techniques, and adopted a policy of filming entire productions through the eye of a single camera that was constantly in motion around the sound stage. In that manner he gave the viewing audience a new and exciting "whirlwind" perspective of the show. Berkeley's zestful approach to cinematography served as a focal point for his productions and took precedence over the simplistic plots and story lines of the shows that he directed. In his musical productions he used overhead camera angles in particular, combined with colorful costume designs, to create kaleidoscopic views of the dancers as they waved their extremities in outlandish formation to form geometric patterns on the screen. In 1931 he directed the Goldwyn movie, *Palmy Days*. *The Kid from Spain*, and *Roman Scandals* appeared later.

In 1932, Warner Brothers was on the brink of bankruptcy, and the studio hired Berkeley to direct *Forty-second Street* starring Dick Powell and Ruby Keeler. Berkeley's creative dance settings combined with the outstanding visual effects that he devised for filming resulted in a hit movie that became a film classic and reportedly brought the studio back to financial solvency. Admittedly, Berkeley's ingenious dance routines were produced at considerable expense, but the payoff at the box office outweighed the cost of production. While at Warner Brothers, Berkeley's creative genius evolved further as he experimented with the use of mirrors, water fountains, and other sets and props. The *Gold Diggers of 1933* included a fanciful chorus line of dancers with glowing violins that reflected from strategically located overhead mirrors. He used the mirrors that same year in *Footlight Parade*. The movie featured a scene

with a cascaded fountain set into a pool of water that was fitted with mirrors. "Dancers" swam in formation around the pool, and the camera captured the glittering spectacle from overhead. Berkeley, in describing his own work, emphasized the notion that it was the camera that did the dancing throughout his production numbers. In *Wonder Bar*, Berkeley positioned mirrors into an octagonal barrier to create reflections that rebounded literally into infinity. His *Gold Diggers of 1935* featured a dance number with 56 dancers performing with 56 baby grand pianos for props. Mike Steele in *Star Tribune* noted the "... wonderful excessiveness of... [Berkeley's] waltzing waterfalls and polkaing pianos."

In addition to the glitzy glitter, many creative military-inspired dance productions were indelibly stamped into the trademark of Berkeley extravaganzas. In *Gold Diggers of 1937* the grand finale featured 70 dancers in military helmets bearing flags and playing drums, a classic scene that ranked among the most lavish marching numbers to Berkeley's credit.

Berkeley ended his affiliation with Warner Brothers in 1938. Beginning in 1939, he worked at MGM studios with the greatest musical stars of that era, including Judy Garland, Gene Kelly, and Ann Miller. Berkeley created the Mickey Rooney and Judy Garland movie classic *Babes in Arms* in 1939, and *Babes on Broadway* with Carmen Miranda in 1941. Berkeley directed Gene Kelly in *Take Me Out to the Ball Game* in 1949. The musical numbers in the 1951 Betty Grable classic, *Call Me Mister*, were also Berkeley accomplishments.

In 1952, Berkeley staged two exotic water ballets in the film, *Million Dollar Mermaid*, that featured aquatic movie star, Esther Williams. A follow-up movie, *Easy to Love*, in 1953 made an even bigger splash with its grand finale that involved 100 water skiers, swimming dancers, and a Florida-shaped swimming pool. Esther Williams appeared on a trapeze that hung from a helicopter.

In all, Berkeley staged and directed over 50 Hollywood musicals between 1930 and 1954, including three *Gold Diggers* films in 1933, 1935, 1937—and a fourth, *Gold Diggers in Paris*, in 1938. In addition, he directed the non-musical drama, *They Made Me a Criminal*, in 1939 with John Garfield. During the 1950s and 1960s the demand for surreal Hollywood musicals declined steadily as cinematic realism gained popularity. Berkeley made only one movie, *Jumbo*, with Doris Day and Jimmy Durante, in the 1960s. A collection of his work comprised the subject of a film retrospective in San Francisco and New York in 1965, and the show eventually crossed the Atlantic Ocean to be viewed in Europe as well. In 1971, at the age of 75, Berkeley reprised an old 1925 musical, *No, No, Nanette*, with Ruby Keeler as the dancing lead. The live stage show was a major hit on Broadway.

Throughout his career he prided himself on his ability to film spectacular choreography from exotic angles, using only a single camera. His use of the single-camera technique was not only effective, but also efficient. It was rare that he ever re-shot a scene and, given the unusually elaborate preparations involved in so many of his dance numbers,

the time and money lost in re-takes might have been unreasonable. Berkeley insisted on complete control of camera angles and often constructed scaffolding, drilled holes in ceilings or floors, or rigged mechanical devices such as trams to transport the camera to the appropriate vantage point for filming. Some critical appraisals of Berkeley's films suggested that an extraordinary amount of sexual innuendo inspired the formations of the dancers and other visual effects of Berkeley's presentations. David Thomson commented that in Berkeley's productions, "Sexual daydream had found its medium." Thomson went on to name Berkeley a "lyricist of eroticism," and repeated Jean Comolli's observation that Berkeley's camera was "shameless." Conversely, in Berkeley's personal estimation, his movies appealed because the audiences truly enjoyed the lavish spectacles which served as an escape from life's daily problems. It stands as a tribute to Berkeley's art that his name became synonymous with elaborate musical extravaganzas. The term, "busby berkeley," in fact, appeared in the listing of the *American Thesaurus of Slang*.

A Marrying Man

Berkeley married six times and divorced five times. His first marriage, in 1929, to an actress named Esther Muir, ended in divorce in 1931. He was also married to silent movie star Merna Kennedy, from 1934 until 1935. His sixth and final marriage, on January 23, 1958, to Etta Dunn, lasted until his death in 1976. The two settled in the small town of Palm Desert, California, outside of Palm Springs, and lived quietly away from the "maddening crowds."

Berkeley died on March 14, 1976 in Palm Desert.

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Emile Berliner

Although Emile Berliner (1851-1929) may not be as well known as Thomas Edison or Alexander Graham Bell, his contributions to modern technology are equally significant. Berliner's inventions led to audio recording and playback techniques that were in use throughout the twentieth century. His discoveries and innovations—the first discs or records—have steadily increased in value as collectors' treasures.



On May 20, 1851, Emile Berliner was born in Wolfenbüttel, a town near Hannover, Germany. His father, Samuel, was a salesman, while his mother, Sarah, cared for young Emile and his ten siblings. At the age of 14, Berliner worked for a printer in order to contribute to the family finances. Shortly after, he found a job in a tie shop, where he was able to utilize his first invention—a power loom. When Berliner was still a teen, a friend of his father's who had recently immigrated to the United States, extended an invitation to come to Washington, D.C. and work in his store. Berliner left for the U.S. in 1870, in order to avoid obligatory service in the Prussian military.

A hardworking, brilliant young man, Berliner struggled against an economic climate of recession, as well as the language and cultural barriers faced by new immigrants. He spent a great deal of time at the Cooper Institute Library in Washington, studying the science related to sound and electricity. Determined to improve on existing technology, he set up a rudimentary laboratory in his apartment and began testing his ideas.

Pioneer in Audio Technology

In 1876, Alexander Graham Bell presented his telephone at an exhibition at the centennial celebration in Philadelphia. Berliner recognized that he could improve the quality of the telephone's sound transmission. By experimenting with a telephone he had assembled in his apartment, Berliner invented a telephone transmitter in 1877—an innovation that would lead to the first microphone and

clear, long-distance telephone communication. He patented the device on June 4, 1877. Being in need of cash, Berliner sold the rights to his invention to the Bell Telephone Company of Boston three months later for \$75,000 (some sources report \$50,000). He also took a salaried position at Bell as an engineer. In 1881, Berliner returned to Germany and joined his brother, Joseph, in founding the first European telephone company—the Telephon-Fabrik Berliner.

After returning to the U.S., Berliner left the telephone business in 1883 and set to work in his Washington laboratory. He studied the work of Charles Croz and Thomas Edison in order to learn as much as he could about sound recording. At that time, recordings were generally made on cylinders. Based on Croz's discoveries, Berliner began recording sound on disc. Although this technology was already in use, it required an up and down groove playback method. Berliner introduced the lateral method, whereby, the needle moves from left to right in vibrating rhythm. His first discs were wax-coated zinc pieces, upon which a sound diaphragm was coded. The discs were dipped in acid, which burned the pattern into the metal, and the wax was stripped. On September 26, 1887, Berliner patented his entire playback apparatus as the "gramophone."

Berliner displayed his invention at the Franklin Institute of Philadelphia in 1888, but first marketed it in Germany. He engaged the services of a toy manufacturer, Kummerer & Reinhardt of Waltershausen, to produce his gramophones. At this time, his apparatus was powered manually with a crank. After returning to his U.S. lab, Berliner set out to improve the power base for playback and his disc replication technique. He employed several musicians to record on his discs. He began making discs from a new material composed of shellac, soot, and fur. In 1893, Berliner secured investment from friends and acquaintances to found the United States Gramophone Company in order to market the gramophone and control its patent rights. In late 1895, investors contributed another \$25,000 to launch the Berliner Gramophone Company, a manufacturing enterprise. Initially, sales of this new technology were sluggish. However, when Eldridge R. Johnson of New Jersey introduced a wind-up spring motor to replace the tedious hand-crank in 1896, sales improved dramatically. Over the next four years, nearly 25,000 of these motors were manufactured for the Berliner Gramophone Company.

Early Berliner discs offered turn-of-the-century American recordings, such as tracks by Buffalo Bill Cody, Cal Stewart, Len Spencer, Arthur Collins, Vess Ossman, and Harry Macdonough. The type of music that Berliner recorded later became known as Tin Pan Alley and Ragtime. On November 1, 1894, "After the Ball," a tune associated with and immortalized through the 1927 musical *Show Boat*, was recorded on a Berliner disc.

Despite the success of his corporation, Berliner only retained minority stockholder status. His gramophone patent became corporate property. The Berliner Gramophone Company hired Frank Seaman of New York to head the company's marketing effort, leading to the creation of the Seaman National Gramophone Company. Berliner's inventions were now controlled and split among three compa-

nies: The United States Gramophone Company in Washington, the Berliner Gramophone Company in Philadelphia, and the Seaman National Gramophone Company in New York.

A New Start in Montreal

In 1900, Seaman National signed a contract with American Gramophone and Columbia Phonograph to produce the Zonophone. Berliner perceived this move as a breach of a mutually understood and secure exclusivity agreement. According to a biography on Berliner offered by the Canadian Communications Foundation, an injunction filed by Seaman National against Berliner Gramophone on June 25, 1900, prevented Berliner from further marketing his product in the United States. This led to his establishment of a new company in Montreal. However, that assertion was refuted by Berliner's grandson, Oliver, in a 1992 issue of the *Antique Phonograph News*. He explained that his grandfather chose to set up in Montreal because of that city's strategic location in direct rail contact with Philadelphia.

Berliner's Canadian company was established on 2315 St. Catherine Street in Montreal. Its headquarters and retail outlet were housed at the same location and managed by Emmanuel Blout. A factory was built on Aqueduc Street. The newly established Berliner Gram-O-Phon Company began advertising in magazines during late 1900. Ads included the claim that a "child can operate it perfectly" and the warning: "Beware of trashy imitations." Earlier that year, Berliner registered his company's trademark, which would become an icon in the music industry for the remainder of the century. He purchased and enlisted Francis Barraud's image of his dog, Nipper, listening to his master's voice. The first record this image appeared on was number 402, or the track of "Hello My Baby" by Frank Banta. Berliner's new company manufactured 2,000 records during its first year of business, and sold over two million records in 1901. In 1904, Berliner set up a recording studio and relocated the factory within Montreal. By 1906, the company produced various models of its gramophone, including the Ideal, the Bijou, and the Grand. A few years later the famous Victrola model was introduced.

The company continued to grow rapidly. In 1908, its headquarters moved to a newly constructed, modern brick structure. A large image of Nipper was mounted over the main entrance with the words: "The Home of the Victrola." The company saw continued growth and expansion into the 1920s. By this time Berliner's son, Herbert, worked for his father's company and was instrumental in bringing the Victrola and Berliner records into radio. In 1924, the Berliner Gram-O-Phone Company was acquired by Victor Talking Machine, which became a part of RCA through a 1929 merger.

A Wide Range of Interests

An avowed agnostic, Berliner wrote a book (*Conclusions*) explaining his views, which was published in 1889. Being of Jewish heritage, he gave financial support for

the rebuilding of Palestine and was instrumental in the founding of the Hebrew University of Jerusalem.

Berliner was fascinated with the development of the helicopter and built three of his own models. He developed and tested his helicopters with his son, Henry, who was president of Berliner Aircraft, Inc. from 1930 until 1954. After suffering a heart attack, Berliner died on August 3, 1929.

Three of the world's largest music companies were spawned from Berliner's early companies. His German Gramophone Company became Polygram. His British Gramophone Company became HMV (His Master's Voice), which was absorbed by EMI as its central interest. The Berliner Gram-O-Phone Company became the Victor Talking Machine Company and later the RCA Victor Company. It was purchased by BMG in 1987. At the end of the twentieth century, the Nipper image still appeared on BMG-owned American RCA Victor labels. However, with increasingly complex legal stipulations restricting the Nipper trademark, Nipper appeared on fewer discs as the century drew to a close. The author of an Internet article on the history of the Nipper image declared, "Nipper . . . is as much of an anachronism as a memory that works for longer than a week. The modern record industry is the cumulative product of many technically and commercially inventive people. But if one person deserves more credit than any other for our ability to hear Fats Waller sing and play in our living rooms today, that person is Emile Berliner. Little Nipper serves as a reminder of the history that continues to enrich us all."

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Tim Berners-Lee

Tim Berners-Lee, who invented the software program known as the World Wide Web in 1989, is a



scientist in the true sense of the word—idealistic, interested in the pure pursuit of knowledge, and uncomfortable in the media spotlight. Yet his invention, which provides an easy way to access the Internet, has made a huge impact on modern business and communications. Some experts claim that the World Wide Web has revolutionized the ability of computer users around the world to connect to each other.

Simply put, the Web provides a way to retrieve and access documents on the Internet, the bare-bones network devised by the Pentagon that links computers around the world. On the original Internet, there were no easy ways to retrieve data. But Berners-Lee developed software that contained processes for encoding documents (HTML, hypertext markup language), linking them (HTTP, hypertext transfer protocol), and addressing them (URL, universal resource locator). Documents could then be linked worldwide. He posted this software, free of charge to anyone who wanted it, on the Internet.

The Web has become a way for many businesses to sell themselves or their products and has made money for some computer scientists. Berners-Lee, however, refused to cash in on his invention. He remained a conscientious scientist, and an advocate for using the Web as a way to link the world for the benefit of all. To that end, he heads the World

Wide Web Consortium, a group of 120 companies that set standards and guide the growth of the Web.

Developed Affinity for Computers

Berners-Lee developed a hunger for knowledge and a fascination with computers early in his life. His English parents helped design the first computer that was commercially available worldwide, the Ferranti Mark I. As a boy, he spent his time making toy computers out of boxes. He remembers conversations at the dinner table as centering around mathematics; it was more likely to be about the square root of four than the neighbors down the block.

As a teenager, Berners-Lee read science fiction voraciously and was fascinated with Arthur C. Clarke's short story "Dial F for Frankenstein," in which computers are networked together to form a living, breathing human brain. It was only a short step from this type of fiction to his study of physics and computers at Oxford University's Queen's College. There he built his first computer with a soldering iron, an M6800 processor (the "brain" that runs the computer), and an old television.

Created the Building Blocks of the Web

After graduating from Queens College in 1976, with a degree in physics, Berners-Lee got his first job with Plessey Telecommunications, Ltd., in Dorset. In 1980, after working at D.G. Nast Ltd. in Dorset, he served a six-month stint as an independent consultant at the European particle physics laboratory, CERN, which sits on the French-Swiss border. When he realized that he had to master the lab's huge and confusing information system in six months, he created a software program called Enquire. It allowed him to put words in a document that, when clicked, would send the user on to other documents with a fuller explanation. This device, which Berners-Lee used to assist his memory, is now known as "hypertext." It was not a new concept but, like most hypertext software of the 1980s, it needed a centralized database to eliminate links that went nowhere. In such a system, if one document was deleted all the links to it would be deleted. Because of this need for a centralized clearinghouse, hypertext documents couldn't be linked worldwide.

It was not until the birth of the Internet in 1989, that Berners-Lee proposed that CERN's computer resources—whether graphics, text, or video—could be linked with software based on Enquire. Eventually the system could go worldwide, he proposed.

It wasn't long before it did. After developing a language to encode documents, a way to link documents, and a way to address documents (the `www.whatever` address seen on Web pages), Berners-Lee posted his property on the Internet. The software, accompanied by a simple browser (a device that helps the user cruise the Web, looking for subject matter) was put on the Internet.

Appointed Director of Web Consortium

Over the next several years, Berners-Lee continued working on his design for the Web, accepting feedback from people who used the system. In 1994, as the popularity of

the Web really began growing, he joined the Laboratory for Computer Science at the Massachusetts Institute of Technology. There he became director of the W3 Consortium. His dream is to ensure the stability of the Web by making sure it remains a tool that can evolve with the times.

Berners-Lee is most proud of the achievements of his W3 Consortium over the last few years. It has made the encoding language HTML 3.2 a widely used standard, which helps make traveling the Web easy for the average computer user. It has also proposed a chip that would let parents keep offending Web sites from their computers—and their children's eyes. Individual parents could use the chip and get ratings of Web sites by subscribing to a rating service of their choice.

Campaigned for Better Web

The growing lack of intimacy and the increasing number of companies who charge for access to their Web sites, are two developments that disappointed Berners-Lee. "The Web was supposed to be a creative tool, an expressive tool," he said. Berners-Lee remains an avid campaigner for keeping the Web open, for making sure no one company dominates it. "He has a real commitment to keep the Web open as a public good, in economic terms," the director of the MIT computer science lab, Michael Dertouzos, explained in a 1995 *New York Times* article. Berners-Lee considered trying to commercialize the Web as he was designing it and was approached by several software companies who wanted to buy it. But in the end, he remained an idealist and refused all offers, instead making the Web available to all.

One of his biggest fears about the Internet is that various competing browsers or competing programming languages could all set up their own turf, so that users would need several types of browsers or languages to access the entire Web. "The navigation of the Web has to be open," he insists. "If the day comes when you need six browsers on your machine, the World Wide Web will no longer be the World Wide Web."

Received Awards for Web Work

Berners-Lee has his own Web site (www.W3.org/People/Berners-Lee). He is continually bombarded by requests from the press for interviews and gets many questions from inveterate Web users. Berners-Lee has received numerous awards for his work on the Web, including the Kilby Foundation's "Young Innovator of the Year Award" in 1995. He has honorary degrees from the Parsons School of Design and Southampton University and is a Distinguished Fellow of the British Computer Society. Yet in public he remains a diffident man, who reveals very little personal information in interviews. He is married to Nancy Carlson, an American. They met in Europe while both were taking an acting class; she was then working for the World Health Organization. They have two children, one born in 1991, the other in 1994. Despite his diffidence with the press, he is a warm, artistic man who can be the life of a party, his friends say.

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Louis Alexandre Berthier

Louis-Alexandre Berthier (1753-1815) is recognized as the only man to have fought in two revolutionary wars, on two continents, within a span of less than ten years. He gained valuable experience while serving with Lafayette during the American Revolution. This training served him well during the French Revolution and the Napoleonic Wars.

Louis-Alexandre Berthier was born on November 20, 1753, in Versailles, France. He was one of four sons born to Jean-Baptiste Berthier, a court surveyor and military engineer. Berthier followed in his father's footsteps, learning the craft of mapmaking, which he applied during his time in America with the French army officers, Rochambeau and Lafayette.

Berthier began his military training in 1777, at the age of twenty-four. In 1780, he attained the rank of captain and requested assignment to Rochambeau's army, which was preparing to leave for America. Berthier missed sailing with Rochambeau's troops and proceeded to America by way of the West Indies, where he met the army on September 30, 1780 at Newport, Rhode Island. His journals, in the form of letters to a friend, relate chronicle his experiences beginning with his departure from France in 1780 through his return to France in April 1783.

In January 1781, Berthier was assigned to the staff of General Rochambeau as *aide marechal general des logis surnumeraire*. He accompanied the army as it marched from Newport, Rhode Island to Yorktown, Virginia and back to Boston. From Boston he continued on to the West Indies and then on to France. He stayed in America from September 30, 1780 until December 24, 1782.

Berthier prepared at least 111 known maps, from Newport, Rhode Island to Yorktown, Virginia on a southward march and a second set describing the daily marches from Newport to Elkton, Maryland in 1781. Berthier's maps of the American Revolutionary War campaigns reflect the work of a proficient cartographer and are representative of the highest standards of his day. Both Berthier and one of his younger brothers, Charles-Louis, are credited with providing the excellent maps of the American Revolution that survive today. The brothers are mentioned by the Abbe Robin, a chaplain with Rochambeau's army, in his *Travels*: "... to this gentleman and his brother we are indebted for an exact map of the country, containing the whole route of the French army from Newport to York in Virginia."



Returned to France

Berthier earned frequent promotions throughout his military career. In 1783, after his return to France, he was sent to Prussia on a military mission. In 1789, Berthier was named major general of the National Guard of Versailles. In this role he was able to help two aunts of Louis XVI to flee the French Revolution and provided some protection to the royal family. During this time he again saw active service as survey and staff officer and finally as chief of staff from 1791 to 1792. In 1793, Berthier was sent to fight royalists in western France, but was recalled after four months of dangerous service, when he was driven underground by the Revolutionary Terror.

Berthier met Napoleon Bonaparte in 1796, and they developed a close and trusting relationship. That same year, Berthier accompanied Bonaparte during the Italian campaign, occupying Rome in February 1798. He later joined Bonaparte in Egypt.

Berthier was established himself as a strong administrator and diplomat. In 1799, he participated in the coup d'état of the 18th Brumaire, which established the Consulate. He received the post of minister of war, which he held until 1808. In this role he demonstrated his expertise in organizing the military. Berthier also proved to be an able diplomat who successfully negotiated a peace agreement with Spain. In 1804, after declaring himself Emperor Napoleon I, Bonaparte chose Berthier as one of 18 army officers to be named Marshal of the Empire. Berthier was briefly given leadership of the Grande Armée in 1809, during the Austrian campaign. Not considered by most to have been a

great commander in the field, he did not conduct the campaign well and had to be rescued by Napoleon. Still, Napoleon liked and trusted Berthier and named him chief of staff of the Grande Armée, a position he held from 1808 to 1814. Berthier's devotion to Napoleon was never in question. He remained loyal through many campaigns, including Austerlitz, Jena and Friedland; the Peninsular campaign (1808), the Austrian campaign (1809), in Russia (1812), Germany (1813) and France (1814). Berthier was accorded several titles during his illustrious military career including Duc de Valangin, sovereign Prince de Neufchatel (1806), and Prince de Wagram (1809).

The Tide Turned

As Napoleon began to experience one defeat after another, Berthier's loyalties began to waver. In 1814, when Bonaparte abdicated, Berthier accepted the restoration of the Bourbon monarchy, submitting to the cause of Louis XVIII. He was named a peer of France. But the relationship with the Bourbons was short-lived when, in 1815, Napoleon returned from exile on Elba. Berthier now experienced divided loyalties and retreated to his wife's family castle at Bamberg in Bavaria. On June 1, 1815, just a few short weeks before Napoleon's defeat at Waterloo, Berthier died as the result of a fall from his castle. The circumstances of his death are curious and it is not known whether he committed suicide, was murdered, or fell by accident.

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Abebe Bikila

Ethiopian track and field athlete, Abebe Bikila (1932-1973), was the first black African to win an Olympic medal, and the first man ever to win two Olympic marathons. Known for his grace and stamina, he was considered the most perfect example of a naturally talented distance runner.

Abebe Bikila, the son of a shepherd, did not begin running until he was 24 years old. Bikila was born in the mountains of Ethiopia. When he was old



enough, Bikila became a private in the army and bodyguard of Haile Selassie, the emperor of Ethiopia. As part of his training, he was sent to a camp that the government had set up after World War II. At the camp, Swedish coach, Onni Niskanen recognized that Bikila had exceptional talent in running. In the 6,000-foot high mountains, he led Bikila and the others through grueling workouts. Runs of up to twenty miles and repeated sprints of 1,500 meters were common. Often, Bikila and the other recruits ran barefoot over the tough, rocky soil.

Bikila won his first marathon in Ethiopia's capital city of Addis Ababa in July 1960. Because Ethiopia was an isolated country and kept its borders closed to the rest of the world, people outside did not take much notice of Bikila. In addition, his winning time was 2 hours, 21 minutes, and 23 seconds, not particularly impressive compared to other runners. In August, Bikila ran a second marathon in Addis Ababa. His improved winning time was dramatic, as was the fact that both marathons were run at a high altitude and he had won them only a month apart, with little rest in between. Niskanen was convinced that Bikila could win the Olympic marathon, which would be held that same year, in Rome.

Conquered Rome

The marathon route was planned to show the world as much as possible of Rome's architecture, splendor, and history. For the first time ever, the race would not start or end in the Olympic Stadium, and for the first time, it would be run at night. The runners began at 5:30 p.m. in the

Campidoglio, a square designed by Michelangelo, on Capitoline Hill, and wound through Rome. The later section of the race would be run in the dark, with the route lit by Roman soldiers holding torches. The last few miles would be run on the Appian Way, a road built by the ancient Romans, where Roman troops had marched thousands of years ago.

The group of runners assembled for the race was impressive, and Bikila was not expected to win. He would probably not have been noticed at all were it not for the fact that he chose to wear no running shoes. Used to running barefoot in Ethiopia, Bikila would run the entire 26.2 miles in bare feet. He had tried to run a few practice miles on the Roman streets with shoes, but found that they pinched his feet.

As the race began, four runners moved to the front of the pack: Keily of Great Britain, Vandendriessche of Belgium, Rhadi of Morocco, and Bikila. At six miles, two more runners caught up, but Sergie Popov of the Soviet Union (who held the world record and was expected to win) was still behind. By 16 miles, Bikila and Rhadi were in front. Previously, Bikila had decided that he would not take the lead until after the 12-mile mark, and now he was there. At 18 miles, he was still battling Rhadi for the lead. Unlike everyone else, Bikila and his coach had assumed that he would be in the lead at the end of the race. In the last few miles, Bikila looked for a place where he could decisively overtake Rhadi.

A little more than a mile from the finish, Bikila saw a statue known as the Obelisk of Axum, which had originally come from Ethiopia, and which had been stolen by invading Italian troops during World War II. For Bikila, it was symbolic. As he and Rhadi passed the obelisk, he surged forward so strongly that Rhadi could no longer keep up. Dodging a motor scooter whose driver had mistakenly driven onto the course, he beat Rhadi by 25 seconds, with a finishing time of 2:15:16.2. With this time, he won the gold medal, beat Popov's previous world record by eight tenths of a second, and beat the Olympic record for the marathon by almost 8 seconds. Newspapers the next day commented that it had taken an entire Italian army to conquer Ethiopia, but only one Ethiopian soldier to conquer Rome.

Bikila's gold medal was the first Olympic medal won by a black African. This achievement, with Rhadi's silver medal, marked the beginning of a new era in international competition, in which African athletes would come to dominate distance running. Bikila achieved instant fame around the world. He was known as the Ethiopian who had conquered Rome.

In 1961, Bikila won marathon races in Greece, Japan, and Czechoslovakia. Still holding the world record, he returned to Ethiopia in October and did not take part in international competition for two more years.

In 1963, he ran in the Boston Marathon, and lost for the first time in his career, finishing fifth. After this race he went back to his army job in Ethiopia, disappearing from international view once again. Rumors circulated that he was running and competing in Ethiopia. Others claimed that he had been posted to the Somali border with Ethiopia because of

tensions between the two countries. In 1964, he won a marathon in Addis Ababa, with a time of 2:23:14. Observers speculated that the relatively slow time was a result of the high altitude of the race.

Won a Second Gold Medal

On August 3, 1964, the Ethiopian Olympic trials took place in Addis Ababa. Bikila ran to a strong win with an incredible time of 2:16:18—amazing for that altitude. He won the race by only four-tenths of a second over Mamo Wolde. The third place finisher, Demissie Wolde, came in at 2:19:30. Other runners around the world suddenly became aware that there was not one, but three world-class marathon runners from Ethiopia.

Six weeks before the Tokyo Olympics, in 1964, Bikila underwent surgery for appendicitis. Although he planned to go to Tokyo with the team, he was not expected to compete. Between the operation and the day of the marathon, he had not run at all. Nevertheless, he took his place at the start, this time wearing shoes. Bikila and coach Niskanen had decided that he would use the same strategy he used in the 1960 marathon: stay with the lead runners until the 12-mile mark, and then move to the front.

Although Bikila was very popular with fans, he was not expected to win because of his surgery. At the halfway point, however, he was in the lead by five seconds. As Charlie Lovett wrote in *Olympic Marathon: A Centennial History of the Games' Most Storied Race*, "For Bikila, no more strategy was necessary. He slowly increased his lead, running with total concentration and precision—the ultimate image of the perfect marathoner. There was no indication that either his surgery or the extreme humidity was having the slightest effect on his race. His body seemed to float down the streets. Niskanen had taught him how to run using the least amount of energy and Bikila's smooth strides and motionless head made the race appear effortless." By the time he had run 22 miles, he was two and a half miles ahead of the nearest competitor. He entered the stadium alone, while 70,000 spectators cheered. He had set a new record of 2:12:11. Even at the end of the race, he seemed fresh and rested. Bikila performed a set of stretching exercises to prevent his muscles and joints from becoming stiff after the race. The crowd marveled at his ease and flexibility. He later said that he could have kept running for six more miles. Richard Benyo wrote in *The Masters of the Marathon*, "His running is seemingly effortless; he is frail but incredibly strong. He is like a personification of everything the marathon runner should be. He is the most natural world-class runner anyone has ever seen." With this victory, Bikila became the first man ever to win an Olympic marathon twice.

Mexico City, 1968

In 1965 and 1966, Bikila ran three marathons and won them all. An injury in July had forced him to drop out of a race and he was still nursing a stress fracture in his foot when he arrived in Mexico City to compete in the 1968 Olympics. The course was a high-altitude one—1,000 feet

higher than Bikila's home course. However, he thought the altitude would give him an advantage over other runners.

Bikila started out in the lead pack as usual, but had to drop out in the tenth mile. Despite his incredible ability, even Bikila could not run with a broken bone in his foot. Later, his countryman Mamo Wolde said that if Bikila had not been injured, he would have won. Bikila would never compete again.

A Tragic Accident

Emperor Haile Selassie gave him a promotion to captain. In 1969, he was driving a Volkswagen in Addis Ababa when his car collided with another vehicle. Although Haile Selassie sent him to England for medical treatment, the doctors there could do nothing for him. He was paralyzed from the waist down. When he was brought back to Ethiopia on a stretcher, huge crowds gathered to welcome him home and cheer for him. Bikila turned to paraplegic sports, focusing on archery. He never walked again.

In 1972, Bikila was invited to the Munich Olympic Games as a special guest. Sitting in his wheelchair, he watched American Frank Shorter win the marathon. Shorter received his medal, then went to Bikila to shake his hand.

According to Raymond Krise and Bill Squires in *Fast Tracks: The History of Distance Running*, Bikila talked about his automobile accident in a 1983 interview. He said, "Men of success meet with tragedy. It was the will of God that I won the Olympics, and it was the will of God that I met with my accident. I accepted those victories as I accept this tragedy. I have to accept both circumstances as facts of life and live happily."

In 1973, Bikila died from a brain hemorrhage. He was 41 years old and left a wife and four children. His career included fifteen marathon races, with twelve victories. After his death, Haile Selassie proclaimed a national day of mourning; 65,000 people attended the funeral.

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Hiram Bingham

Hiram Bingham (1875-1956) was an American explorer who discovered the famous Inca ruins of Machu Picchu and other important Inca sites.

Hiram Bingham was born in Honolulu, Hawaii, on November 19, 1875, the son of retired missionaries from an old Hawaiian family. He graduated from Yale University and then returned to Hawaii for a short time. He decided on an academic career and received his



Master of Arts degree from the University of California at Berkeley. He completed his studies at Yale, earning a doctorate in Latin American history.

In 1905, Bingham made his first trip to South America, following the route of Simón Bolívar, from Caracas, Venezuela to Bogotá, Colombia. He wrote about his journey in *The Journal of an Expedition Across Venezuela and Colombia*. He returned in 1908 and retraced the Spanish trade route from Buenos Aires to Lima. While in Peru, in February, 1909, he visited Choquequirau, a recently discovered Inca site that had once been thought to be the last refuge of the Inca rulers after they were defeated by the Spanish explorer, Francisco Pizarro. This visit inspired him with the desire to find the legendary “lost city of the Incas.”

In 1911, Bingham went back to Peru with two goals: to climb Mount Coropuna to see whether it was higher than Mount Aconcagua and to seek out the last capital of the Incas, the almost mystical city of Vilcabamba. Arriving in Arequipa, in June 1911, he decided that it would not be wise to try to make the climb in winter and instead decided to look for ruins in the valley of the Rio Urubamba. According to legend, the last Inca ruler, Manco II, had established his capital, Vitcos, in the Vilcabamba range. Various stories of ruins circulated, but the best opinions fixed the capital somewhere in the valleys of the Vilcabamba and Urubamba rivers.

Setting out with a mule train, Bingham left Cuzco in July 1911. He traveled through the terraces of the valley of Yucay and past the gardens of Ollantaitambo. At Salapunco in the Urubamba valley he saw the ruins of a small fortress

of pre-European origin. One night, Bingham camped between the road and the Urubamba River. The owner of a nearby hut, Melchor Arteaga, came out to see who the stranger was and told him about some nearby ruins called Machu Picchu. On the next morning, July 24, 1911, Bingham persuaded Arteaga to take him there. After a walk of 45 minutes, they left the main road, crossed the rapids of the Urubamba River on a rickety bridge, and climbed up a rough path through the forest. They ate lunch in the hut of some Native Americans who were farming on ancient Inca terraces.

Leaving the hut, Bingham spent an hour and twenty minutes climbing to the top of row upon row of terraces almost 1,000 feet high. He crossed the terraces, went through a nearby forest, and came upon a vast complex of granite houses constructed with extremely careful stonework. There he also saw a three-sided temple that rivaled any that had ever been found in Peru. This was Machu Picchu, the most famous of all the Inca ruins.

Bingham did not stay long at Machu Picchu because he felt that he could still find the capital city of Vitcos, which was supposed to be marked by a white boulder over a spring of water. At Huadquiña Bingham learned of “important ruins” a few days’ journey down the Urubamba River. They turned out to be merely the ruins of a small Inca storehouse. He then traveled up the Vilcabamba River to the village of Lucma, where he consulted Evaristo Morovejo, the subprefect of the village. Morovejo’s brother was supposed to have found some ruins while hunting for buried treasure in 1884.

Morovejo took Bingham to the small village of Puquiura, three miles from Lucma. The ruins they saw were of a Spanish mill. However, on a hill above Puquiura, called Rosaspata by the locals, there were more ruins that Bingham went to investigate. They turned out to be the remains of a fortress containing 14 rectangular Inca buildings, including a “long palace” that had 15 doors along one side. Bingham was convinced that this was Vitcos. On the second day, August 8, 1911, Morovejo showed him a white boulder and, some distance away, a spring. Bingham followed the stream to an open spot where he saw what he had been looking for—a gigantic white boulder with Inca carvings on its side overlooking a pool near the ruins of an Inca temple. Bingham had found Vitcos.

From Vitcos, Bingham went to the small Spanish town of Vilcabamba (named after, but not the same as, the Inca city of Vilcabamba). He traveled from there into the surrounding jungle lowlands and reached a remote sugar plantation on August 15, 1911. Its owner took him on a two-day trip into the forest to a spot called Espiritu Pampa (the Plain of the Spirits). Here they found more Inca ruins, which later were found to be those of a large town. Bingham’s guides and porters were impatient, however, and he was not able to stay long at the site.

After these incredible discoveries within the space of a few weeks, Bingham’s climb up Mount Coropuna was anticlimactic. He made the climb with an American mountaineer, H.L. Tucker, a British naturalist, an American astronomer, and a Peruvian guide. The astronomer was

injured and forced to return to Arequipa. Since they were going to altitudes not previously scaled, their guide was not much help, and the muleteers demanded extra pay before they would climb past the snow line. The Native American guide went with Tucker and Bingham to the peak, which they reached from a base camp they had set up at 17,300 feet. They were clothed warmly enough that they did not have to worry about frostbite, but they did suffer from *soroche*, the illness caused by lack of oxygen. The three men reached the summit on October 14 after a climb of six and one-half hours. The mountain turned out to have three peaks, and it was only by chance that they had climbed the highest one. Once they got to the top and made their measurements, Bingham was disappointed to learn that it was not as high as Aconcagua. He left feeling that he had conquered the second highest peak in the Andes. In later years, however, it was established that Coropuna is only the nineteenth highest peak in the Andes.

Bingham led expeditions back to the Vilcabamba region in 1912 and 1915, to clear the ruins he had discovered and to make further explorations and scientific studies in the area. These expeditions found many small Inca ruins in the hills near Machu Picchu, and traces of Inca roads and buildings at various places along the mountain range. As a result of these expeditions, Bingham became more and more convinced that Machu Picchu was the lost city of Vilcabamba and supported this view until his death. More recent expeditions and interpretations make it seem more likely that Vilcabamba should be identified with Bingham's other great discovery at Espiritu Pampa.

Following the 1915 expedition, Bingham made no further trips to South America. He volunteered to serve in World War I and became the chief of air personnel in the air service after learning how to fly. He then entered Republican politics and was elected lieutenant governor of Connecticut in 1922. He ran for governor in 1924 and won that race as well. However, he served for only one day. During the election campaign, one of the Connecticut senators committed suicide, and a special election was held to replace him. Bingham entered the race and won once again. He served as United States senator from 1925 to 1933.

While in the Senate, Bingham became involved in a scandal when it was revealed that he was using a paid lobbyist to help him draft legislation and had taken him to closed committee meetings as a staff member. He was censured by the Senate and lost the next election. He spent the following years writing and serving on the boards of several large corporations. He was recalled to Washington by President Truman and put in charge of the Loyalty Review Board of the Civil Service Commission in 1951. This was during the anti-Communist "Red Scare" of the early 1950s, and the Board's job was to search out possibly disloyal employees. Bingham carried out his distasteful job with notable zeal. He left the board in 1953 and died three years later on June 6, 1956 in Washington, D.C.

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Vilhelm Bjerknes

Vilhelm Bjerknes (1862-1951), a pioneer of modern meteorology, was especially known for his studies in hydrodynamics and thermodynamics and their relation to atmospheric motion. Following the steps of his father and even improving on his work, he devised a program of weather analysis and forecasting and founded the Geophysical Institute and Weather Service of Bergen.

Vilhelm Bjerknes was born on March 14, 1862, to Carl Anton Bjerknes, a respected mathematician and physicist, and Aletta Koren, a minister's daughter, in Kristiania (later renamed Oslo), Norway. Bjerknes' father was a devoted researcher of hydrodynamics. He had been a respected teacher of physics, but turned his focus towards the study of fluid-related movement, and also researched comparable studies in electro-dynamic phenomena. The younger Bjerknes was equally devoted to his father, and started working alongside him early in his scientific career. Although he assisted his father in his research, it was not long before he set out on his own to eclipse his father as a geophysicist.

Bjerknes began his formal education in mathematics and physics at the University of Kristiania in 1880. He studied hydrodynamics until 1887 when he started his M.S. degree. Upon completion of his degree, Bjerknes went to Paris on a state fellowship and began taking lectures by Jules Henri Poincare on electrical wave diffusion. It was then that he became acquainted with Heinrich Hertz's studies on the same subject.

In 1890, Bjerknes traveled to Bonn and attended the university there for two years. He was fortunate enough to become the assistant and first collaborator to Heinrich Hertz himself. Significant research during this period resulted in contributions in resonance and oscillatory circuit theory. Further research with resonance curve experiments also helped to validate Hertz's own theory and experiments. Wanting to return his focus to electrodynamics, Bjerknes returned to Norway in 1892 where he completed his Ph.D.

Shortly thereafter, in 1893, he secured a lectureship at Stockholm's School of Engineering. His career further advanced when he procured a position as professor of applied mechanics and mathematical physics at the University of Stockholm in 1895. That same year he married Honoria Sophia Bonnevie, a Norwegian science student in Kristiania. Their son, Jacob Aall Bonnevie Bjerknæs was born in 1897. Jacob was destined to not only follow in his father's footsteps in the study and discovery of meteorology, but to further his findings and expand on his father's knowledge. While the new family lived in Stockholm, Bjerknæs ceased active research in electrodynamic studies and returned once more to his father's hydrodynamic studies. In 1902, he published *Vorlesungen über hydrodynamische Fernkräfte (1900-1902)*, a summary of his work in hydrodynamics.

Established Meteorology Foundations

By 1898, Bjerknæs had combined personal mechanical research with a general analysis of the two primitive circulation theorems of absolute motion derived by British mathematician and physicist William Thomson Kelvin and German physicist Hermann Helmholtz. These two theorems dealt with velocities of circulation and the conservation of a circular vortex, which describes the remarkable stability of vortex motion. Applying his own changes to these theorems to the atmosphere and the ocean, the world's two biggest fluid systems, Bjerknæs devised the theory of physical hydrodynamics. These were important findings as Bjerknæs realized that atmospheric motion can be best understood when hydrodynamics and thermodynamics are combined. He knew that the heat of the sun is transformed into motion in our atmosphere. The friction of that atmospheric motion also generates heat, which is also turned into motion. Hence, thermodynamic laws are intertwined with fluid mechanics and this combination is necessary to fully understand the phenomena of the atmosphere.

Because motion in the atmosphere creates weather patterns, Bjerknæs' findings entertained tremendous possibilities in meteorological forecasting. Until then, forecasting was unreliable at best, even though certain progressions of weather systems were observable and understood and important in that forecasting. Long-term outlooks were particularly difficult. Bjerknæs' discoveries, however, presented a more structured atmospheric dynamic that enabled meteorologists to forecast more predictably and accurately, especially in the longer term. These offerings were based on a detailed three-dimensional analysis of atmospheric conditions. According to Arnt Eliassen, "He put forward the view that weather forecasting should be dealt with as an initial value problem of mathematical physics and carried out by numerical or graphical integration of the governing equations. This is nothing more than treating the atmosphere as a physical system, but at the time it was a revolutionary idea."

Bjerknæs knew his findings were paramount to weather forecasting and realized that economic support was necessary to both continue and share his research. In 1905, he traveled to the United States to present his program of lectures at the Massachusetts Institute of Technology and to seek funding for continued study. He shared his vision for

forecasting and was enthusiastically received. He received a research associateship and was awarded a yearly grant from the Carnegie Institute in Washington, D.C. This was continued until the U.S. went to war in 1941. Eliassen explained, "The money could hardly have found a better use; it enabled Vilhelm to employ and educate a considerable number of research assistants, all of whom became well-known geophysicists." It was certainly the case, for Bjerknæs was an ideal collaborative partner for younger students, as his history of assistants and their future histories would prove.

Bjerknæs moved, in 1907, to the University of Kristiania, where he served as professor of applied mechanics and mathematical physics. In 1909, he began a series of lectures that called for an awareness of the importance of new techniques in the science world as they related to weather forecasting and atmospheric understanding. He wrote and published the first volume of *Dynamic Meteorology and Hydrography*, that dealt with the fixed state of the atmosphere and fluids, with his new assistant, Johann Wilhelm Sandström. Bjerknæs published a second volume the next year with his new assistants Theodor Hesselberg and Olav M. Devik. This substantial work dealt with massless movement of fluids and the atmosphere. The third and final volume would not be published until 1951, and was written by Bjerknæs' collaborators. In 1911, another collaborator arrived to join his work, Harald Ulrik Sverdrup, a fellow Norwegian who would become an important polymathic geophysicist. German scientists were impressed with Bjerknæs' work and, in 1912, they offered him a professorship and a position as director of the new geophysics institute at the University of Leipzig. This recognition made Bjerknæs' geophysical work more visible.

At the start of his stay at the German university, research was successful. Bjerknæs had brought along T. Hesselberg and H.U. Sverdrup, who worked with him in addition to the several German research assistants and students. When World War I broke out, however, he lost many of his student assistants to war service. He also lost Hesselberg and Sverdrup, which left him in serious need for assistants. His son, Jacob, left his studies in Kristiania to join his father, along with Halvor Solberg. Even with reinforcements to assist, the war made research and living more difficult in Leipzig. About this time, a zoologist and Arctic explorer, Fridtjof Nansen, and oceanographer, Bjørn Helland-Hansen, offered him the opportunity to establish his own geophysical institute at the new University of Bergen. Bjerknæs accepted. This would prove to be the most productive season of his career.

Founded the Weather Service of Bergen

Bjerknæs and his assistants, including his son Jacob, began immediately with their research programs at the new Weather Service. He started research in the dynamic theory of atmospheric movement, systematic daily observation of the basic meteorological conditions, intensive calculation of predictions and graphic representation of meteorological change, and timely weather forecasts.

By the end of the war it was increasingly clear that Bjerknæs' work would be indispensable. The Norwegian government set up a weather observation network based on Bjerknæs' applications in response to the need. By July 1918, while the new techniques were still experimental, the Western Bergen Weather Service began reporting daily for the government and military. Once the usefulness of the service was more widely recognized, increasingly refined forecasts became accessible to farmers, fisherman, and the newly developing aviation business.

Besides the growing public need and enthusiasm for the dissemination of forecasts, Bjerknæs' team welcomed other major research advances. The group's work resulted in the polar front theory, the theory of motion in cyclone systems, and the elaborate upper front theory. These were all major advances of the time and greatly advanced the science of modern meteorology. Jacob, or Jack as he became known, was instrumental in the developments during this time. Building on the research of his father, he recognized that the air masses named by his father had their own cycle. In a paper, "On the Structure of Moving Cyclones" written in the fall of 1918, he stated that "warm air ascends along the sloping frontal surfaces, causing bands of clouds and precipitation to form along the fronts, whereas the cold air sinks and spreads out along the ground." He also noted that "these vertical motions represent a reduction of the potential energy, which could account for the formation of the cyclone's kinetic energy." Bjerknæs also continued to publish abundantly. His crowning achievement, *On the Dynamics of the Circular Vortex with Applications to the Atmosphere and to Atmospheric Vortex and Wave Motion*, was released in 1921. Another, *Physical Hydrodynamics*, a work completed with Jacob, Solberg, and Bergeron, was published in 1933. The many collaborators and assistants Bjerknæs was fortunate to have with him enthusiastically disseminated the Bergen meteorological approach when they, in their turn, left the team and spread out in different countries, including the United States.

Bjerknæs accepted a position as professor of mechanics and mathematical physics at the University of Oslo, and left the Geophysical Institute of Bergen to Sverdrup, his son Jacob, and other collaborators he had trained. At the University of Oslo he taught theoretical physics and hoped to write a series of texts on that subject. In 1929, he published his first book on vector analysis and kinematics. In addition, he returned to his father's studies and looked into his hydro-magnetic theories. He was unable, however, to resolve the problems with his father's theories.

In addition to his myriad research efforts, he was a powerful spokesman for the theoretical and practical side of meteorology. He remained so even after he retired from the University of Oslo in 1932, at the age of 70. His son, Jacob, continued in the research footsteps of his father grandfather, and furthered the study of modern meteorology. Bjerknæs died of heart failure in Oslo, Norway on April 9, 1951

The result of 100 years of research done collectively by Carl, Vilhelm, and Jacob Bjerknæs has helped to transform meteorology from a science of random observation to that

of data collection and weather forecasting based on physical and mathematical principles.

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Fanny Blankers-Koen

Fanny Blankers-Koen (born 1918) was known as the "first queen of women's Olympics." She remains the first and only woman ever to win four gold medals at a single Olympics. When Blankers-Koen began her sports career, Norman Giller noted in *The 1984 Olympic Handbook*, "women's athletics had been something of a sideshow. . . . She, more than anybody, made women athletes worthy of respect and attention, with a series of stunning performances in the London Olympics."

Fanny Blankers-Koen was born Francina Elsje Koen, the daughter of a government inspector in the Dutch city of Amsterdam in 1918. Her talent in sports was evident from a very young age. Blankers-Koen came from an athletic family that encouraged her to swim, skate, and play tennis. When she was six, she joined a local sports club, where she became known as an excellent runner and swimmer. When Blankers-Koen was 14, her father encouraged her to specialize in track and field. In 1935, when she was 17, she told everyone, "I've made up my mind to go for sport." Blankers-Koen became a member of the Amsterdam Dames' Athletic Club, and rode her bicycle 18 miles each way from her home in Hoofddorp to the gymnasium. She did not have an outdoor track to train on, so she ran indoors, in the gymnasium hallway.

Blankers-Koen's first competition was in 1935, in a 200-meter race in Groningen. She did not place well at that meet, but within a month she beat the Dutch national champion in the 800-meters. At that meet, she met Jan Blankers, a talented track coach and former triple-jumper who had won an AAA scholarship in Britain. He was the track coach for the Dutch Olympic team, and he invited her to join the team. Strangely, although she was so talented in the 800-meters, this race, like other longer distances, was considered "too difficult" for women and was barred from the Olympic competition.

Blankers-Koen made her Olympic debut at age the age of 18 in Berlin, where she finished in a tie for sixth in the



high jump and fifth in the 100 meter relay. For her, a highlight of the competition was meeting American athlete, Jesse Owens, who won four gold medals in Berlin.

In 1940 she married the Olympic track coach, Jan Blankers, and they had a son, Jan, the following year. Blankers-Koen continued to train, even through the oppressive Nazi occupation of Holland. Because of World War II, the Olympics were canceled in 1940 and 1944, and she was unable to enter international competitions. Nevertheless, she set world records in the high jump and the long jump at Dutch meets.

When Blankers-Koen gave birth to her daughter Fanneke, in 1945, she had been out of training for a while. Nevertheless, seven months later she ran in the European championships, where she won the 80-meter hurdles, ran the anchor leg for the Dutch women's team's victory in the 4 (100-meter relay, and came in fourth in the high jump. Just before the 1948 Olympics, she set a world record in the 100-meters, with a time of 11.5 seconds.

By the time the 1948 Olympic Games convened in London, Blankers-Koen was the world record holder in the 100 meter race, the hurdles, the high jump, and the long jump. She was also 30 years old and the mother of two children. People said that her age and motherhood would slow her down, and that she should be home taking care of her children instead of out running on the track. That kind of talk, she said, "was just the thing to rouse me," according to Len Johnson in *theage.com*, "to make me go out there and prove to them that, even if I was 30 years old and the mother of two children, I could still be a champion." She had been

waiting 12 years to compete in the Olympics again, and she wasn't about to miss her chance. While Blankers-Koen was training for the Games, she wheeled a baby carriage to the Amsterdam stadium and parked it near the track, so she could watch her baby while she ran.

No one has collected statistics on how having children affects a woman's performance in sports and how many mothers have competed in the Olympics, but it is generally believed that Fanny Blankers-Koen is the only woman in Olympic track history to have won a gold medal after having more than one child, and the only woman with more than one child even to have been on an Olympic track-and-field team.

London Olympics, 1948

Like Babe Didrickson Zaharias, another famous female athlete, Blankers-Koen was skilled in more events than the official Olympic rules allowed an athlete to compete in, with world records in the 100-yard dash, the 80-meter hurdles, the long jump, the high jump, and two relay events. Official rules limited her to competing in three individual events, and she chose to run in the 100-meters, 200-meters, 80-meter hurdles, and to be a team member for the 4 (100-meter relay. Modestly, according to Bert Rosenthal in *Nando.net*, she said many years later at a Metropolitan Track Writers' lunch, "I didn't expect I would [win a gold] because there were other very good [competitors]. I said I hope to come in the finals."

She did much more than that. In all, Blankers-Koen competed 12 times in nine days—running heats to get into the final races, as well as the final races—and won every time. She won the 100 meters by three yards over Britain's Dorothy Manley on a wet track in 11.9 seconds. Afterward, she wanted to celebrate. According to Rosenthal, after the event her husband found her sitting on a sidewalk with other women competitors. "I said to him I would like to have a party," she said later. "He said, 'Oh no, you are going to bed. Tomorrow you have the hurdles.' I said 'I already have an Olympic gold medal.'" Her husband won, and she went to bed.

The next day, she had a bad start in the 80-meter hurdles and caught up with the leader, 19-year-old Maureen Gardner of Great Britain, halfway through the race. Just as Blankers-Koen was about to take the lead, she hit a hurdle and staggered, as she said, "like a drunkard." The finish was so close that she didn't know whether or not she had won, and when the Olympic band began playing "God Save the King" she believed Gardner had won. But the band was only playing because King George VI had entered the stadium, and immediately afterward they played the Dutch national anthem to honor her gold medal win. She and Gardner had both run the race in the world record time of 11.2 seconds, but she had been declared the winner.

The tension of that race got to her, and just before she was scheduled to run the semifinal in the 200 meters, she was crying in the locker room, ready to drop out. She was exhausted and felt the pressure to win. She disliked the 200-meter race, an event that was being run by women for the

first time in the Olympics, and she also missed her children. "I was having such a bad time," she said later. "I wanted to go back home to my children." Her husband told her, "If you don't want to run, it's all right. But I'm afraid you'll be sorry afterward." Blankers-Koen realized that all her life, all she had ever wanted to do was be the best. She decided to run.

Blankers-Koen won the semifinal in the Olympic record time of 24.3 seconds. Then, on another wet track, she won the final by 7 yards, in 24.4 seconds. She won her fourth gold medal in five days of running in the anchor leg of the 4 (100 relay for the Dutch team. When Blankers-Koen took the baton, her team was in third place, but she made up the huge deficit and caught Australia's Joyce King, who was in the lead, in the last two strides of the race.

Although Blankers-Koen was the world record holder in the high jump and long jump, she didn't compete in these events. "I didn't like the high jump," she said, "and the long jump almost coincided with a hurdles heat, and I preferred one gold medal to two silvers." If she had competed in the high jump and long jump, however, she would probably have won two more gold medals, since the winners in these events all won with distances that were far short of the world records—which had been set by Blankers-Koen.

After Her Olympic Wins

After her Olympic victories, people compared her to African-American athlete, Jesse Owens, who had stunned the Nazis by winning gold medals in four track events in the 1936 Berlin Games. When she returned to Amsterdam, her country treated her to a huge parade. Blankers-Koen, who rode next to her husband in an open coach pulled by four white horses, was amazed by all the excitement, and kept saying, "All I did was win some foot races."

Blankers-Koen became known as the "Flying Dutch Housewife" because people considered it unusual that a married woman and mother was a world-class athlete. "After her great success," wrote Janet Woolum in *Outstanding Women Athletes: Who They Are and How They Influenced Sports in America*, "the media played up her role as wife and mother, sometimes overshadowing her athletic achievements. However, the image they created of her as housewife/mother/athlete helped to dispel the myth that women would lose their femininity while competing in world class track and field races."

Running in the 1950 European championships, Blankers-Koen again won the 100-meters, 200-meters, and 80-meter hurdles, and won a second as a member of the Dutch relay team. When she was 34, Blankers-Koen wanted to compete in the 1952 Olympics in Helsinki. Although she started the 80-meter hurdles, she was not able to qualify for the finals. She withdrew from the Games because of a boil on her leg that led to blood poisoning and severe illness. In 1955, she officially retired from competition at the age of 37. She coached others and was the manager of the Dutch team at the 1968 Olympic Games in Mexico City.

During her almost-twenty-year career in sports, Blankers-Koen set 20 world records in seven events ranging from sprints to hurdles, long jump, high jump, and the

pentathlon. No woman in the history of track has ever won as many national medals. In 1948, she was chosen as the Associated Press Female Athlete of the Year. In 1980, Blankers-Koen was inducted into the International Women's Sports Hall of Fame. In 1998, she was invited to New York to receive the Jesse Owens Award. Now in her eighties, Blankers-Koen still enjoys good health and athletic vigor. She plays tennis almost every day.

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Satyendranath Bose

Satyendranath Bose (1894-1974) was a major figure in the development of quantum statistics and theoretical physics. Albert Einstein built upon his ideas to develop a system of quantum mechanics that became known as Bose-Einstein statistics. Bosons, subatomic particles of finite mass studied in quantum physics, were named after him.

Satyendranath was born in Calcutta, India, on January 1, 1894, to Surendranath Bose and Amodini Raichaudhuri. As the only son and eldest of seven children, Bose was raised comfortably as a member of the Kayastha caste. His father, an accountant in the executive engineering department of the East India Railways, later was a founder of the Indian Chemical and Pharmaceutical Works. His mother had little formal education but was able to manage a large family. His primary education began in the local English language school established by the British during the colonial period in India. When the British decided to divide the province of Bengal into two administrative units in 1907, his father transferred Bose to a Bengali-

language secondary school. There he was encouraged in his interest in science by his headmaster and his mathematics teacher.

After graduation from secondary school, Bose completed a Master of Science degree in mathematics at Presidency College in Calcutta in 1915, ranking first in his class. An early influence was his physics teacher Jagadischandra Bose (no relation). Because Indians were not allowed to enter administrative government service, Bose continued to study physics on his own despite a lack of current textbooks and laboratory materials. Two years later Bose became a lecturer in physics at the University of Calcutta in the college of science that had been established in 1914. This was the first college in India that offered advanced degrees in science. Bose helped establish the physics department and saw that it was properly equipped and had current textbooks. After reading a book by J. Willard Gibbs concerning phase space and Boltzmann statistics, Bose developed a special interest in statistical mechanics. In 1914, Bose married Ushabala Ghosh. The union eventually produced two sons and five daughters.

During the years he taught at the University of Calcutta, Bose worked with Meghnad Saha. In 1919, the two men co-authored one of the first anthologies in English of Einstein's scientific papers on relativity. The next year, Bose published his first paper on quantum statistics in the *Philosophical Magazine*.

Created Ground Breaking Theory for Quantum Statistics

Bose became a reader in physics at the newly created University of Dacca in East Bengal in 1921. He turned his attention to the statistics of photons, a quantum of electromagnetic energy that has no charge or mass but carries energy, such as light and x-rays, in both wave and particle form. By now he had studied Planck's theory of heat radiation. He became interested in Planck's radiation formula, the expression that gives the distribution of energy in the radiation from a black body. Bose commented in an interview with American physicist William A. Blaupied in the *American Journal of Physics*, that he had "spent many sleepless nights" contemplating Planck's law. Finally, while teaching a class, he thought of a new theory for quantum mathematics. By 1923, he had written *Planck's Law and the Hypothesis of Light Quanta*, but was unable to get it published. Bose was able to substantiate Einstein's proposal that electromagnetic radiation had an atomic structure made up of a measurable, or quantum, amount of electromagnetic energy. Even Einstein had been unable to prove his own theory.

The subject of Bose's paper was how to derive Planck's black body radiation law, in which the black body is a theoretical ideal body that absorbs all radiation and reflects none. Planck's equation describes the spectral energy distribution from such a body. Einstein's 1905 paper questioned Planck's assumption that his law could be applied ad hoc to classical electrodynamics (a discipline concerned with the inter-relatedness of electric and other currents and magnets). In Einstein's thermodynamic approach, the quantum

structure of electromagnetic radiation could be viewed the same as an ordinary gas and its atomic structure. Without reference to classical electrodynamics, Bose used a phase space approach that treated radiation as an ideal gas in order to show that Einstein's model was consistent with Planck's law. This ultimately pointed the way for future developments in electrodynamics. Because his background was in mathematics, Bose failed to see the far-reaching ramifications his work had in the field of physics, especially in the areas of electrodynamics and quantum gasses. As a result, he did not gain the prestige that Einstein and Planck did.

Bose and Einstein

Though his paper was only four pages long, it had far reaching consequences. In fact, it was his single greatest contribution to science. Isolated in India and unable to get his paper published, Bose turned to Albert Einstein and asked him to examine his work and see if he could help. Though he had never met Bose, Einstein was impressed. The paper was translated into German and Einstein used his considerable clout to get it published in *Zeitschrift fur Physik* in 1924. Einstein stated in the journal, "In my opinion, Bose's derivation of the Planck formula signifies an important advance. The method used also yields the quantum theory of the ideal gas as I will work out in detail elsewhere." This paper and support from Einstein established Bose's place in the world of physics. It enabled him to get a two-year paid leave of absence from Dacca University in order to study in France, where he met Langevin, Madame Curie, and the de Broglies and in Germany where he heard talks by Max Born about the new quantum mechanics. In 1925, Bose was able to meet briefly with Einstein. He had hoped to work closely with Einstein, but that never materialized. Einstein continued to build upon Bose's work and developed the foundation for the Bose-Einstein statistics. This approach to quantum physics was the first of two approaches to determine the distribution of certain subatomic particles among the various possible energy values. Depending on the approach used, the particles that adhere to these mathematical laws are known as bosons—named after Bose—or fermions, named after Enrico Fermi.

Revered Scientific Leader in India

Bose returned to Dacca in 1926 as professor and head of the physics department. He devoted himself to teaching and was named Khaira professor of physics at Calcutta University in 1945. His students considered him an inspiring teacher and his ability to deliver lectures without notes was legendary. This was a skill he developed as a young man because of his poor vision. Bose became the dean of the Faculty of Sciences from 1952 to 1956. He left Calcutta to become vice-chancellor of Visva-Bharati University in West Bengal, and served in this position for three years. Bose was president of the National Institute of Sciences of India in 1949-1950. He also founded the Science Association of Bengali in 1948. This organization was dedicated to popularizing science in his native language.

Indian Nationalist

Throughout his life, Bose was an ardent nationalist. He supported the independence of India from Great Britain. When given the opportunity, Bose served in the upper house of the Indian parliament from 1952 to 1958. He received the *Padma Vibhushan*, or national professor of India award from the government of India in 1958. That same year, he was elected fellow of the British Royal Society. Between 1918 and 1956, Bose published only twenty-six original scientific papers, most of which dealt with mathematical statistics, electromagnetic properties of the ionosphere, x-ray crystallography, thermoluminescence, and the unified field theory. He loved poetry, which he could read and recite fluently in Bengali, English, French, and Sanskrit. He was a member of the Bengali cultural renaissance, presided over by Rabindranath Tagore, all of his adult life. Bose died in Calcutta, on February 4, 1974, at the age of eighty. Jagadish Sharma, who studied physics under him, commented in *Physics Today* that his rise to “the highest echelons of science” must be viewed in the context of an India that was ruled by Great Britain and that offered few opportunities in science for the native Indian.

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Mary Musgrove Bosomworth

Mary Musgrove Bosomworth (1700-1765), sometimes called the “Empress of the Creek Nation,” played a vital role in the founding of Georgia in colonial America. The daughter of a Creek Indian mother and a white father, Mary (whose Creek name is Cousaponokeesa) was a shrewd negotiator and a successful trader. As an interpreter for James Edward Oglethorpe, the founder of Georgia Colony, she helped maintain alliances between the Creek nation and the British at a time when British, French, and Spanish interests in the region were often in conflict.

Mary Musgrove Bosomworth was born in 1700 at Coweta Town on the Ockmulgee River, in what later became part of the state of Georgia. She was born to the Creek Indian (Muscogean) tribe known as the Wind Clan. Her father was an English-born trader from South Carolina and her mother was a Creek princess, whose brother led an unsuccessful effort to force Europeans out of the region in 1715. Mary lived with her mother's people

until the age of ten when she was brought to South Carolina to spend some years with her father's family. She was, in her own words, “there baptized, educated, and bred up in the principles of Christianity.” Mary returned to Coweta in 1715.

In the early eighteenth-century, the southeastern region of North America was home to several Native American tribes, including the Creek, Cherokee, and Seminole nations. The Creek were the dominant tribe of a loosely confederated group that numbered about 30,000. By this time, pre-colonial Georgia had also been settled by Spanish missionaries and French and English traders. Each nation hoped to exploit the resources of this rich territory. Gaining the support of the Creek nation was critical for this mission. In 1716, the British government commissioned Colonel Musgrove, a South Carolina official, to visit and establish a treaty of peace between the English and Creek Nation. The Colonel's son, John, accompanied his father on the trip and there met Mary, who was about 16 years old. They married and set up a trading post on the Yamacraw Bluff overlooking the Savannah River. The young couple enjoyed a trading monopoly in the area. Both the Creeks and Charleston merchants used their services to facilitate trade.

Oglethorpe's Arrival

James Edward Oglethorpe, the founder of Georgia Colony, was a British philanthropist and a member of parliament. He argued that a colony should be established as a refuge for imprisoned debtors and as a buffer against the Spanish, French, and Native American encroachment into the colony of South Carolina. In 1732, Oglethorpe and nineteen associates were granted a royal charter, making them trustees of the colony of Georgia. The following year, Oglethorpe and 116 emigrants landed in Charleston and sailed up the Savannah River to found the colony of Savannah. At Yamacraw Bluff, he solicited the help of Mary as an interpreter for his initial meeting with the chief of the Yamacraw tribe, Tomochichi.

Service to the Early Colony

Oglethorpe soon realized that Mary could offer him the information and alliances he needed to secure British interests in the area. Her broad acquaintance with the leaders of the Creek Nation was unmatched. Oglethorpe hired her at a salary of one hundred pounds sterling, or about \$500 per year. Soon after, she and her husband established a second trading post at Mount Venture on the Altamaha River. In addition to acting as an interpreter, Mary assisted Oglethorpe in establishing treaties and in securing warriors to fight the Spanish.

When she and her husband moved to Savannah, Mary's social prominence grew. Important Native American visitors who came to do business with the colonial authorities would pay formal visits to her home. English guests were also common and included a young Anglican rector, John Wesley, who later broke from the Church of England to found Methodism. During this time, Mary managed to acquire considerable wealth by supplying the early colonists with food and liquor. She also acted as an agent for the

British government and, at Oglethorpe's request, made several trips to Frederica, then Georgia's southern outpost, to gain intelligence about Spanish activities.

In 1739, John Musgrove died after contracting malaria. Some accounts also report that Mary lost four sons to the disease at about the same time. Musgrove left his wife a 500-acre plantation, a large number of cattle and horses, ten indentured servants, and a deerskin trade. She was one of the wealthiest women in the colony. In that same year, she married Jacob Matthews, who had been a servant of her former husband. Jacob was a colorful figure known as a critic of English authority, a successful planter, and a heavy drinker. The colonists especially disapproved of his camaraderie with the Creek. William Stephens, later governor of Georgia Colony, wrote in his journal in 1740 that it was useless "to foul more Paper in tracing Jacob Matthews through his notorious Debauches; and after his spending whole Nights in that Way, reeling home by Light of the Morning, with his Banditti about him." Matthews was responsible for defending Mount Venture and commanded a small group of Georgia rangers. When fighting broke out between the Spanish and the British in 1742, the Creeks supported the British, largely due to Mary's influence. An army made up of Creek warriors and Georgia soldiers successfully drove back the Spanish forces. When Matthews died in 1742, her wealth had increased substantially. The following year, Oglethorpe returned to England for good. Upon parting from Mary, he thanked her with a gift of a diamond ring and 200 pounds.

Marriage to Thomas Bosomworth

The following year, Mary married Thomas Bosomworth, a figure even more controversial than Matthews. He came to Georgia in 1741 to clerk for William Stevens, the man who would later be governor of Georgia Colony. He decided instead to join Oglethorpe's troops on a mission to help defeat the Spanish. While in service he wrote essays and "Lyrics." He soon tired of camp life and returned to England in 1743 to be ordained. He was appointed to minister to the colonists of Georgia for a term of three years and returned to America. Bosomworth left before completing his term of service, returning to England once again in 1745, without his wife. He returned to Georgia the following year and was assigned agent to the Creek Nation by the colony of South Carolina. Bosomworth and Mary established a trading post at "The Forks," the confluence of the Ockmulgee and Oconee Rivers where the Altamaha is formed.

Controversy over Ownership of Property

Scholars generally agree that Mary received land grants from the Creek tribes for her assistance as an interpreter and peace negotiator. Some scholars contend, however, that she also obtained land grants through Thomas Bosomworth's shrewd manipulations. In 1747, Bosomworth encouraged Mary's brother, Chief Malatchee, to proclaim himself supreme King of the Creeks. Bosomworth then procured a deed from Malatchee that granted ownership of various lands in return for promises of cloth, ammunition, and cattle. Bosomworth needed the British government to rec-

ognize these claims as well. In order to do so, he gained the support of Commander Heron at Frederica by convincing him that an Indian uprising was imminent and only Bosomworth and Mary could prevent it. In response, Heron forwarded documents that set forth Mary's claims to the Trustees of Georgia. It would take almost ten more years for her claims to be recognized by British authorities. Some scholars argue that this was because of differences in British and Creek ideas about property and inheritance. Under the British system, a patrimonial one, property passed from the father to the eldest male in the family. In Creek society, property passed from mother to daughter. Scholars argue that the British, blind to this essentially matrilineal system, were unlikely to recognize the legitimacy of Mary's claim to these lands. While some historians believe that Bosomworth was trying to advance Mary's cause with the British government, other scholars believe that he was largely self-serving and wanted the wealth that the disputed properties could bring.

Conflict with the Colonists

In 1749, Bosomworth was heavily in debt from an investment in cattle that he had made on credit. That year, he demanded that the colonists at Savannah pay Mary for past services rendered to Oglethorpe. They also asked the British government to recognize the legality of the land transfers that Mary's kinsmen had made to her in the past. To make their point, Mary and Thomas marched on Savannah with a force of Creek warriors. Although there are confusing accounts of what occurred during this show of force, several facts are clear: Mary was temporarily arrested; there was no bloodshed between colonists and Creeks; and Mary and Thomas Bosomworth did not receive any payment for services.

A Successful Conclusion

Bosomworth eventually took Mary's suit to the British Board of Trade, where he finally prevailed. In 1758, the Crown settled by giving the Bosomworths proceeds from the sale of Sapelo and Ossabaw Islands and granting them St. Catherine's Island. Mary's additional claims, put forth by Bosomworth, were settled. They included reimbursement for goods expended in the King's service and services as an agent. Even though the British government granted the Islands to Mary for services to the Crown, it never recognized her legitimate ownership of them. Mary Bosomworth went to live on St. Catherine's Island and died there in 1765. All of her property passed to Bosomworth and his heirs, according to English law.

Mary Bosomworth's work on behalf of James Oglethorpe and the English Crown played a vital part in the founding of the Georgia Colony. She was recognized for this accomplishment on March 11, 1993, when she was named a "Georgia Woman of Achievement."

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Nadia Boulanger

One of the major influences on modern classical music was the strong-willed French music teacher, Nadia Boulanger (1887-1979). She began her career as a composer, but gave it up at the age of 33 to devote her time to teaching. Her students included more than 1,200 musicians, including Aaron Copland, Virgil Thompson, and Walter Piston.

Juliette Nadia Boulanger was born on September 16, 1887 in the famed Paris neighborhood of Montmartre to a Russian mother, Raissa Myschetsky Shuvalov, and French father, Ernest Boulanger. The couple had four daughters, two of whom died in infancy. Nadia, as she was called, was the second daughter. Her surviving sister, Marie Juliette (known as Lili), was born in 1893.

Background and Schooling

Music was in Boulanger's blood. Her father was a composer, conductor, and professor at the Paris Conservatory. Her mother had taken voice lessons at the Conservatory after seeing Ernest perform in St. Petersburg. Among their acquaintances were Gounod, Massenet, Saint-Saens, and Tchaikovsky.

As a child, Boulanger was initially repelled by music, but gradually became more interested. Her father retired from the Conservatory in 1895 and devoted himself to teaching his daughter. In 1886, Boulanger began studying solfège (sight reading, singing and application of the sol-fa syllables in relation to the musical scale and melody) at the Conservatory as well as organ and composition under Louis Vierne. Under her mother's ever-watchful eye, Boulanger devoted all her energy to her musical studies and, in 1897, was awarded a first prize in solfège. Raissa not only maintained stern discipline, she also taught her daughters to strive for perfection. In 1898, Boulanger studied harmony at the Conservatory under Auguste Chapuis.

Her father's death in 1900 only encouraged Boulanger to devote more energy to her musical studies. That fall she studied accompaniment with Paul Vidal and, in 1901, enrolled in a composition class taught by the renowned composer, Gabriel Faure. She took a second prize in harmony at the Conservatory in 1901 and, the following year, studied organ with Alexandre Guilmant. By 1903 she was sitting in as Faure's substitute organist. Boulanger was also awarded the first prize in harmony.



In 1904, not yet 17 years of age, Boulanger took first prize in organ, piano accompaniment, fugue, and composition. A few days before the awards ceremony she had earned her first money as a professional musician, playing the organ for the primary class presentation at the Trocadero Palace with the president of the French Republic in the audience.

Boulanger was helped by the celebrated pianist, Raoul Pugno. By 1905, she was giving lessons herself and Pugno (among others) began directing students to her. Boulanger also continued her performing career (in Paris) as soloist and accompanist. She performed with Pugno and they later collaborated on compositions. Despite her success, Boulanger also met with some disappointment during this period, failing in 1906 and 1907 to win first prize for composition in the Prix de Rome competition. At that time no woman had ever been awarded first prize.

Prix de Rome Controversy

Boulanger returned to competition in 1908 and caused a controversy that nearly eliminated her from the finals. She composed a fugue for string quartet rather than for singers as was required; it was titled *La Sirene*. There is little doubt that this controversy combined with her gender held her back from winning the first prize once again. Instead, she was had to accept a second prize. The next few years were marked by hard work as a composer. Among her works at this time, Boulanger collaborated with Pugno on the music for *La Ville morte*, by Gabriele d'Annunzio. She was also introduced to Stravinsky.

Boulanger experienced both triumph and disappointment as a teacher of music. Her prize pupil was her sister, Lili. In 1910 Lili decided to concentrate on composing. When it came to composition, Lili was more talented than her older sister. Many critics considered her to have been a genius. She began studying at the Conservatory in 1912 and, the following year, became the first woman to capture first prize for composition in the Prix de Rome competition. She was nineteen years old and had been studying composition for only three years.

Boulanger went on tour with Pugno in 1913, traveling to Berlin and Moscow. Pugno was too ill to perform and a desperate request was sent to Sergei Rachmaninov to take his place. The request went unheeded and the concert had to be canceled. Pugno died 11 days later, leaving Boulanger temporarily adrift.

The death of her sister Lili, five years later, had an even more profound effect. Besides her teaching and performing, Boulanger would devote the rest of her life to promoting Lili's memory and work. "She was so superior morally and spiritually, so pure . . . She became an example for me;" Boulanger said, as quoted by Jerome Spycket in *Nadia Boulanger*.

Connections with the United States

The next important person in Boulanger's life was Walter Damrosch, head of the New York Symphony Orchestra, who came to France in July 1918 to conduct a benefit concert for the Red Cross. Boulanger was the organist for this concert. A year earlier, Damrosch had created the American Friends of Musicians in France, which became allied with an organization Boulanger had cofounded, the *Comite franco-americain du Conservatoire*. Damrosch and Boulanger became immediate friends and Damrosch suggested that she visit the United States. However, that trip was delayed for many years.

The *Ecole normale de musique* was founded in 1919. Boulanger was a member of the faculty and taught harmony, counterpoint, organ, and composition. She was the first woman to teach composition at a Paris conservatory. Despite this accomplishment and the fact that she was on the board of the prestigious *Societe Musicale Independente*, Boulanger was rebuffed in her bid to win a professorship at the more prestigious national conservatory.

The Franco-American Conservatory, known also as the *Ecole de Fontainebleu*, opened on June 26, 1921, with Damrosch, Saint-Saens, and Boulanger in attendance. Boulanger taught harmony and her name appeared second on the faculty list. One of her first students at Fontainebleu was Aaron Copland.

Boulanger's teaching philosophy had been developed. In 1920, she wrote in *Le Monde musical*, "My goal is to awaken my students' curiosity, and then to show them how to satisfy that curiosity. I want to make it clear that their dedication to music must come first, before their dedication to their own careers. My personal opinion is not what matters: it has no importance whatsoever." It was during this period that Boulanger decided to give up composing and concentrate on teaching and performing. She was quoted by

Spycket as having explained: "My music wasn't good enough to be beautiful, nor bad enough to be amusing."

Triumph in the United States

Boulanger's first trip to America during the 1924-25 concert season, was arranged by Damrosch. Between January 9 and February 25, 1925, Boulanger gave 26 concerts and numerous lectures. The trip was a major success, generating job offers (which she turned down because of her mother's failing health) as well as important contacts.

In the intervening years Boulanger cemented her international reputation as a teacher—her students became known as the "Boulangerie." They included Virgil Thomson, Walter Piston, Roy Harris, and Elliot Carter. It was Boulanger who advised Astor Piazzola, later the Argentinian tango king, to give up symphonic music and concentrate on the tango. And it was Boulanger who, in 1928, rejected as a student one of America's most important composers, George Gershwin. "What could I give you that you haven't already got?" she asked him. Earlier Boulanger's friend, Maurice Ravel, had come to the same conclusion. Also during this time she cultivated the friendship of Princess de Polignac (born Winaretta Singer), Stravinsky's patron. When the flow of American students to Ecole de Fontainebleu slowed down after the 1929 stock market crash, Boulanger devoted more time to friends of the princess. In 1936, the princess arranged for Boulanger to have the honor of being the first woman to conduct London's Royal Philharmonic Orchestra. In 1937, she recorded the Monteverdi madrigals with a choral group that included Hughes Cuenod. The group also accompanied her on her second trip to America. Alan Kendall wrote in *The Tender Tyrant*, "The 1937 recording of the Monteverdi is one of the landmarks in the history of recording, and also in the history of Monteverdi's rediscovery."

Boulanger sailed for America in January 1938, where she once again thrilled an eager public, performing in 40 concerts and delivering 60 lectures between February and May. The crowning achievement of the 1938 tour came when Boulanger took the baton from Serge Koussevitsky and became the first woman to conduct the Boston Symphony Orchestra.

On her third trip to the United States on February 11, 1939, Boulanger conducted the New York Philharmonic in Carnegie Hall. On that same tour, she conducted the Philadelphia Orchestra and in March established the Lili Boulanger Memorial Fund in Boston. The following year, after the surrender of France to Nazi Germany, Boulanger made her way across Spain and Portugal and eventually took passage on an American liner. Coincidentally, Ignacy Jan Paderewski was on the same ship. She arrived on December 6, 1940 and stayed in the U.S. until January 3, 1946. She kept busy with performances and teaching—at Wellesley, Radcliffe, and the Julliard School. Toward the end of her stay in America, she received the news that she had been appointed to the faculty of the Conservatory, without even applying.

Boulanger the Legend

In the summer of 1946, the *Ecole de Fontainebleu*, which had been closed during the war, partially reopened. In addition to her duties there and at the Conservatory, she gave private lessons and maintained her famous Wednesday sessions at her apartment on rue Ballu. In 1950, Boulanger was named director of the Music School at Fontainebleu. Three years later, she became head of the entire school. Boulanger remained its director for the rest of her life.

Boulanger's reputation continued to grow over the next two decades, with praise from her former pupils, who had gone on to achieve fame in their own right. Yet Boulanger was always interested in cultivating new talent. Leonard Bernstein paid tribute to her. She also championed Pierre Boulez; she and Stravinsky exchanged letters concerning his career. In 1958, she made another tour of the United States. There would be no piano or organ playing as arthritis had forced her to discontinue public performances four years earlier, but she lectured, conducted, and taught in various East Coast universities. Before her death, Boulanger made two more trips to the United States. In 1962, at Leonard Bernstein's request, she conducted the New York Philharmonic in four sold-out performances. In 1964, she visited the United States briefly for the last time.

Boulanger also taught at Yehudi Menuhin's school in Surrey, England. Indeed, from 1960 to 1976 she made more than 30 trips to Britain, teaching also at the Royal Academy of Music and the Royal College of Music, as well as conducting. After 1976, however, she ventured from Paris only to Fontainebleu.

Boulanger had been awarded the Legion of Honor as far back as 1932, and on February 9, 1977, President Valéry Giscard d'Estaing made her a Grand Officer of the Legion of Honor. For the next two and one-half years her health deteriorated. In the final months of her life, too frail to teach, her students at Fontainebleu consoled her by singing Schubert, Schumann, and Mozart. Leonard Bernstein visited her on her ninety-second birthday. On October 5 she was transported by ambulance back to Paris where she died on October 22, 1979. A newspaper headline announcing her death simply read: "Mademoiselle is no more."

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Joseph Bramah

Joseph Bramah (1749-1814) is considered to be one of the most important inventors of his day. The hydraulic



draulic press was his foremost contribution. The world also recognizes him for improving and patenting the flushing toilet.

Joe Bremmer was born on April 13, 1749 to a Yorkshire farmer and his wife in the town of Stainborough, near Barnsley, England. He was expected to take over the family farm. However, an accident at the age of 16 left Bremmer lame, and prevented him from continuing work on the farm. He turned to woodworking and cabinetry, and became apprenticed to a carpenter. Upon completing his apprenticeship, he moved to London where he set up his own carpenter and cabinetry business.

Flushed Out Ideas

Bremmer was an inventive person, always looking for a better way to make things work. While installing toilets for his customers, he realized the existing valve system was unsatisfactory and set about redeveloping the mechanism. In 1778, he patented his own device, improving upon its flushing system. While waiting for approval of the patent, he changed his name from Joe Bremmer to Joseph Bramah, believing it to sound more elegant and professional.

His second noteworthy contribution was the development of the Bramah lock. Specifically designed to foil thieves, Bramah placed one of the locks in the window of his shop and offered a reward of 200 guineas to anyone who could successfully pick the lock. He did not live to see anyone meet his challenge. The lock remained secure for

the next 67 years, from 1784 until 1851, when an American mechanic named Alfred Hobbs finally succeeded, after 51 hours of work. The lock was complex. Bramah knew that manufacturing it in large quantities would require the further development of a set of well-designed and precisely engineered machine tools. To accomplish this, he hired Henry Maudslay, a nineteen-year-old blacksmith, as an apprentice. Maudslay proved to be a mechanical genius.

Contributed to the Industrial Revolution

The collaboration of Bramah and Maudslay was extremely successful and resulted in the development of numerous important inventions. In 1794, they developed the slide rest, a crucial improvement to the lathes of the day. The slide rest eliminated the need to hand hold a cutting tool against the metal to be cut. The iron fist of the slide rest now held the tool firmly in place against the metal and provided uniform movement along a carriage, permitting greater accuracy and improved output in metal working.

The following year, Bramah invented the hydraulic press. This device was capable of exerting pressure to several thousand tons, for the purpose of shaping heavy pieces of iron and steel. The press offered the first practical application of hydraulic principles to manufacturers and builders, increasing production capabilities ten-fold. It set the standard for an entire technology. Modern applications of this invention include the car-jack, presses for baling waste paper and metal, and the hydraulic braking system for vehicles. The hydraulic press is considered to be one of the greatest contributions to the industrial revolution.

Other Inventions

Bramah's inventiveness and creativity took many turns throughout his life. He secured a total of 18 patents. Early in his career, Bramah was intrigued by the idea of using water as a means of propulsion. In 1785, he proposed the concept of moving ships by means of screws. His suggestion was the first step toward the replacement of the paddle wheel with propellers for improved and faster movement of ships. Bramah's other inventions included a machine for numbering bank notes, a wood-planing machine, a beer pump, machines for making paper, a machine which made nibs for pens, and a machine to aerate water.

Joseph Bramah died on December 9, 1814 in London, England. He is recognized as one of the fathers of the British machine-tool industry. Without such contributions as the hydraulic press and the concept of water propulsion with screws, builders such as Robert Stephenson and Isambard Brunell could not have built their tubular bridges or launched the largest steam vessel of its time.

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Alan Francis Brooke

Considered a master strategist, Alan Francis Brooke (1883-1963) was instrumental in orchestrating the victory of Allied forces in the Second World War. As chief of the Imperial General Staff, Brooke was the chief military spokesman for the British government and the Allies.

Born on July 23, 1883, in Bagnères de Bigorre, France, Alan Francis Brooke was the sixth son and ninth child of Sir Victor Brooke, third baronet of Colebrooke in county Fermanagh, and Alice Bellingham Brooke, second daughter of Sir Alan Edward Bellingham, third baronet, of Castle Bellingham in County Louth. Both parents belonged to the Protestant Ascendancy class in Ireland. The Brookes of Colebrooke had fought for the British Crown from before 1641. His ancestor, Sir Henry Brooke of Donegal, was awarded 30,000 acres of Fermanagh for his part in suppressing the native uprising in Ireland. As his mother preferred sunny southern France to the Irish climate, Brooke was raised near Pau, in southern France. His father died when he was eight years old. Brooke was privately educated and spoke fluent French and German before he mastered English. He was also an excellent horseman, hunter, and fisherman.

At the age of eighteen, Brooke entered the Royal Military Academy at Woolwich, a traditional English school. He was shy, delicate and introspective, but did well enough to follow the family tradition by embarking on a military career. Brooke joined a battery of Royal Field Artillery in Ireland in 1902. His first four years were spent in Ireland. In 1906, he joined the prestigious Royal Horse Artillery. Three years later, he was sent to India, where he proved to be a highly efficient officer—considerate of his men and kind to his horses. Brooke was well liked and considered to be quick-witted and amusing. He was a gifted draftsman and caricaturist, and a skilled mimic. His hobbies in India were big-game hunting and horseracing. Brooke married Jane Richardson, daughter of Colonel John Richardson, in 1914. He had one son and one daughter from this marriage. His wife died after an auto accident in 1925.

Distinguished Service in World War I

During World War I, Brooke was commanding Canadian and Indian artillery units on the western front. He fought in the battle of the Somme and introduced the French "creeping barrage" system. It ensured that the ground between the enemy's trench lines was covered and minimized the amount of exposure by advancing infantry to machine-gun fire. Brooke's work was considered to be outstanding in all engagements and, by 1918, he was a brevet lieutenant



colonel and was awarded the Distinguished Service Order and bar.

After the war, Brooke was sent to the Staff College at Camberley and later became an instructor there. In 1929, he married Benita Lees, daughter of Sir Harold Pelly and widow of Sir Thomas Lees. This second marriage brought a calming influence to his high strung temperament and was a source of strength, especially during World War II. Brooke kept a diary that he intended to be read only by his wife. The diary later provided material for several books including Arthur Bryant's *The Turn of the Tide, 1939-1943* and *Triumph in the West, 1943-1946*. By 1929, he was commandant of the School of Artillery. He also attended the Imperial Defense College, and later returned as an instructor. In the 1930s Brooke commanded first an infantry brigade, and later a mobile division-which foreshadowed the armored divisions of World War II. He was promoted to lieutenant-general and placed in charge of Britain's anti-aircraft corps and eventually the entire anti-aircraft command. Brooke was responsible for organizing and expanding this division and preparing it to meet the ominous growth of the German Luftwaffe. In this undertaking, he worked closely with Air Marshall Sir Hugh Dowding.

In August 1939, Brooke was made commander-in-chief of the Southern Command and sent to lead the Second Army Corps of the British Expeditionary Force (BEF). The following month, he moved to the Franco-Belgian frontier with his untrained and poorly equipped troops. As they took up their positions during a lull in the fighting, Brooke tried to get his soldiers into the best condition he could. Despite his

efforts, he still believed that his men were not well equipped and not trained as well as they needed to be. Brooke felt that French morale was weak and that Gort, the commander-in-chief, was not a good military strategist. The Allied forces were isolated in northern France and Belgium and fell back to the sea at Dunkirk. When the Belgians surrendered the British Expeditionary Force retreated. Brooke was forced to turn over command of his troops on the beach at La Panne and returned to England.

The British prime minister, Winston Churchill, asked Brooke to return to France in order to bolster the fighting forces. He arrived in Cherbourg and soon concluded that the French had lost their will to fight. Brooke realized that England did not have enough troops to defeat the vastly superior German forces. He convinced Churchill to withdraw nearly 140,000 British troops before it was too late.

Guided the Allies to Victory

In July 1940, Brooke was put in charge of the home forces and worked out plans to defeat a German attack on England. The Royal Air Force won its battle for air supremacy and the Germans postponed their invasion. In December 1941, Japanese forces bombed the American naval base at Pearl Harbor, Hawaii. As a result, America joined the conflict and Japan attacked British positions in the Pacific. Churchill asked Brooke to become Chief of the Imperial General Staff (CIGS) in late 1941. In this position, Brooke proved to be most effective. Churchill had a strong-willed personality and tended to set unrealistic goals. Brooke was able to keep Churchill restrained until the Allies had sufficient troop strength to defeat the Germans. He persuaded Churchill to send Field Marshal Sir John Dill to Washington, as head of the British military mission. Dill was able to smooth out many difficulties between the Americans and the British. Brooke was himself able to use common sense in his dealings with Britain's allies. The Americans wanted to invade France from England in the fall of 1942 by crossing the English Channel. He convinced them that it was necessary to weaken the Germans by fighting in Africa and Russia before such an invasion could succeed. He also believed that the war in Europe must be won before dealing with the Japanese. Therefore, his strategy required liberating North Africa and Italy, while conducting a saturation bombing campaign against the Germans in order to weaken their will and ability to continue the war.

Brooke and Churchill

Brooke spent most of 1943 at Churchill's side defending the British point of view at conferences in Casablanca, Washington, Quebec, Moscow, Cairo, and Teheran. Though he admired Churchill, Brooke wrote in his diary that he was the most difficult man with whom he had ever worked. His role was to turn Churchill's visionary ideas into military realities. The two men made a great team. Churchill was the stocky fiery politician while Brooke, the aloof, strong-willed field marshal with a lean, athletic figure and closely trimmed mustache, created the balance. Brooke was able to maintain cordial relations with the leaders of the Allied forces, including Stalin. He did not trust Stalin but

knew that his forces were needed in order to keep the Germans occupied and away from Britain. The American president, Franklin Roosevelt and General George Marshall, both respected him. Marshall described Brooke as being determined in his position, but agreeable to negotiation, open minded, and a delightful friend.

In January 1944, Brooke was promoted to field marshal. His staff drew up plans for the invasion of Normandy. Brooke desperately wanted to lead the invasion, but agreed that the American general, Dwight Eisenhower, should be given this role since most of the troops were American.

Selecting the right officers to lead men into battle is an important responsibility, and Brooke demonstrated unerring good judgment. Men like Bernard Law Montgomery and Harold Rupert Alexander may have gotten the most acclaim, but the fact was that he chose them and they reported to him. Brooke was considered to be a tower of strength, a man whose inner power radiated confidence. All were glad that he was the one in charge. After the war was won, Brooke received many honors: he was named Baron Alanbrooke in 1945 and Viscount Alanbrooke in 1946. In addition, he was Knight of the Garter, Royal Order of Merit, most distinguished member of the Royal Regiment of Artillery, and Master Gunner of St. James's Park, all in 1946. The governments of Poland, Belgium, France, Denmark, Czechoslovakia, Greece, Portugal, Ethiopia, the Soviet Union, and Sweden honored him for his service in World War II.

After retiring from active service, Brooke devoted himself to his love of ornithology. He was president of the London Zoological Society from 1950 to 1954. He also became a director of the Midland Bank and sat on the boards of numerous companies. On June 17, 1963, Brooke died at his home in Hartley Wintney, Hampshire, England. Researchers interested in the inner working of the British command during World War II, still turn to his journals for insight into the decision-making processes. Marshall and Eisenhower may have finished the war, but Brooke laid the foundation for their efforts.

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Robert Brown

Although Scottish botanist Robert Brown (1773-1858) was responsible for discovering the nucleus of a cell, he is perhaps best known for his discovery of the random movement of microscopic particles in a



surrounding solution, later referred to as “Brownian motion.” He also developed alternative plant classification systems.

Robert Brown was born in Montrose, Scotland—the son of an Episcopalian minister. Although he later discarded his religious faith, Brown gained an appreciation for high intellectual standards from his father. He studied at Marischal College in Aberdeen, and completed his medical studies at Edinburgh University in 1795.

Met Future Collaborator

Immediately after graduation, Brown served as an assistant surgeon in the Fifeshire Regiment of Fencibles, an army regiment stationed in Northern Ireland. His journal entries during this period suggest that Brown's military duties did not demand much of his time. Not one to waste time, Brown's intellectual curiosity led him to study the German language. He also continued his botanical pursuits, memorizing the structures of various plants such as ferns and mosses. His knowledge of German later helped Brown recognize a significant scientific work in that language (*Geheimniss der Natur im Bau und in der Befruchtung der Blumen*, by C.K. Sprengel, 1793) and bring it to the attention of peer and fellow scientist, Charles Darwin, in 1841.

During a 1798 military recruiting trip to London, Brown was introduced to Sir Joseph Banks. Banks was a prominent lover of botany who used the resources in his home (which included a large library and plant room) to

create a botanical center for enthusiasts in the region. Banks was particularly interested in meeting Brown, who had been highly recommended by a peer, Jose Correa da Serra. Both Banks and his current botanist librarian were impressed with Brown's intellectual tenacity. The meeting between Brown and Banks was fortuitous and would later provide the young Scottish botanist with opportunities that would enhance his career. Brown continued to serve as an army official in London during 1798, but was not forgotten by Banks.

A Notable Expedition

A few years after their original meeting, Banks chose Brown to serve as a naturalist for an expedition by sea (beginning in 1801). The chief purpose of the expedition was to study the flora and fauna of the north and south coasts of Australia. Banks used his influence with the Admiralty (who sponsored the voyage) to secure the position for Brown. In typical fashion, Brown spent much of his time preparing for the expedition by studying what was known about the plants of Australia. Captain Matthew Flinders led the expedition. The team of naturalists made several stops including King George Sound (which proved to host a wealth of previously undiscovered plant species), and Port Jackson. Brown spent ten months in Port Jackson, while the ship returned to Timor for provisions. By the time Brown returned to London in 1805, he had collected over 4,000 samples of plants, supplemental drawings, and specimens for zoological research. Banks convinced the Admiralty to give him a salary for classifying and describing the plant samples that had been collected. The task took Brown an additional five years. Brown's collection included 2,200 species of plants, at least 1,700 new species, and 140 new plant genera.

Publication Proved Disappointing

While Brown catalogued his collection from the expedition, he also served as librarian for the Linnean Society, beginning in 1806. He also served as Banks' librarian, beginning in 1810. During that year, Brown published *Prodromus Florae Novae Hollandiae et Insulae Van Diemen*, a study of Australian flora. The study modified one of the prevailing systems of plant classification (the Jussiean system) by adding new families and genera and including observations about plants worldwide. Even though the study was well received by peers and botanists, Brown had to pay the costs of publication and was only able to sell 24 of 250 printed copies. This effort appeared to have discouraged him and Brown never completed a companion volume that would have covered other plant families from the expedition. Fortunately, Brown's botanical observations were also recorded in his memoirs, such as his "General Remarks, Geographical and Systematical, on the Botany of Terra Australis"; a piece that was published in Flinders' *A Voyage to Terra Australis* in 1814. Brown's disappointing experience while publishing his study of Australian flora affected the style of his future work. He attempted no further broad syntheses, but instead published his discoveries or thoughts as appendages to other works or as pieces of his memoirs.

A Parting Gift

Banks, who had already provided the botanist with opportunities and resources for advancement, gave Brown one final gift. When he died in 1820, Banks' entire library and all collections were left to Brown. According to the terms of the Banks will, these library collections were to be transferred to the British Museum after Brown's death. However, Brown did not wait until his own death to share the wealth of information that Banks had left. With typical pragmatism, Brown took it upon himself, in 1827, to convince staff at the British Museum to establish a new botanical department, comprised of the Banks collection. They agreed, and Brown ran the botanical department until his death. The collection was notable for being the first nationally owned collection of such material in Britain that was available to the public as a resource.

An Important Discovery

During microscopic research performed in 1827, Brown made his biggest discovery. While observing the sexual organs of plants under the microscope, the scientist found that pollen grains seemed to be darting around in a random manner. Curious, Brown studied other substances under the microscope in search of the same movement. He discovered that if particles were of a certain size (or smaller), that the movement continued to occur. Brown observed the same movement in glass and rock particles, and theorized that the movement was not limited to living matter. The botanist concluded that the movement was caused by some phenomenon of physics and named the phenomenon "Brownian motion." In 1905, Albert Einstein suggested that Brownian motion was the result of the particles colliding with molecules. Nobel Prize winner, Jean Perrin, proved that Einstein's thesis of Brownian motion was correct. Brown's discovery provided the first evidence that proved the existence of atoms. The phenomenon of Brownian motion also led scientists to quantify Avogadro's number—a physical constant for describing random motion.

Brown continued his work in botanical research, focusing especially on work with a microscope. He led the field on research that studied fossils under the microscope, and was particularly interested in studying pollination among the higher plant species. His microscopic research led him to discover the nucleus of the cell (1831), which he observed in plant tissue and which he named. The presentation of this discovery was typical of much of Brown's work—he imbedded this discovery in a pamphlet which focused on the sexual organs of orchids.

A Dedicated Botanist

In his personal life, Brown was known as a witty, yet quiet man who associated mainly with his peers. He never married and lived a home bequeathed to him by Banks until his death. Because of Brown's broad range of knowledge that would have been difficult to synthesize, his published work often suggested questions and possibilities for further research. Darwin, a peer of Brown's remarked on the "minuteness of [Brown's] observations and their perfect accuracy". Darwin claimed that when Brown died, much of

his knowledge “died with him, owing to his excessive fear of never making a mistake.” Brown appeared to have been untroubled by financial worries during his lifetime, and turned down three professorships. He continued his lifelong passion for botany and hiked to the top of a Scottish mountain (where he had studied plants 60 years earlier) five years before his death. Brown died in London on June 10, 1858.

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Ken Burns

As a prolific documentary filmmaker, Ken Burns (born 1953) explored topics large and small in American history. In such miniseries as *The Civil War* (1990) and *Baseball* (1994), he did not seek to answer a specific historical question, but instead explored the times through personal stories.

Gary Edgerton, in the *Journal of Popular Film and Television* wrote, “More than anyone before him, Ken Burns has made the historical documentary a popular and gripping form for large segments of the American viewing public. He has successfully seized the attention of the mass audience through the topics he chooses, as well as created a stylistic approach that is well suited to his subjects and his ideological outlook.”

Burns was born July 29, 1953 in Brooklyn, New York, the older of two sons born to Robert Kyle and Lyla Smith (nee Tupper) Burns. At the time of his son's birth, Robert Burns was a graduate student studying cultural anthropology at Columbia University. The family moved frequently when Burns was a child. As an infant, he lived in St Veran, France, and Baltimore, Maryland. When his father got a teaching position at the University of Delaware, Burns spent several years in Newark, Delaware. At the age of ten, the family moved to Ann Arbor, Michigan, where his father taught at the University of Michigan. His mother died of cancer while they were living in Michigan, an event that left Burns more sensitive.

Burns shared his father's love of photography, and was also passionate about baseball and the movies, especially those by director John Ford. With a camera purchased for him by his father, Burns made a documentary film as a high school project. After graduating from high school in 1971, Burns entered Hampshire College, in Amherst, Massachu-



setts. He intended to follow in Ford's footsteps and become a film director. At Hampshire, Burns studied still photography with Jerome Liebling and Elaine Mayes, as well as film. He took only one history class. For his senior directing project, Burns made a documentary about a historical subject in Sturbridge Village, Massachusetts. He graduated from Hampshire with a B.A. in film studies and design in 1975.

Formed Production Company

After graduation, Burns and two colleagues formed their own production company, Florentine Films, in New York City. He did free-lance work and produced short documentaries to cover expenses while contemplating his own future documentaries. Burns often worked with his younger brother Ric, and his future wife, Amy Stechler. He moved his headquarters from New York City to New Hampshire in 1978. Burns and Stechler were married on July 10, 1982, and later had two daughters, Sarah and Lily.

Burns released his first project with Florentine in 1981, after four years of work. The film was a documentary entitled *Brooklyn Bridge*, about the world's first steel-wire vehicular suspension bridge. The 60-minute piece covered the bridge and its construction from 1869 to 1883. After its appearance at a number of film festivals, *Brooklyn Bridge* was shown on Public Broadcasting System (PBS) in 1982. Many of Burns' documentaries would air on this public television station.

Burns next attempted several very different documentary topics simultaneously. The first to be released was *The*

Shakers: Hands to Work, Hearts to God (1984). This film explored the religious beliefs of an unusual nineteenth century sect, which is better known today for its furniture than its creed. Burns also produced a four-hour documentary on the American symbol of freedom, *The Statue of Liberty* (1985). The film did not limit itself to the statue's history or recent restoration, but used the symbol as a launching pad to discuss the American idea of liberty. *The Statue of Liberty* aired on PBS in 1985.

On the suggestion of a professor at Louisiana State University, Burns made the 90-minute *Huey Long* (1985) about the autocratic governor of Louisiana from 1928 until 1935. Burns served as the film's producer, director, and primary cameraman. His wife edited *Huey Long* while historian Geoffrey C. Ward wrote it. Ward would later work on many of Burns' projects. *Huey Long* appeared on PBS in 1986, and won numerous awards. The *New Republic's* Ken Bode wrote "*Huey Long* is a masterful combination of oral and video history, using still photography from Huey's early years, newsreel and private film, and mini-commentaries from critics and supporters. This is not a docudrama. Huey Long plays himself, and everything you see actually happened. Yet the film is so skillfully crafted that apprehension creeps through the audience as the inevitable assassination approaches."

Propelled into National Spotlight

While working on his most ambitious project, *The Civil War* (1990), Burns completed two smaller documentaries, *Thomas Hart Benton* (1988) and *The Congress* (1988). But it was *The Civil War* that propelled him into the national spotlight. Burns had begun work on the project as early as 1985. He wanted to cover the conflict from all sides. Burns told Majorie Rosen of *People Weekly*, "I realized the power that the Civil War still exerted over us. If we look at the history of a country the way we would an individual, then the Civil War is the traumatic event of our childhood. I was compelled to find out what it was all about." Though other filmmakers and historians told him he was taking on too much, Burns spent five and a half years pursuing his goal. Eventually, the 11-hour documentary was produced for \$3.5 million with grants from the National Endowment for the Arts and the General Motors Corporation.

The Civil War aired on PBS on five consecutive nights in 1990—125 years after the conflict ended. It was the highest-rated series ever presented on PBS, with 14 million viewers each night. Approximately 39 million people saw at least one episode. Burns was able to make people from this remote time seem understandable to modern viewers. He employed photographs and quotations from real journals and historical readings. Many prominent actors read roles. Burns shot 16,000 old photographs from some 160 archives, though he used only 3,000 in the final version. He also edited 150 hours of film and 500 hours of sound. Gary Edgerton, in the *Journal of Popular Film and Television* wrote, "The effect of this collage of techniques is to create the illusion that the viewer is being transported back in time, literally finding an emotional connection with the people and events of America's past."

Many praised what Burns had accomplished with *The Civil War*. Historian Shelby Foote told Richard Zoglin of *Time*, "People who see the series will have a much better understanding of what made this country what it is." General Motors agreed to underwrite much of Burns' work through the year 2000. Despite his success, the work took its toll on his personal life. Amy Burns told Rosen of *People Weekly*, "There were some points where he got so worn down, I didn't know how he could have gone on. If it wasn't for his willfulness, it would have been much harder." Burns and his wife separated after *The Civil War* was finished, and his brother also left to work on his own.

Though *The Civil War* had left Burns drained, he kept his goals focused. Turning down many offers to go to Hollywood, Burns chose to stay with PBS and enjoy the freedom it offered to him. Burns told John Milus of *The New York Times*, "I find myself unable to go forward in documentary except in something joyous. And so, we are doing a history of baseball. And there I will take pleasure in exposing the activities of men playing on the field rather than dying on it."

Burns' documentary on baseball was not the first to be released. In 1992, PBS aired his documentary on the development of radio, *Empire of the Air: The Men Who Made Radio*. This film was harder to produce because radio is not visual, though Burns made it interesting. He portrayed radio as a medium in which creativity and commerce are joined. However, Burns thought American history was better explored through baseball. He explained to Steve McClellan of *Broadcasting and Cable*, "I felt the Civil War was this sort of defining epic moment, like the American 'Iliad.' But if you really wanted to know over the whole arc of American history who we were, there was no better metaphor, or past to follow, than the story of baseball."

Success With Baseball

Burns spent four and a half years putting together his documentary on the history of baseball. *Baseball* (1994) was 20 hours long and aired over nine nights. It was produced on a larger budget than *The Civil War*, approximately \$7 million, and was primarily underwritten by General Motors. Narrated by television anchorman, John Chancellor, *Baseball* featured about 4,000 stills, culled from 250 picture collections. Burns used the sport as a filter through which to explore social history, labor history, race relations, and the ideas of immigration and assimilation in the United States. Ironically, the documentary aired during a season when professional baseball was shut down by a strike.

After *Baseball*, Burns focused on smaller projects. Though he was involved with an eight-part, 12-hour-long documentary, *The West* (1996), Burns served only as co-producer and executive director. Long-time collaborator Stephen Ives did much of the day-to-day work on the project. Ives told Michelle Y. Green of *Broadcasting & Cable*, "If the Civil War was an adolescent, violent episode in our national experience, the West was our coming into maturity, and so I was intrigued by it. The story had traditionally been told through stereotypes; then it was turned on its ear as a catalogue of conquests. The truth is infinitely

more compelling." Like other Burns-related projects, *The West* focused on personal stories to illustrate sweeping historical points. However, because of the scope of the topic, the history of the American West, the film was not as tightly drawn.

Burns also produced a documentary on an American West-related project himself, 1997's *Lewis & Clark*. The four hour-long piece traced the explorers' 1804-06 journey into the Pacific Northwest. In 1999, Burns produced two documentaries. One was on architect *Frank Lloyd Wright*, while the other explored the lives of early feminists Elizabeth Cady Stanton and Susan B. Anthony. Entitled *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*, Burns told the story of the origins of the women's movement. He was inspired to make this documentary by his daughters. By covering such a wide range of topics, large and small, with eloquence and style, Burns has confirmed this declaration by Richard Zoglin of *Time*: "Burns has firmly established himself as the master film chronicler of America's past."

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C

Caedmon

Old English poetry appears in two forms: heroic and Christian. Heroic poetry is based in Germanic legend and history. Christian or religious poetry adapts biblical narrative and uses the poetic form to present a moral perspective. Caedmon (died ca. 680) is recognized as being among the earliest of the Christian poets.

Information about Caedmon's life is sketchy. The English theologian, St. Bede the Venerable (673-735), captured what little information was available and published it in the *Ecclesiastical History of the English Nation*, around 730. Bede lived in the generation following Caedmon and was his closest contemporary and most accurate observer. Caedmon's date of birth is unknown. According to Bede, Caedmon was a herdsman and lay brother at Whitby, a monastery founded in 657 by St. Hilda. As a lay brother, he did not have the responsibilities of a monk, but rather served the monks by tending to their livestock. Reports indicated that Caedmon was illiterate and demonstrated no particular talents.

The story of how he developed his talent is wrapped in the mist of folklore. It is said that his talent sprang from a dream. It was a common practice of the time for those present at any feast or gathering to take turns performing and entertaining. Caedmon had, on many occasions, slipped quietly from the crowd as the harp made its way toward him and it appeared that a song would be demanded. One evening at the monastery, Caedmon was faced with just such a challenge. Acutely aware that he had no talents as a

poet or musician, he knew he would be embarrassed when it was his time to perform. As he had on other occasions when faced with this challenge, he left his friends rather than face the humiliation of being forced to sing. He retired to his place in the stable, preferring solitude rather than embarrassment.

During the night Caedmon was visited by the vision of a man who commanded him to sing. Caedmon refused, claiming that he could not sing. But the visitor would not be put off. He requested that Caedmon sing of the creation. To Caedmon's surprise, he sang beautifully in praise of God. It was from this divine inspiration that Caedmon began to write religious poetry.

The next morning he remembered every detail of his dream and went on to add additional verses. He told Hilda and the learned men at Whitby of his dream, and repeated his verses. He was closely examined and everyone agreed that he did, indeed, receive a Divine gift. Throughout his life, Caedmon took sacred stories that had been supplied to him, as well as those related to him, and turned them into verse. Hilda implored him to join the monastery and take up a monastic life to which he agreed. He was told additional holy stories, ranging from the creation of the world to the Last Judgment, which he put to verse. Caedmon's creations were strictly religious and contained no frivolous verse.

Poetry Credited to Caedmon

The form of verse popular during this period was a Germanic style of oral poetry. It was not written down but passed from one generation to another by memory. As related by Bruce Mitchell and Fred C. Robinson in *A Guide to Old English*, "When Caedmon's Anglo-Saxon forebears migrated from the Continent to the British Isles, they brought with them a well-developed poetic tradition shaped by cen-

turies of oral improvisation . . . (a) tradition rich with legends and characters . . . a highly formalized poetic . . . system of versification."

Bede later recorded a poem said to have been written by Caedmon entitled "Caedmon's Hymn." The "Hymn of Creation" is the only poem that can be accurately attributed to Caedmon. It was composed around 670 and is only nine lines in length. This Hymn attests to the time when the two poetic styles (heroic and Christian) proved to be compatible and began to merge. The poem praises God and was recorded in Latin by Bede, although there are later Old English versions in alliterative verse.

The exact date of Caedmon's death is unknown, but is said to be around 680. William of Malmesbury, in 1125, wrote that Caedmon was most likely buried at Whitby. He was later canonized, his sanctity attested to by numerous miracles.

The Caedmon Poems

In 1655, Francis Junius (du Jon), librarian to the Earl of Arundel and friend of the poet John Milton, first published and credited to Caedmon, a unique tenth century manuscript, *The Caedmon Poems*. This manuscript consisted of a series of poems, "Genesis," "Exodus," and "Daniel," and another collection of poems, written in a different hand, now referred to as "Christ and Satan." The manuscript, which contains these poems, can be found in the Bodleian Library. Additional entries in the manuscript are the "Fall of the Angels," the "Descent into Hell," the "Resurrection," the "Ascension," the "Last Judgment," and the "Temptation in the Wilderness." Later Anglo-Saxon scholars questioned Caedmon's authorship of these works. Most authorities agree that the nine lines quoted by Bede are probably the only surviving works that can be accurately credited to Caedmon.

A Noble Line

Caedmon was the first of a series of Anglo-Saxon religious poets. Many English writers of sacred verse attempted to imitate his style, but none were able to equal him. His sacred stories have been retold and pondered in great depth. Caedmon painted a vivid picture in each story and drew inspiration from English life and the surrounding landscape for much of his colorful background. His action stories echo the true sense of battle—with the excitement of the encampment and the apprehension of the ensuing fight. In "Christ and Satan," Caedmon portrayed Satan in a clear, sharp manner. Whether the poems were truly developed by Caedmon, or whether they came from one of his imitators, scholars agree that their style is representative of a long and noble line of Old English poetry.

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Harry Callahan

Considered to be one of the most influential photographers of the twentieth century, Harry Callahan (1912-1999) helped to bring photography into the mainstream of the art world. He was one of the few photographers who worked as well in color as he did in black and white.

Born in Detroit, Michigan on October 22, 1912, Harry Callahan grew up in the suburb of Royal Oak, where he graduated from the public schools. His parents were farmers who moved to Detroit in order to find work in the auto industry. Callahan attended Michigan State College in East Lansing for three semesters and studied engineering. He left school in 1933 and obtained a job as a shipping clerk with Chrysler Parts Corporation. The same year, Callahan met his future wife, Eleanor Knapp. He considered this one of the two great events of his life; the other being the purchase of his first camera in 1938. His dentist showed him a movie camera and he wanted to buy one. They were too expensive, so he bought a Rolleicord still camera instead.

Photography as a Hobby

Callahan began taking pictures as a hobby. He joined the Chrysler Camera Club and later the Detroit Photo Guild. He had no formal training as a photographer except for a few workshops. According to Callahan's own writings, he was terrifically naive, which he considered his great strength. He felt that he had fresh eyes because he didn't have any training. He wrote that photography was an adventure just as life was an adventure. When the noted photographer, Ansel Adams, gave a workshop in 1941 at the Detroit Photo Guild, Callahan was impressed. Adams showed examples of his own work and introduced members to the work of Alfred Stieglitz. Though Callahan liked all of Adams' work, he was most interested in his close-ups of plants and the ground. This was a turning point in Callahan's life—he believed that he too was an artist with the camera. He left the Detroit Photo Guild shortly after this experience, believing that photography clubs were too limiting. Like Adams, Callahan began using a huge view camera loaded with 8-by-10 inch negatives that he could print by laying them directly on photosensitive paper and exposing them to light. He was totally self-motivated, extremely curious about technique, and continually willing to try new approaches. He worked with extreme contrast, collage, multiple and time exposures, camera motion, and unique lighting.



By 1944, Callahan was a processing assistant at the General Motors Photographic Laboratories in Detroit. He realized that his urban background influenced the subjects he chose. For instance, he chose small things like tree branches and set them against big cityscapes. Callahan met Alfred Stieglitz in 1942, but was reluctant to show the master photographer any of his own work. On a later trip, in 1946, Callahan brought his portfolio. According to Callahan, Stieglitz was stunned. After viewing Stieglitz photographs of his wife, the painter Georgia O'Keeffe, Callahan began taking many intimate pictures of his wife Eleanor, and of his daughter, Barbara. A portrait called "Eleanor, Chicago" (about 1953) was one of his most admired. He also appeared to have followed Stieglitz's cloud abstractions with a series of abstract water photographs. During this period, he took some of his most enduring pictures, held his first exhibit, and saw his photographs displayed at the Museum of Modern Art in New York.

Employment at the Institute of Design

By this time Callahan had left his position with General Motors and needed a job to support his family. The hard-edged abstractionist, Laszlo Moholy-Nag, saw Callahan's portfolio and hired him to teach at the Institute of Design in Chicago, which became part of the Illinois Institute of Technology in 1949. There he remained from 1946 to 1961, heading the department in 1949. The family found an apartment in the ballroom of an old mansion on Chicago's north side. Callahan set up a darkroom and began turning out black and white silver prints in the kitchen sink. His first prints sold for five dollars each. The Institute of Design,

based upon the German Bauhaus laboratory of art and design of the 1930s, was considered to be somewhat unorthodox. It was one of the few colleges that included photography as an academic discipline. Photographers concentrated on personal themes, nature studies, and abstractions. The Bauhaus school embodied the utopian ideal of joining creative design and mass technology to bring art to everyday life. Callahan supported the idea that an art form like photography was as much machine-made as it was man made. An analysis of Callahan's style in *Contemporary Photographers*, concluded that "... his photographs can be viewed as a lifelong challenge to the camera's eye, a series of never ending questions on the nature of the medium itself."

Eleanor and Barbara

Subjects from everyday life were Callahan's choice through most of his career. His first photographs were very small, often the size of a postcard. Richard Lacayo suggested in a *Time* article that "... Callahan shared with the Abstract Expressionist painters a penchant for the sublime, but he worked toward it from a different direction. They preferred wall-size canvases, a match for the presumed immensities of the spiritual realm; he made pictures the size of an intuition." No examination of Callahan's work would be complete without a discussion of the photos of his wife, Eleanor. In 1984, the San Francisco Museum of Art hosted a retrospective exhibit of his photographs of his wife and daughter entitled *Eleanor and Barbara*, taken from 1940 to 1960. The 78 prints revealed the variety of techniques that Callahan used during those years, including multiple exposures, silhouette, high key abstractions and unmanipulated images. *Eleanor, Chicago, 1949* shows Eleanor rising from the water in stark black and white. According to Julia Scully who reviewed the exhibit for *Modern Photography*, "... each photograph has a spare elegance, an exactness of composition combined with masterly techniques." Most of Callahan's famous images were made close to home. In Detroit, he photographed weeds in snow and water, while in Chicago he utilized images of city streets and buildings. Wherever he was, he photographed Eleanor. Callahan identified almost all of his photographs by place and year. Very few are titled.

Rhode Island School of Design

Callahan had not done much traveling when he received a fellowship in 1958 to work in France. The subjects he photographed continued to be very personal—many included his wife. When he returned to America after fifteen months, he felt that he had outgrown Chicago and accepted a position as director of the photography department at the Rhode Island School of Design. The change of scene gave him a new canvas to explore. In the 1970s, Callahan produced his Cape Cod images of sea, sand, and beaches that were quite different from his earlier work. Toward the end of his career, Callahan worked with more color film, taking pictures in Rhode Island as well as Morocco, Portugal, and Ireland. He also began to develop color negatives that he had taken decades ago. His color work was considered as impressive as his black and white images. Callahan's sub-

ject matter continued to be his wife and daughter, or whatever else was near at hand.

Callahan was married to the same woman all of his adult life and was devoted to his family. He was one of the first photographers to earn a successful living in the profession. Callahan was considered to be an excellent teacher. The Institute of Design was one of only two schools granting degrees in photography when Callahan began teaching. Many of his students took university jobs throughout the United States, spreading the influence of their teacher. When he died of cancer at his home in Atlanta, Georgia on March 15, 1999, Callahan left a huge body of work. The Callahan archive is located at the Center for Creative Photography, in Tucson, Arizona. It contains approximately 20,000 prints, 5,000 slides, and 100,000 negatives.

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Julia Margaret Cameron

At the age of 48, Julia Margaret Cameron (1815-1879) received a camera from her daughter and son-in-law as a birthday gift. Little did she and her family suspect that it would mark the beginning of a celebrated artistic career. Quick to gain mastery of the nascent art of photography, Cameron developed into one of its most noteworthy pioneers and innovators. With her hallmark soft-focus lens and dramatic lighting effects, she remains known for her unique portraits of famous men and her romantic, allegorical images of women.

Cameron was born on June 11, 1815 in Calcutta, India. She was the second of seven daughters born to affluent parents who raised their children in India. Her father, James Pattle, was an Englishman who held posts with the financial and judicial departments of the Bengal Civil Service. Her mother, Adeline Pattle (nee de l'Etang), who was of French descent. Cameron was distinguished among her sisters by her boundless generosity, her ardent enthusiasms, and later, by her artistic talents.

High-Society Grand Dame

Before she possessed a camera, Cameron channeled her passions into the rich family life and social responsibilities that she shared with her sisters, and subsequently into those that she shared with Charles Hay Cameron, the man



who became her husband in 1838. A jurist who held a place as the fourth Member of Council at Calcutta, and a philosopher who had written a treatise on the sublime and the beautiful, Charles was a prominent figure in British-colonized India. For ten years the Camerons lived and raised a family in Ceylon (now known as Sri Lanka), where Charles took on the task of codifying the Indian legal system. A man of considerable means, he also purchased several coffee plantations. Among Europeans living in India, the couple occupied a position near the very top of the social hierarchy, and Cameron gracefully grew into her role as a high-society grand dame. She was known for her love of bestowing lavish gifts upon her friends, as well as for her ardent, prolific letter-writing.

Cameron was by no means idle during the 48 years that preceded her foray into photography. Before marrying, she had traveled to France to be educated. While her education was not of the formal kind that was available to men of her day, it left her well acquainted with the world of arts and letters. Her first love was literature. In addition to translating works from German, she wrote some poetry and fiction of her own. She gave birth to six children, five sons and one daughter, expanding what was already a large extended family. In 1848, her husband retired and the family relocated to England. They took up residence first in London and later on the Isle of Wight. Among their friends were the poet Alfred Tennyson and the painter G. F. Watts. In later years, the writer Virginia Woolf would claim Cameron as her great-aunt.

“Gifted” with a Camera

Before the fateful birthday on which her daughter and son-in-law presented her with a camera, Cameron had been keeping abreast of the new art of photography through her friend, Sir John Herschel. An astronomer by training, who also pursued an interest in photography, Herschel had begun to send Cameron examples of early Talbotype images by 1841. Yet it was without first-hand experience that she tried her hand at photography in 1863. “I began with no knowledge of the art,” she reminisced in *Annals of My Glass House*, a brief memoir that she wrote in 1874. “I did not know where to place my dark box, how to focus my sitter, and my first picture I effaced to my consternation by rubbing my hand over the filmy side of the glass.” Nevertheless, she took to the new art zealously, rounding up family, friends, gardeners, maids, and even passersby to sit perfectly still before her lens. By the time a year had passed, Cameron had compiled albums for the enjoyment of loved ones and had become an elected member of the Photographic Society in London.

In 1860, the Camerons had purchased property with two adjacent cottages near Freshwater Bay on the Isle of Wight, not far from the residence of Tennyson and his wife. A central tower was built to link together the two cottages, and the Camerons dubbed the structure Dimboula Lodge after their family estates in Sri Lanka. It was on this property that Cameron did some of her most important work as a photographer. Converting the coal shed into a darkroom and the hen house into a studio, Cameron pursued her art with obsessive energy. The Isle was a favorite destination for the artists and thinkers of Victorian England. The presence of Tennyson, who was then England’s poet laureate, was magnetic. Many eminent people of the day, including author and photographer Lewis Carroll and pre-Raphaelite painter William Holman Hunt, visited him at his Farringford House estate. Those who frequented the area became part of what was known as the Freshwater Circle, a group of artists, writers, and intellectuals, with Tennyson at its center.

Cameron is often credited for her instrumental role in gathering together the members of this illustrious group. All of them received invitations to visit Dimboula, where they were coaxed into Cameron’s glass-walled studio to have their portraits taken. It is for these unique, historically relevant photographs that Cameron is perhaps most well known. The poets Henry W. Longfellow and Robert Browning, the essayist Thomas Carlyle, and the naturalist Charles Darwin were among her most distinguished sitters. To these photographs, Cameron brought all of her characteristic techniques. She used daylight to great effect, bathing her subjects in a glow that intensified during a long exposure time. She preferred a soft-focus lens because it allowed her to achieve a painterly result.

Cameron enjoyed photographing beautiful women, whom she often had dressed in costumes and portrayed as allegorical or historical figures. The majority of her work consists of such portraits and vignettes using women as subjects. May Hillier, the parlor maid that Cameron was said to have chosen for her beauty, posed as the Greek poet Sappho and as the Madonna with Child (the infant that

Hillier held was probably a grandchild of Cameron’s). Julia Jackson, the mother of Virginia Woolf and Cameron’s niece, and May Prinsep, another relative, posed for the camera time and again; the latter Cameron often portrayed as poetic heroines such as Christabel and Beatrice.

On occasion Cameron would create photographic “illustrations” of contemporary poetry by such figures as Charles Kingsley and her beloved Tennyson. These portraits usually required a cast of characters, and to fill these roles she would enlist family, friends, household servants, and guests. For Tennyson’s epic “Idylls of the King,” Cameron planned to create a series of vignettes representing dramatic moments in the poem. Costumes were sewn and fitted to sitters, and sets were assembled. Like amateur theater productions, these works were not always successful, especially when Cameron’s husband, dressed in a hooded robe with his white beard flowing, could not help laughing during the shoot. Yet the results pleased Tennyson and, when the second volume of “Idylls” was published in 1875, Cameron’s photographs accompanied the verses. “It is immortality for me to be bound up with you, Alfred,” wrote Cameron in one of her many letters to the poet.

Returned to Ceylon

The coffee plantations that Charles had purchased years ago in Ceylon were floundering. The couple’s style of living at Freshwater, where guests were always treated extravagantly, was a constant drain to finances. Thus it was decided that, in their weakened financial state, the Camerons would leave Freshwater and return to Ceylon. Charles had been pining for the warm climate and the Eastern landscape that he so loved, and two of the couple’s sons had taken up residence in their former homeland. Announcing to surprised friends that they would be setting off to join their sons, the Camerons arranged to leave by boat from Southampton. Among their transported belongings were two coffins (purchased in the event that they would be hard to find in the East), in which the china and glassware were packed. Clearly, there was an air of finality to the journey.

Once she and Charles had settled in the fishing village of Kalutara, Cameron took to her photography again. “The walls were covered with magnificent pictures which tumbled over the tables and chairs and mixed in picturesque confusion with books and draperies,” describes Virginia Woolf in the introduction to a 1926 book of photographs by Cameron. But the height of her career, which was linked so strongly to her sense of place and of community at Freshwater, was coming to an end. Her most enduring photographs would be those taken in the former setting, where she had felt so much at home. Cameron was able to relish a fame that she had left behind in England. Exhibitions of her work appeared in London and Bournemouth. The demand for her photographs was so high that the Autotype Company had reissued 70 of her prints in red, brown, and black editions.

When Cameron died on January 26, 1879, in Kalutara, Ceylon, it was with a sense of deep fulfillment and pride. “It is a sacred blessing which has attended my photography,” she wrote to Tennyson’s wife in one of her last letters. “It gives a pleasure to millions and a deeper happiness to very

many." For several years after her death, those pleasures abated, and Cameron's work nearly fell into obscurity. At the beginning of the twentieth century, the photographer Alfred Stieglitz and his followers, known as the "Photo Secessionists," rediscovered and championed her work. This new generation of photographers admired the psychological intensity of her portraits. In her other works they drew parallels to the British pre-Raphaelite painters with whom she had cavorted at Freshwater.

Cameron's work continues to intrigue students of photography and of Victorian England. A traveling exhibition of her work entitled "Julia Margaret Cameron's Women" opened at the Art Institute of Chicago in the fall of 1998, then filled the galleries of the Museum of Modern Art in New York and the San Francisco Museum of Modern Art during the following year. Her words of 1874, printed in the memoir *Annals of My Glass House*, best explain what motivated Cameron to create this rich artistic legacy: "I longed to arrest all beauty that came before me, and at length the longing has been satisfied."

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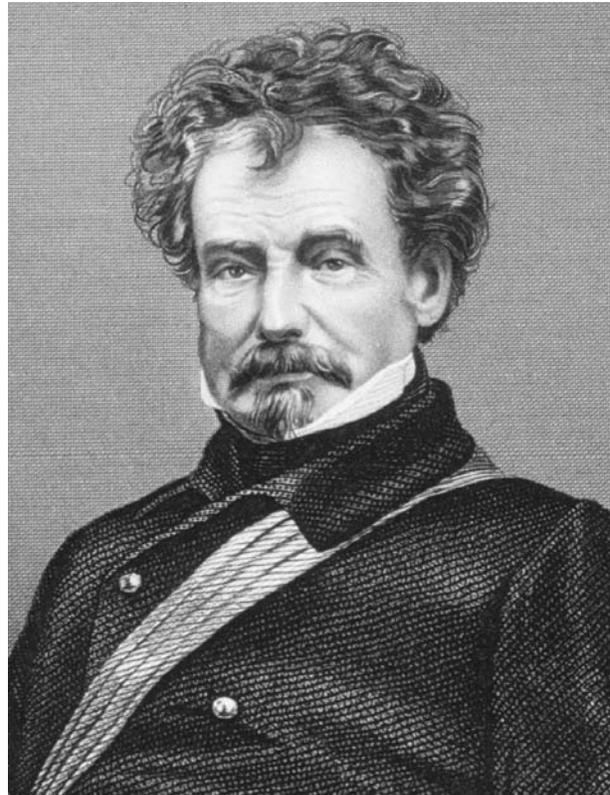
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Colin Campbell

Sir Colin Campbell (1792-1863) rose through the ranks of the British army to lead several key military campaigns, including the Battle of Balaklava and the Indian Mutiny. He was known for his cautious and logical strategies, which earned him respect and minimized casualties.

Colin Campbell was born in Glasgow, Scotland on October 20, 1792, the son of a carpenter and cabinet maker with the surname of Macliver. In the late eighteenth century, British military officers were generally drawn from the ranks of the aristocracy. Because of his humble origins, young Colin would normally have been barred from such a career. However, the maternal side of his family had aristocratic connections and an uncle was able to secure a commission for him in the Ninth Foot (Infantry) Regiment in 1802. His uncle registered the boy with the name of Campbell, a respected surname at the time. Young Colin kept the new name as his own.



Recognized for Bravery

By 1808, Campbell had become an ensign in the British army. During that year he set sail for Portugal and fought in the Peninsular War under Sir Arthur Wellesley and Sir John Moore. Campbell participated in a number of military campaigns and was recognized for bravery. He contracted malaria at this time, which would affect his health throughout the rest of his life. In 1809, Campbell served in an expedition to Walcheren. Between 1810 and 1813 he returned to the Peninsular War and earned distinctions at Barrosa (March 5, 1811), Vitoria (June 21, 1813), the siege of San Sebastian (July 25-August 31, 1813), and Bidassoa (October 7-8, 1813). He continued to serve until ordered to return to England to recover from three serious wounds, acquired during combat at San Sebastian during 1813. Campbell, who had already been wounded twice, rose to lead another battle, where he was wounded a third time.

By 1813, Campbell had been promoted to captain. He had also received a wound pension of 100 British pounds annually-considered significant at a time when monetary awards or promotions were usually reserved for the rich or noble-born. Campbell sailed to America in 1814 to fight in the last days of the War of 1812. His service there included the unsuccessful (from the British perspective) attack on New Orleans between December 1814 and January 1815. With the end of the War of 1812 and the defeat of Napoleon on European soil, the era of rapid military advancement was over. Campbell spent the next three decades serving garrison duty at various locations including Gibraltar, Barba-

dos, and England. He also assisted in quenching the Demerara uprising that had erupted in British Guiana.

Brief Political Career

Campbell was promoted to major in 1825. Nine years later, he was appointed lieutenant governor of Halifax, Nova Scotia. Although Campbell was better suited to military service than to politics, he was well respected during his six-year tenure in the province. He was promoted to lieutenant colonel and given command of the 9th Foot in 1835, after nearly 30 years of military service. His tenure as governor in Halifax ended in 1840. Political unrest had increased in the province, due in part to Campbell's belief that the inhabitants deserved more rights than they had received under his predecessor. The House of Assembly petitioned for Campbell's recall to military service. Two years later, with a promotion to colonel, he transferred to and commanded the 98th Foot, participating in the Opium War between 1841-1843. His service during this campaign gained him accolades and recognition for his leadership qualities and bravery. Campbell gradually became widely known to the British public.

Tenacious Leadership During Crimean War

Campbell was instrumental in leading military campaigns in India between 1848 to 1852. He served as a chief subordinate of General Sir Hugh Gough and fought at Chilianwala (January 13, 1849) and Gujarat (February 21, 1849), including the Second Sikh War between 1848 and 1849. Campbell was also highly recognized for his role as a major general in command of the Highland Brigade during the Crimean War. In preparing for this campaign, he demonstrated fierce determination and developed a well-planned strategy. The campaign reached a pinnacle on October 25, 1854 when his command - the 93rd Highlanders - faced off against enormous forces of Russian cavalry troops. Campbell told his troops that "There is no retreat from here, men! You must die where you stand!" Amazingly, the Highlanders held their position and defeated the oncoming Russian cavalry, in a military event which later became known as "the thin red line", or the Battle of Balaklava. Campbell's amazing performance served to enhance his status as a military hero in his homeland.

Restored British Dominance in Northern India

During 1857, Campbell was ordered to repress the Sepoy Mutiny in India. While he was criticized by some of his peers for being too cautious and was referred to as "Sir Crawling Camel" or "Old Careful," Campbell succeeded in putting down the mutiny with a minimum of British casualties. He recaptured Lucknow by November 16, 1857 and coordinated the withdrawal of British troops. Campbell led forces at Cawnpore III on December 6, 1857 and occupied Fategarh on January 6, 1858. By March 21, 1858, he had again captured Lucknow and dispatched a message with a pun stating "nunc fortunatus sum" or "I am in luck

now". By 1859, Campbell had earned the rank of full general and reestablished British control over the entire northern part of the Indian subcontinent.

Recognition for Leadership

Campbell was rewarded for his Indian victory in 1858 with the title of Baron Clyde and an annual pension of 2,000 British pounds. He also received the official thanks of the houses of Parliament. In 1862, Campbell was named a field marshal.

Although Campbell appeared to be overly cautious in his military strategies, he was responsible for introducing new approaches. He stressed the importance of physical conditioning and mental health among his forces. He instigated workouts for physical fitness and made sure that lines of communication remained open among the men during stressful battle situations. Campbell kept abreast of the latest developments in artillery, and refined his strategies in leading formations. He used peace time to drill his troops, using field exercises in movement, formation, and reinforcement.

Campbell exhibited individuality and vision in his military strategy. While other commanders favored close range combat with bayonets, Campbell required that his men become proficient in musket marksmanship from a distance. He reasoned that battles could be fought as effectively in this fashion, but with less loss of life. When his soldiers at the Battle of Balaklava wanted to fight the Russians at extremely close range, Campbell angrily ordered his men to "damn that eagerness" of theirs. He held his position, using musket and artillery rather than close combat with bayonets.

After his celebrated service, Campbell was welcomed home as a hero in 1860. He died on August 14, 1863 at Chatham, England, after more than 50 years of distinguished military service. Campbell was buried at Westminster Abbey. He was known as a man who rose through the military ranks with sheer determination and tenacity, and produced victory at a relatively low cost of life. Campbell was remembered for his dedication to his men, his careful planning, and his ability to motivate.

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Luisa Capetillo

A leader in the political and labor struggles of the working class at the beginning of the twentieth century, Luisa Capetillo (1879-1922) condemned the exploitation of workers by political parties, religious institutions, and capitalism. She was also a crusader for the rights of women.

Luisa Capetillo was born in Arecibo, Puerto Rico, on October 28, 1879. Her mother, Margarita Perón, was French, and her father, Luis Capetillo, was Spanish. Her biographers agree that, while she might have had some formal schooling, she was primarily self-taught. The knowledge of French she gained from her mother, for example, enabled her to read the works of French writers. History remembers her as the first woman to wear pants in public, which could be considered symbolic of the personal freedom she expressed in her actions and writings.

Championed the Cause of Female Workers

Capetillo lived at a time when the industrialization of Puerto Rico had just begun; wages were low for men and still lower for women. She believed that good wages were a worker's right. Better pay would result in happier families, less domestic violence, and more educational opportunities for children. While she acknowledged that men were as oppressed as women, she was especially concerned with the plight of the female worker. Her skill was in the way she managed to relate and interweave the issues of the private world (such as the family, single motherhood, and women's rights in general) with those of the public world (such as politics, wages, and education).

As Edna Acosta-Belén observes in *The Puerto Rican Woman: Perspectives on Culture, History and Society*, during Capetillo's lifetime the women's movement was "characterized by two major trends: the petit bourgeois and the proletarian." Although Capetillo was supportive and

understanding of both groups, she definitely focused on the world from the perspective of the proletarian or working woman, rather than her middle-class sisters. In her book *Mi opinión sobre las libertades, derechos y deberes de la mujer como compañera, madre y ser independiente*, she pointed out that affluent women were never touched by the problems that affected working women, mainly because they didn't have to take jobs outside the home to help support their families and they always hired another woman to take care of their children.

Joined Labor Movement

Capetillo's involvement in the labor movement began when she participated in a 1907 strike in Arecibo's tobacco factories. Within a year she was an active member of the Federation of Free Workers (FLT). In 1910, she became a reporter for the federation's newspaper. That same year, she founded *La mujer*, a newspaper which addressed women's issues.

Over the next few years, Capetillo traveled extensively. She visited New York in 1912 and contributed some articles to the newspaper *Cultura Obrera*. Capetillo collaborated with some union workers in Florida in 1913 and gave lectures on how to start cooperatives in Cuba from 1914 until 1916. By 1918 she was back in Puerto Rico, organizing strikes by agricultural workers in Ceiba and Vieques. That same year, Capetillo was arrested for violence, disobedience, and being insubordinate to a police officer.

Writings Reveal Philosophical Basis for Her Activism

A thorough examination of Capetillo's writings from her activist days provides some insight into her opinions and the ideas for which she fought all her life. In many ways she was so far ahead of her time that the society she envisioned could exist only in her imagination. *Ensayos libertarios* appeared in 1907. Dedicated to all workers, male and female, it is a compilation of articles that Capetillo originally published between 1904 and 1907. In 1910, in *La humanidad en el futuro*, she described a utopian society in detail and from a broad perspective. She also discussed the power of the church and the state, the institution of marriage, and private common property. In her 1911 work, entitled *Mi opinión sobre las libertades, derechos y deberes de la mujer como compañera, madre y ser independiente*, she analyzed the situation of women in society, focusing on what she viewed as the oppression and slavery of women and affirming that education is the key to freedom.

Among Capetillo's writings are several dramas. According to Angelina Morfi in *Historia crítica de un siglo de teatro puertorriqueño*, the theater provided Capetillo with an alternative way to express her ideas effectively, especially her opinions about the oppression of women and the moral codes that strangle them culturally and socially.

On April 10, 1922, Capetillo died of tuberculosis in Río Piedras, Puerto Rico, at the age of 42, leaving three children, Manuela, Gregorio, and Luis. As Yamila Azize declares in *Luchas de la mujer en Puerto Rico*, "The more we know the life of this woman and become familiar with her ideas and

writings, we confirm the special importance of Capetillo in our history.”

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Howard Carter

Howard Carter (1874-1939), the renowned archaeologist who discovered the tomb of King Tutankhamun, was a private and stubborn man whose perfectionism frequently got him into trouble. Had he been more diplomatic, he might have avoided much personal misery, but then he might never have discovered the tomb.

Howard Carter was born in London, England, on May 9, 1874, to a lower middle class family. The youngest of 11 children of Samuel John Carter, a painter of animals and an illustrator for the *Illustrated London News*, and Martha Joyce Sands, he was raised in the small English village of Swaffham by two aunts. Because he was frequently ill as a youth, he was partially tutored at home. His father taught him how to draw. Carter felt his education to be minimal, which frequently frustrated him. His defensiveness and abruptness with people might have stemmed from his insecurity about this lack of a formal education.

Carter's artistic talent was noticed by Egyptologist, Percy Newberry, at 17 years of age. Carter went to Egypt to help Newberry draw tombs from 1892 to 1893. In 1892, Carter also worked at Tell el Amarna with the famous archaeologist, William Flinders Petrie. He next worked as a draftsman for Swiss Egyptologist, Edouard Naville, on the exquisite mortuary temple of the female pharaoh Hatshepsut at Thebes.

Worked for the Egyptian Government

Because of his potential, and probably because of the recommendation of Naville, Gaston Maspero, the head of the Egyptian Antiquities service, appointed Carter to the newly established position of Inspector-General of Monuments of Upper (southern) Egypt. At this time, Carter began to take an active interest in the vast cemeteries on the West Bank of Thebes, known as the Theban necropolis.



As Inspector, he supervised the clearance of several newly discovered tombs, including that of Hatshepsut, one of only four women pharaohs, who reigned from 1478 to 1458 BC, and that of King Tuthmosis IV, who reigned from 1401 to 1390 BC. At this time, Carter was working not only for the Antiquities Service for also for the rich American, Theodore Davis. Carter was so interested in working in the Theban necropolis, that when Maspero wanted to appoint him to the more prestigious position of Inspector-General of Monuments of Lower (northern) Egypt, Carter demurred for a year.

While based in the north at Saqqara, Carter became involved in an incident with some French tourists that was to change his life. Because of his stubbornness and his sense of propriety, he ejected some French tourists who were drunk and had been fighting with the Egyptian guards at the burial vaults of the sacred bulls. When the French tourists complained, Carter was asked to give an apology, which he adamantly refused to do. Maspero was eventually forced to transfer Carter to the Delta, the area where the Nile River empties into the Mediterranean Sea, from where Carter resigned his position with the Egyptian government.

For the next year and a half, Carter made a living as a watercolorist and as an antiquities dealer. He sold scenes of both ancient and modern Egypt to tourists, and sold antiquities predominantly to wealthy English people. While today, such activity would be frowned upon or chastised, at the turn of the twentieth century, such behavior was condoned.

Carter and Carnarvon

When the fifth Earl of Carnarvon, an Englishman who was in Egypt for his health, wanted to dig at Thebes, Maspero recommended Carter. In their first season together in 1907, Carter excavated the tomb of a late 16th century BC mayor and a written tablet dealing with the expulsion from Egypt of the Hyksos, who were foreign invaders. In succeeding years, Carter and Carnarvon made other impressive discoveries. These included two so-called “lost” temples, that of Hatshepsut and of Rameses IV (ca. 1154-1148 BC), as well as a number of significant nobles’ tombs dating from 2000-1500 BC. A sumptuous publication in vellum, called *Five Years’ Explorations at Thebes, a record of work done 1907-1911*, appeared in 1912.

In 1912, Carter and Carnarvon decided to extend their digging at Thebes to include sites in the Delta. The results were far less fruitful. Carter discovered nothing more than a large nest of poisonous snakes. In 1913, he did find a hoard of Graeco-Roman jewelry, but the water table was high and the exposed ground was hard, so the excavations were soon abandoned.

In 1914, Carter heard that local Egyptians at Thebes had discovered the cliff tomb of Amenhotep I (ca. 1526-1506 BC) outside of the Valley of the Kings, where most of the New Kingdom pharaohs had been buried. By bribing one of the Egyptians, Carter was led to the tomb, which he subsequently excavated.

Closer to Tutankhamun’s Tomb

Also in 1914, old and ailing American businessman, Theodore Davis, finally gave up his rights to excavate in the Valley of the Kings—rights which Carter and Carnarvon had long coveted. According to an excavator working for Davis, the American came within a few feet of discovering the tomb of Tutankhamun, the pharaoh who ruled Egypt from ca. 1333 to 1323 BC, but stopped because he was afraid of undermining a nearby road. Carter and Carnarvon took over Davis’ concession, but little work was done for the next few years (1914 -17) because of World War I.

Carter, however, did manage to excavate the already-known tomb of Amenhotep III (ca. 1390-1352 BC), and a cliff tomb of Hatshepsut made before she became pharaoh. From 1917 to 1922, Carter and Carnarvon dug in the Valley of the Kings with limited results. By 1922, Carnarvon thought they had found everything there was to find. Only Carter’s offer to pay for more excavation with his own money shamed Carnarvon into financing one last season.

The Discovery

Time was running out for Carter. He had only about a month to locate the tomb of Tutankhamun. He had already spent almost ten years searching. During that time, his workers had moved over 200,000 tons of rubble by hand. Although he had explored almost every inch of the Valley of the Kings, a 30-foot mound of rubble still stood within his own camp. Carter wanted to see what was under that mound before giving up.

In November 1922, Carter and his workers uncovered 12 steps that led to a tomb entrance, still sealed after 30 centuries. The seal impressions did not tell whose tomb it was. Carter desperately wanted to keep digging, because as he wrote in his book *The Tomb of Tutankhamen*, “Anything, literally anything might lie beyond that passage, and it needed all my self-control to keep from breaking down the doorway and investigating then and there.” Instead, he refilled the stairway with rubble, sailed across the Nile River, and telegraphed the news to Carnarvon.

Carter, waiting an agonizing 20 days for Carnarvon and his daughter Evelyn to arrive from England, wondered the whole time if he had not just dreamt of finding the tomb. Finally, Carter excavated the entire stairway of 16 steps, revealing the seal of Tutankhamun. He noted with disappointment that someone had broken into the tomb. The first seals he had seen were re-sealings. Tomb robbers had gotten in thousands of years ago.

The next day the sealed door was removed, revealing a passageway filled with rubble. This too showed signs of robbers. Carter excavated the tunnel into the night, but still could not locate a door to a chamber.

In the middle of the next afternoon, 30 feet down from the outer door, Carter found a second doorway. Finally, as he wrote in *The Tomb of Tutankhamen*, “The decisive moment arrived. With trembling hands I made a tiny breach. . . . At first I could see nothing . . . but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold—everywhere the glint of gold. . . . I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, ‘Can you see anything?’ it was all I could do to get out the words, ‘Yes, wonderful things.’”

As Carter and the others looked through the hole, the flashlight revealed gold covered couches in the shape of monstrous animals. The excavators also saw statues of the king, caskets, vases, black shrines, one with a golden snake peeking out, bouquets of flowers, beds, chairs, a golden throne, boxes, chariots—everything except a mummy. But Carter noticed another sealed doorway.

The next day, on entering the room called the Antechamber, Carter’s first thought was of the sealed door. Looking closely, he discovered that a small breach had been made, filled, and re-sealed in ancient times. Carter’s natural impulse was to break down the door and see what was inside, but the archaeologist in him knew this might damage the objects in the Antechamber. Carter noticed another hole under one of the couches in yet another sealed doorway. Crawling under the couch and peering in, he saw a chamber, smaller than the one he was in, but crammed with objects. This room, called the Annex, was in total confusion, just as thieves had left it millennia ago. Carter had no idea how he would clear out this room. In the Annex the excavators saw beautiful objects—a painted box, a gold and ivory chair, vases, an ivory game board, and much more, but still no mummy.

Until Carter could get a thick steel gate from Cairo, the tomb had to be hidden. One month after the discovery of

the steps, the tomb was filled in to the surface. Two weeks later the gate was in place, and the experts set to work photographing, drawing plans, and experimenting with preservatives. It took two and a half months to remove everything from the Antechamber.

Finally, the day had come to enter the next room. In February 1923, as 20 guests watched, Carter slowly began removing the sealed doorway. He had to work carefully so as not to damage whatever lay beyond it. When he shown a lamp in, Carter saw a solid wall of gold. This was a huge gold-covered shrine built to protect Tutankhamun's sarcophagus. Carter opened the doors of the shrine and within it found a second shrine, with seal intact. The tomb robbers had not reached the mummy, but Carter could not reach it either. There were four shrines, each within the other, that had to be taken apart first. The huge stone lid of the sarcophagus had to be lifted with special equipment, and the three coffins, nesting inside each other, had to be opened and carefully removed.

Finally, on October 28, 1925, almost three years after the discovery of the stairway, Carter gazed with awe and pity upon the mummy of Tutankhamun. "The beaten gold mask, a beautiful and unique specimen of ancient portraiture, bears a sad but calm expression suggestive of youth overtaken prematurely by death," Carter wrote in *The Tomb of Tutankhamen*.

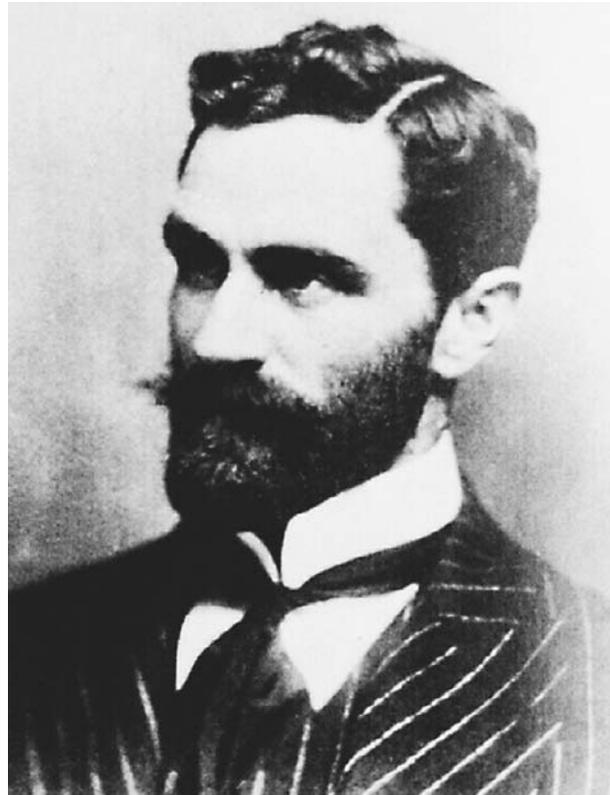
Carnarvon, already in very frail health, died of an infected mosquito bite and pneumonia shortly after the opening of the tomb in 1923. Without his powerful patron, and due to his stubbornness, Carter soon got into trouble with the Egyptian authorities who temporarily took his concession away from him. He finally completed his work on the clearing and the conservation of the tomb objects in 1932. A three-volume work on the discovery of the tomb and its contents, called *The Tomb of Tutankhamen*, much of it ghost written by Carter's friend Percy White, appeared between 1923 and 1933. Carter was preparing a definitive report on the tomb in six volumes, when he died in London on March 2, 1939. Although Carter died both famous and wealthy, he was given no public honors by either the British or other governments.

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Roger Casement

Roger Casement (1864-1916) was an Irish nationalist and British consular official, whose attempt to secure aid from Germany in the struggle for Irish



independence led to his execution by the British for the crime of high treason.

Born on September 1, 1864, in Kingstown, Ireland, to a Protestant father and Catholic mother, Roger David Casement was heir to two radically different traditions in Ireland. As the son of a landed Protestant gentleman, Casement had definite cultural links to England that the majority of his poorer Catholic countrymen did not. Yet, as the son of a Catholic, Casement's heritage was bound up with that of Irish men and women who had fought English Protestant rule in their country for hundreds of years.

Casement was the youngest of four children; his sister, Nina, was eight years his elder, and brothers Thomas and Charles were one and three years older, respectively. In 1868, when Casement was barely four, his mother had all her children secretly baptized into the Catholic faith. Unknown to the children's father (and probably little understood by the children themselves), the baptism took place while the family was vacationing in North Wales. However, Casement thought of himself as a Protestant for most of his life, converting to Catholicism only a short while before his death.

The event that most shaped Casement's childhood was the death of his mother in 1873. He was deeply shaken by the loss. His father moved the children to the family estate, Magherintemple House, where Casement stayed for only a short time before being sent off to boarding school. Not quite four years later, Casement's father also died. Now

orphans, the children were taken in by relatives. For the most part, Casement and his sister stayed with their mother's sister, Grace Bannister, and her family, while Charles and Thomas remained with their uncle, John Casement.

Grace and Edward Bannister lived in Liverpool, England, with their three children. Like her sister, Grace had married a Protestant. She, however, had converted to her husband's religion and raised her children and her sister's children in the Protestant faith. It is rumored that Grace was only nominally Protestant, and that she provided a quietly Catholic environment for the children. A seeming proof of this can be found in the eventual conversion of both Casement and Gertrude Bannister, one of Grace's own children.

Casement thrived in his aunt's home and was adored by his cousins. Although she was nine years younger, Gertrude was his favorite. In a pleasing baritone, Casement would sing traditional Irish songs for her and spin Irish fairy tales. He also loved reading, especially history and poetry. There is evidence that even as a teenager living in England, he was interested in the Irish nationalist cause. Not only did he devour books on Ireland, but he is said to have covered the walls of his room with political cartoons that dealt with the issue. Despite his nationalist leanings, however, he did not return to Ireland when he finished school. Instead, after a brief and unhappy apprenticeship as a junior office clerk at the Elder Dempster Shipping Company, Casement embarked on the first of many voyages to Africa.

His first position, in 1883, was as purser on board the *SS Bonny*, an Elder Dempster ship that traded with West Africa. Making four round-trips aboard the *Bonny* over the following year, he became completely enamored of the African continent. In 1884, he began to serve with the International Association, a Belgian-run group of national committees seeking to bring European civilization to the Congo. Leopold II of Belgium had recently taken over the association, which was soon to become an entirely Belgian operation. Casement worked primarily as a surveyor, exploring land previously unknown to the Europeans and often making friends with native Africans along the way. One of his supervisors reported in despair that Casement refused to haggle over prices with the natives.

In 1890, Casement left the Belgian Congo, having become more uncomfortable with an enterprise that was no longer international but strictly Belgian. While working briefly as a surveyor for a railroad company, he met Captain Korzeniowski, a young Polish ship worker who would later become known as author, Joseph Conrad. Conrad's experience in the Congo formed the basis for his famous and haunting work, *Heart of Darkness*. Casement does not figure in that work, despite its autobiographical cast; in fact, Conrad spoke of his meeting with Casement as one of his few good experiences in the Congo.

In 1892, Casement, at long last, found himself working for the British. The Niger Coast Protectorate employed him as a surveyor, and enlisted him with a great variety of other tasks, including that of the acting director-generalship of customs. Casement's interactions with the natives were not always friendly during these survey expeditions; at one point, shouting warriors surrounded him and he was only

rescued when a native woman intervened. Casement spent three years in Niger and, though he was usually quite busy with surveys and other work, he still found time to write. Poetry was one of his great loves, and he also tried his hand at short stories. Unlike his friend Conrad, however, Casement's skills as a creative writer were never to be recognized (and were not, in fact, particularly worthy of recognition).

Appointed Consul by Foreign Office

In 1895, when Casement returned to Britain briefly on leave, he discovered that his reports from Niger had been published as a Parliamentary White Paper. Casement had become a public figure, and the Foreign Office scrambled to claim him as an employee. He was appointed consul to the port of Lorenzo Marques in Portuguese East Africa, near what is now South Africa. His primary task was to protect British subjects and promote British interests, but an additional duty involved overseeing the political situation in the area, which was to erupt within a few years into the Boer War. Casement was unhappy in Lorenzo Marques; it was a miserably inadequate, run-down place, and the climate disagreed with his health. Used to the free life of exploration, he hated consular routine.

Casement grew ill and returned to England to recover. When he learned that the Foreign Office expected him to return to his hated post, he delayed and detoured on his way back to Lorenzo Marques until told by a doctor to return to England immediately for an operation. Casement's first round of consular service was ended. Despite his unhappiness, the Foreign Office found him to be, for the most part, a capable, hard-working, clever, and confident representative of the British government.

Casement was sent to West Africa in 1898 to investigate claims of ill-treatment of British subjects. He spent the next several years documenting grossly illegal and vicious treatment of the natives by Belgians. Interested only in extracting as much rubber as possible from the Upper Congo, Belgium had employed terrorist methods in order to force natives to work. In the process, they had reduced populations by 80% and more. In one area, the number of natives had fallen in ten years from about 5,000 to 352. The Belgians claimed that sleeping sickness was killing the natives. While the disease did indeed kill great numbers of people, the huge declines in population had more to do with the extreme labor the people were forced into, the rough punishments inflicted when rubber quotas were not met, the lack of proper food, and the ever-present fear of Belgian overseers. Belgian soldiers mutilated many natives, causing them to lose hands or feet as punishment for minor or even imagined wrongs. Casement documented beatings, floggings, imprisonments, mutilations, and other forms of mistreatment to such an extent that he himself was horrified.

Casement's report, when published in England in 1904, did not cause quite the sensation one might have expected. Leopold of Belgium denied everything, and Casement was portrayed by the Belgians as being in the pay of British rubber companies. Nevertheless, there were calls for an international investigation of the Congo. Casement was

greatly disappointed that the British Foreign Office did not back up his charges to the fullest extent their own records would have allowed, but political considerations of the time did not allow such a step.

Casement took a leave of absence that almost turned into an early retirement. It was fully two years later that the Foreign Office was able to convince him to take up the post of consul in Santos, Brazil. In 1908, he was promoted to consul general of Brazil and moved to Rio de Janeiro. Rumors of atrocities associated with yet another rubber company came to his attention, and Casement once more embarked on an exhaustive inquiry. His 1912 Putumayo Report exposed the cruel and exploitative treatment of Brazilian Indians by a Peruvian company and set a precedent for the British Consulate to intervene on behalf of native peoples. Until the Putumayo Report, it had been possible to think of events in the Congo as a strange aberration in colonial practices; now it was becoming clearer that abuse of colonized countries and natives was a serious problem.

Taking an extended medical leave of absence, Casement returned to Britain when his report was published. He had been knighted on his return to Britain, in recognition of the extraordinary work that led to the Putumayo Report. His health had never been good, and he was seriously considering retirement.

Involvement with Irish Nationalists

Casement went to Ireland and quickly became involved with Irish nationalists. He was an effective speaker and fundraiser for the Irish Volunteers. When Britain and Germany went to war in 1914, he saw a new way to put pressure on the British. He called on the Irish public to support Germany while he conceived a plan for an uprising. His intentions: to recruit Irish soldiers who had fought for Britain and had been captured by Germany. Traveling to Germany, Casement was well received by German leaders who promised to help him in raising an Irish Brigade. Germany even issued a declaration in favor of Irish independence—which Britain, of course, ignored.

Casement's recruiting efforts among captured soldiers did not go well: he soon discovered that German offers of assistance were hardly more than ploys to keep the English busy with worries of German troops in Ireland. Casement had been promised that 200,000 rifles, along with German officers and soldiers, would accompany him and the Irish Brigade back to Ireland. As things turned out, there were no Germans heading for Ireland and only one-tenth of the promised rifles. Since Irish leaders had planned an uprising based on projected German assistance, they decided to go ahead without it. Knowing such an uprising would fail miserably, Casement attempted to return in time to stop it, convincing the Germans to bring him to Ireland by U-boat. He also knew that his activities in Germany were well known to the British, and that he would be subject to arrest for treason if he were to return to Ireland (which still was British territory). Still, he made the desperate effort to return home and prevent a hopeless civil war. British intelligence was aware of his impending arrival, and Casement was captured shortly after he landed on Irish soil.

Immediately imprisoned, Casement was soon brought to England for trial. In his final speech from the dock, he stated unequivocally that he had never sought to aid the king's enemies, but only his own country—Ireland; how can a man, he asked, be condemned for treason on such grounds? His pleas to be tried in Ireland and judged by Irishmen went unheard, and an English jury in an English court condemned him for treason. Despite appeals on his behalf from many quarters, he was sentenced to hang.

For a brief time, there was hope of a reprieve from the Crown. However, Casement's diaries had been discovered by this time. Copies circulated to King George V, members of Parliament—anyone with influence. The diaries revealed that Casement was a practicing homosexual and had been for many years. The shock and scandal accompanying this revelation precluded any possibility of a reprieve.

In Casement's last weeks in prison, he acknowledged his lifelong semi-association with the Catholic Church by formally converting. Thus, Casement died a Catholic. Brought to the scaffold in London on August 3, 1916, he was said to have met death calmly.

Casement's story, it would appear, is a contradictory one. After years of faithful service to the British Empire, he suddenly became enamored of Ireland and betrayed Britain for this new love. Yet that is an overly simplified version of what happened, and is, in effect, wrong. Casement saw, in his service of the Empire, a service in the name of both Ireland and England, and it is certain that he had always valued his Irish heritage. His interest in Irish nationalism was nothing new in 1913; it was, however, the first time that he had had the chance to act on his beliefs. His attempt to work with Germany was not in contradiction to his previous work, but in keeping with his efforts to struggle against oppression. In Africa, in Brazil, and in Ireland, Casement saw colonial powers being abused; for his efforts in Africa and Brazil, he was hailed as a hero. It was only when he tried to awaken the British to their own failings that he was pronounced a traitor. Casement died as he had lived: in service to his country.

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Charles Waddell Chesnutt

The novels and short stories of Charles W. Chesnutt (1858-1932) earned him a prominent place in American literary history. He also wrote many essays and



newspaper articles in which he spoke out strongly against serious injustices committed against African Americans, including lynching practices and disenfranchisement.

Charles Waddell Chesnutt was born June 20, 1858, in Cleveland, Ohio. Because he spent many of his formative years in Fayetteville, North Carolina, his experiences there also provided motivation and material for his literary career. Chesnutt's family roots were set deeply in North Carolina. The Fayetteville area was the home of both sets of his grandparents. Both of his grandfathers were white. Chesnutt's paternal grandfather provided property for his African American family members (Chesnutt's grandmother and her children).

In the mid-1800s, North Carolina enacted laws which restricted the rights of free people of color. Chesnutt's grandmothers, Ann Chesnutt and Chloe Sampson, and their children were among those who left North Carolina in 1856, bound for the more promising North. Chesnutt's parents, Andrew Jackson "Jack" Chesnutt and Ann Maria Sampson traveled to Cleveland with their individual families as part of the migration. After a brief period in Indiana, Jack Chesnutt returned to Cleveland, where Sampson was living. Jack Chesnutt and Ann Maria Sampson were married there in 1857. Charles Waddell Chesnutt was their first child. Two other children also lived past infancy, Lewis and Andrew Jr.

In Cleveland, Jack Chesnutt was a horse-car conductor. Chesnutt's mother was a "born educator" who taught slave children clandestinely in defiance of the law, according to Sylvia Lyons Render in her biography, *Charles W. Chesnutt*. Young Chesnutt received some of his early public education in Cleveland. When he was eight years old, the family moved back to North Carolina. The Civil War had ended, and Jack Chesnutt, who had been a teamster in the Union army, was able to have a home for his family and to open a grocery store. (Chesnutt's paternal grandfather provided financial backing.) In Fayetteville, Charles attended the newly founded Howard School, established through the Freedman's Bureau.

Ann Maria Chesnutt died in 1871, when Charles was 13. Chesnutt's father remarried the following year. Jack Chesnutt and his second wife, Mary Ochiltree Chesnutt, had six children. Not long after Ann Maria Chesnutt's death, Jack Chesnutt's grocery store failed. The family moved to the country, and Charles's schooling was jeopardized, since he was needed to assist the family financially. That problem was alleviated when Robert Harris, the principal of the Howard School, hired Chesnutt, who was only 14, as "a salaried pupil-teacher" at the school.

Although Chesnutt never officially graduated from the school, he was a disciplined and independent learner. He enhanced his education significantly through his teaching experience. He studied Greek and German largely on his own, and was well versed in English literature. He taught briefly in Spartanburg, South Carolina, and for two years (from 1875 until 1877), he taught in Charlotte, North Carolina. This experience included some time as a public school principal. He returned to Fayetteville in 1877 as assistant principal of the newly established State Colored Normal School, a development of the Howard School. (The State Colored Normal School was in turn the forerunner of Fayetteville State University.)

In 1878, Charles Chesnutt married Susan W. Perry, a teacher at the Howard School. A native of Fayetteville, she was the daughter of a well-to-do barber. Between 1879 and 1890, Charles and Susan Chesnutt had four children: Ethel, Helen, Edwin, and Dorothy. Once the Chesnutts began a family, Charles grew even more dissatisfied with the limitations of life in Fayetteville. During his summer vacation in 1879, as noted in Render's biography, he made a "fruitless job-hunting trip" to Washington, D.C. Even though he recognized that city's shortcomings, he also enjoyed the lively cultural atmosphere. In 1882, he wrote in his journal: "I get more and more tired of the South. I pine for civilization and 'equality'. And I shudder to think of exposing my children to the social and intellectual proscription to which I have been a victim. Is not my duty to them paramount?" As a result, Chesnutt moved to New York City, where he worked as a stenographer and a reporter in the summer of 1883. In November, he moved on to Cleveland, where he worked for the Nickel Plate Railroad Company, first as a clerk and then as a stenographer.

Professional Career

Chesnutt's family joined him in Cleveland in 1884. The following year, he began to study law with Judge Samuel E. Williamson, the legal counsel for Nickel Plate Railroad Company. Chesnutt had performed stenographic work for Judge Williamson. Render's biography noted that he passed the Ohio bar examination in 1887 "with the highest grade in his group,"; and in 1888 he opened his "own office as a court reporter." Between 1899 and 1901, he closed the office to devote full time to writing. Following the poor success of his first novel, *The Marrow of Tradition*, he reopened the business in 1901. Chesnutt's legal training thus provided a firm livelihood when needed.

Chesnutt traveled to Europe in 1896 and again in 1912. He also traveled extensively within the United States. In 1901, he gave lectures throughout the South, and published several articles describing his impressions. As a part of that lecture tour, he conducted research in Wilmington, North Carolina for *The Marrow of Tradition*, which is based to a great extent on the riots that occurred there in 1898.

The bulk of Chesnutt's literary work was published between 1899 and 1905. In addition to short fiction and novels, he also published many essays. His works include "What is a White Man?," published in the *New York Independent* on May 4, 1889 and "The Disenfranchisement of the Negro," a chapter in *The Negro Problem: A Series of Articles by Representative American Negroes of Today* published in 1903. Chesnutt's series of articles on the "Future American" in the *Boston Evening Transcript* in 1900 carried these subtitles: "A Complete Race Amalgamation Likely to Occur," "A Stream of Dark Blood in the Veins of Southern Whites," and "What the Race is Likely to Become in the Process of Time."

Chesnutt's professional contacts and distinctions were many. He was well acquainted with both Booker T. Washington and W. E. B. Du Bois and, in 1904, was named to Booker T. Washington's group of advisors called the Committee of Twelve. At the 70th birthday party of noted author, Mark Twain, Chesnutt was among the guests. In 1912, he became a member of the Cleveland Chamber of Commerce. He was one of the founders in 1914 of the drama group Playhouse Settlement, famous later as Karamu House. In 1928, the National Association of Colored People (NAACP) awarded him the Spingarn Medal. Chesnutt died in Cleveland, Ohio on November 15, 1932.

Literary Career

Chesnutt's journal, kept sporadically from 1874 to 1882, reveals his growing interest in writing and provides examples of his early attempts at fiction. In a journal entry in 1880, Chesnutt summarized his literary aim: "The object of my writings would not be so much the elevation of the colored people as the elevation of the whites—for I consider the unjust spirit of caste which is so insidious as to pervade a whole nation, and so powerful as to subject a whole race and all connected with it to scorn and social ostracism—I consider this a barrier to the moral progress of the American people; and I would be one of the first to head a determined, organized crusade against it. Not a fierce

indiscriminate onslaught; not an appeal to force, for this is something that force can but slightly affect; but a moral revolution which must be brought about in a different manner."

That "different manner" included the artist's ability to entertain the development of themes of marked significance with respect to his times. Within a period of seven years, Chesnutt published two short story collections, a biography, and three novels. The short story collections were *The Conjure Woman* in 1899, and *The Wife of His Youth and Other Stories of the Color Line* in 1900. The biography, *Frederick Douglass*, was also published in 1899. In 1900, he completed his first novel *The House Behind the Cedars*, and in 1901 *The Marrow of Tradition*. *The Colonel's Dream* appeared in 1905. Throughout his career, Chesnutt published approximately 30 essays, articles, and columns. Approximately 80 selections of short fiction have been collected by Sylvia Lyons Render in *The Short Fiction of Charles Chesnutt*. Render's collection includes ten previously unpublished stories. Unpublished materials by Chesnutt are found in the Fisk University Special Collections. These include six novels, early versions of his first novel, plus a drama, and miscellaneous works of fiction.

Chesnutt's first major publication was "The Goophered Grapevine," which appeared in *Atlantic* in 1887. The story features the wise and wily Uncle Julius. Uncle Julius speaks in dialect, but it is not a crude literary dialect characteristic of the plantation school of fiction of white writers such as John Pendleton Kennedy or Thomas Nelson Page; nor is Uncle Julius an Uncle Remus in the tradition of Joel Chandler Harris. Uncle Julius uses storytelling to achieve his own ends and to convey subtly but clearly the cruelty of slavery. His stories are self-contained within the frames of the overall larger narrative. The narrator of the "outer story" is a naïve Northerner, who often misses or chooses to downplay the implications that his more empathetic wife discerns. Other stories featuring Uncle Julius were "Po' Sandy," first published in the May 1888 issue of the *Atlantic*, and two stories published in 1899: "The Conjuror's Revenge" in *Overland Monthly*, and "Dave's Neckliss" in the *Atlantic Monthly*.

In 1899, Houghton Mifflin published Chesnutt's first book, *The Conjure Woman*. Along with the Uncle Julius stories this volume includes "Mars Jeems's Nightmare," "Sis Becky's Pickanniny," "The Gray Wolf's Ha'nt," and "Hot—Foot Hannibal" In *The Literary Career of Charles Chesnutt*, William Andrews notes that *The Conjure Woman* was well-received critically, and that sales were adequate. In Chesnutt's biography, Sylvia Lyons Render deems *The Conjure Woman* "Chesnutt's most popular work." Render points out as well that Chesnutt's *Frederick Douglass*, also published in 1899 as part of the Beacon Biographical Series, is "brief but excellent."

Although he never tried to conceal his background, Chesnutt's racial identity was not widely known at the time when "The Goophered Grapevine" was first published. Chesnutt qualified as a "voluntary Negro," meaning that he was so light-skinned that he could have passed for white had he chosen to do so. His experiences and perceptiveness

made him especially well qualified to address the “unjust spirit of caste” resulting from racial intermarriage (miscegenation).

“The Wife of His Youth,” picked up by *Atlantic Monthly* in July 1898, was the first of his stories of the “color line” to be published in a major periodical. Chesnutt was well acquainted with the type of people he depicted in this story as members of the Blue Vein Society. Membership in this exclusive group was possible only for those so light-skinned that their veins could be easily seen. Such persons were often given more education and other benefits as a result of being the offspring or descendants of mixed race liaisons. In “The Wife of His Youth,” the Blue Vein Society members were not merely snobbish social climbers; they conclude that Mr. Ryder, the story’s protagonist, should acknowledge the old, dark-skinned woman, the wife he had under slavery, and who comes back into his life. At the same time, the story makes clear that the old woman was a marriage partner in Mr. Ryder’s youth—slavery, that the marriage was not a love relationship, and that that portion of Mr. Ryder’s life is closed. In “The Sheriff’s Children,” published in the *New York Independent* in 1899, the white sheriff’s mulatto son carries deep emotional scars. Typically, in both “The Wife of His Youth” and “The Sheriff’s Children,” Chesnutt captures, without preaching, the reality and complex effects of miscegenation.

Chesnutt’s second book, published in 1900 also by Houghton Mifflin, was *The Wife of His Youth and Other Stories of the Color Line*. The volume includes “The Wife of His Youth” and “The Sheriff’s Children” plus “Her Virginia Mammy,” “A Matter of Principle,” “Cicely’s Dream,” “The Passing of Grandison,” “Uncle Wellington’s Wives,” “The Bouquet,” and “The Web of Circumstance.” *The Wife of His Youth* was less popular and less commercially successful than *The Conjure Woman*. However, the literary importance of the book is unmistakable. In *The Literary Career of Charles Chesnutt*, William Andrews notes, “As a literary ‘pioneer of the color line,’ Chesnutt made a crucial break with conventional literary sensibility in judging many ignored aspects of Afro-American life worthy of literary treatment and revelatory of profound social and moral truths.” As a result of such perceptive treatment, Andrews notes further that, “[T]he stories of *The Wife of His Youth* showed . . . Chesnutt was a writer of national significance.”

Chesnutt published three novels shortly after the turn of the century. *The House Behind the Cedars* in 1900, *The Marrow of Tradition* in 1901, and *The Colonel’s Dream* in 1905. *The House Behind the Cedars* draws extensively on Chesnutt’s knowledge of Fayetteville, called Patesville in most of Chesnutt’s fiction. Like the Waldens in the novel, the Chesnutts lived in a house with cedars lining the front. Like his protagonist, Rena, Chesnutt could have passed for white, but chose not to do so. Rena has more scruples about passing than does her brother, John, who does pass. Rena has several suitors; only as she is dying does she understand that the most worthy is the faithful, brown-skinned Frank.

In *The Marrow of Tradition* Chesnutt draws extensively on the 1898 Wilmington, North Carolina race riot. The plot explores the interconnections of the white and mulatto

branches of the Carteret families. At the novel’s conclusion, the mulatto family’s generosity of spirit makes possible the reconciliation of the two families. The novel presents an alternate attitude through the highly militant character, Josh Green, whose father was killed by the Ku Klux Klan in an incident long before the riot. When urged to acquiesce since whites outnumber blacks, Josh answers in *Marrow* with statements prefiguring Claude McKay’s “If We Must Die” “Dey’re gwine ter kill us anyhow. . . ; an’ we’re tired er bein’ shot down like dogs, widout jedge er jury. We’d ruther die fightin’ dan be stuck like pigs in a pen!” William Andrews in *Literary Career* notes that neither *The Marrow of Tradition* nor *The Colonel’s Dream* was a commercial success.

The title of *The Colonel’s Dream* refers to the reform efforts of a white during the Reconstruction era. The colonel’s efforts are not successful, and he gives up—perhaps too readily, the novel implies. The novel did not appeal to the critics; many felt the book was too controversial.

Chesnutt’s best story is “Baxter’s Procrustes,” according to Renter in *Short Fiction*. The story was first published in *Atlantic Monthly* in June 1904 and is “universally considered” to be among Chesnutt’s finest, wherein he deftly satirizes the pretensions of exclusive clubs. The tale was based on the Rowfant Club in Cleveland, which had failed to accept Chesnutt as a member in 1902. Eight years later he was finally invited to join the club, and he did so.

Over the course of his literary career, Chesnutt interacted extensively with Albion Tourgee, George Washington Cable, and William Dean Howells. While still in North Carolina, Chesnutt had read Tourgee’s *A Fool’s Errand*, and Chesnutt’s decision to become a writer was influenced “by the knowledge that he had an even more thorough understanding of Southern life than did Tourgee, a native of the North. Cable and Howells provided encouragement, although they did not always demonstrate complete understanding of Chesnutt’s work.

Chesnutt’s best fiction dealt with the issues of his day in a realistic and gripping fashion. Despite the preconceptions and expectations of his intended audiences, he avoided stereotypes. He handled satire and humor deftly and entertainingly. In his nonfiction works and speeches, he spoke out with directness and insight. His achievements, especially in their historical context, are impressive indeed, and they establish his place as a major American author.

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Louis Chevrolet

Louis Chevrolet (1878-1941) was a fearless automobile racer who displayed little concern for his own safety when the outcome of a race was in doubt. Chevrolet's driving skills attracted the attention of auto executive, William Durant. The two men combined their talents to form the Chevrolet Motor Company. Chevrolet designed a stylish six-cylinder touring car, which became an immediate marketing success and proved that his design abilities matched his racing skills.

Louis Joseph Chevrolet was born on December 25, 1878 in La Chaux-de-Fonds, Switzerland. He was the second son of Joseph Felician Chevrolet, a watch and clockmaker, and Angelina Marie (Mahon) Chevrolet. Young Louis grew up with six brothers and sisters. The family moved to Beaune, a small town in the Burgundy region of France, when Louis was about six. His father taught him basic mechanical skills and stressed the importance of precision in the manufacture of machine parts, which later contributed to his skill as an engine designer. To help with the family finances, Chevrolet got a job as a guide in a local wine cellar. Deciding that the method of decanting wine from one cask to another was too slow, Chevrolet designed a wine barrel pump which brought him local accolades and was used in the Burgundy region for decades.

Bicycle racing was a great weekend sport in Beaune and this is where Chevrolet developed his interest in speed. He experimented with gear ratios until he found the one best suited to his physical ability. While still in his teens and just out of grammar school, Chevrolet became an apprentice in a bicycle shop. The owner had a 1.25 bhp de Dion tricycle that was usually broken. Chevrolet bought repair manuals and worked on the bike in his spare time. He soon found the trouble, sent away for parts from the manufacturer, and had it in working order. Next he began building bicycles in the winter and selling them in the summer to tourists under the name Frontenac, after the seventeenth century governor of France's North American colonies. He later used the same name in America for the automobile company he began. About this time, Chevrolet saw his first automobile and was fascinated with the new invention.

His bicycle manufacturing business was not very successful, and Chevrolet became an apprentice at the Darraq, Hotchkiss, and Dion Bouton auto factories. In 1898,



he got a job with the Mors Auto Company, and was sent to an auto dealership in Montreal, Canada, in 1899, at the age of twenty-one. Chevrolet worked as a chauffeur-mechanic for six months and then moved to Brooklyn, New York. He worked for the DeDion Bouton Motorette Company and soon was given the opportunity to be a substitute racecar driver for Fiat in New York City. In 1901, after his father's death, he brought the rest of his family to America. Chevrolet became a citizen in 1915.

In the early days of the auto industry, car companies got publicity for their products by winning road, track, hill-climbing, and endurance races. Chevrolet got his big break by defeating Barney Oldfield and Walter Christie, two outstanding racers, at the old Hippodrome in New York's Morris Park on May 20, 1905. Driving a 90-horse powered Fiat, he raced around the track at a record-setting 68 miles per hour, barely slowing down at the curves. Later that year, he beat Walter Christie and Henry Ford in a one-mile race at Cape May, New Jersey. Also in 1905, he married Suzanne Treyvoux. They had two sons, Charles Louis and Alfred Joseph.

Joined Buick Racing Team

The twenty-seven year old Chevrolet became an instant celebrity and eventually attracted the attention of William Durant, founder of General Motors. Durant invited Chevrolet and his younger brother, Arthur, to Flint, Michigan, in 1907 to try out for a job as his chauffeur. In the early days of auto racing, drivers won more glory than money and often worked in the auto industry to support themselves and

their families. Durant staged a race behind the Buick plant in Flint. Arthur got the chauffeur's job because he was a more careful driver. Louis Chevrolet, who easily won the race, was asked to join the Buick racing team. For the next three years, Chevrolet won many victories for the Buick team, including the 158-mile race for the Yorick Trophy in Lowell, Massachusetts. According to auto racing historians of the era, the only reason Chevrolet lost a race was because his equipment failed. Between 1905 and 1920 Chevrolet spent the equivalent of three years recovering from serious accidents. Because of his many accidents, he added a stake to the middle of the car. The stake saved his life many times, but did not save the lives of his riding mechanics. Ultimately, he invented the roll bar, which is now mandatory in all racecars.

In 1909, Chevrolet opened a garage in Detroit, Michigan, where he began to design, build, and test four and six cylinder automobile engines. His friends described him as a perfectionist and an incredibly hard worker, who usually put in a sixteen-hour workday. He hated to delegate authority and preferred to do most of the important work himself. Chevrolet was also described as impatient and quick-tempered. He didn't like taking orders from others, although he was extremely loyal to his family and friends.

Designed First Chevrolet Automobile

When Durant was forced out of General Motors in 1910 because of a stockholders' dispute, Chevrolet followed him and offered to design a small, luxurious touring car. The result was a six-cylinder automobile (named the Chevrolet) that demonstrated his skill as a designer. The new car, which was priced at a high \$2,150, sold 3,000 units in 1912. It made a profit of \$1.3 million on the sale of 16,000 vehicles in the next two years. His car had the counterbalanced crankshaft, the first gearshift lever in the middle of the floor, and the first out-of-the-way emergency brake, under the dashboard. Chevrolet decided to leave the company in 1914 when Durant added a cheaper car to the Chevrolet nameplate, in order to compete with Ford. He did not want to be associated with inexpensive cars, and he was anxious to return to racing. He sold his stock in the Chevrolet automobile to Durant, before it had appreciated in value.

Founded Frontenac Motor Car Company

Chevrolet became a successful independent designer of racecars. He founded the Frontenac Motor Company in 1914 and built four racecars. All three Chevrolet brothers entered the 1916 Indiana 500 classic, but none of his Frontenacs finished the race. In 1915, Chevrolet constructed a new car, the Cornelian, for the Blood Brothers Machine Company. He had begun to work with alloys instead of steel. He emphasized the importance of better power-to-weight ratios, with a small four-cylinder vehicle, weighing less than 1,000 pounds. From 1916 to 1919 most industrial countries were involved with the production of materials to support the war in Europe. Chevrolet began to experiment with airplane engines. He also served as vice president and chief engineer for American Motors.

After the war ended, Chevrolet returned to the racing business. He nearly caused a disaster for himself and his racers when he picked up his new vanadium steel steering arms before they had been heat-treated. All of the steering arms failed except the one on the car driven by his brother, Gaston. His 1920 straight eight-cylinder Frontenac won the Indianapolis race with Gaston at the wheel. This was the first American-built car to win a race at the Indianapolis Derby since 1912. American racing fans went wild. Chevrolet continued to race until his younger brother, Gaston, was killed in a Los Angeles race in November 1920. Another Chevrolet-designed car, a Monroe-Frontenac, driven by Tommy Milton, won the Indianapolis race in 1921.

Soon after this, the Frontenac Motor Company failed and C. W. VanRanst, a former Duesenberg engineer, convinced the Chevrolet brothers to build and sell special cylinder heads for souped-up Model-T Fords, called Fronty-Fords. At their peak, they turned out sixty heads a day. When the Model A came out, the Chevrolet brothers were put out of business.

Chevrolet was not an astute businessman. In addition to being unable to benefit from the impressive growth of the Chevrolet Motor Company and its subsequent integration with General Motors, he also lost a large amount of money in his attempt to produce a line of Frontenac passenger cars. Allan A. Ryan and the Stutz Motorcar Company invested one million dollars to produce a new line of Frontenac passenger cars as part of the Stutz line. The depression of 1922 cut short production and Chevrolet had to assume all the debt acquired by Ryan's Frontenac Corporation of Delaware. However, he held the U.S. patent for inventing the flexible steering wheel and was the first manufacturer to install four-wheel brakes on a car. He also had a brief involvement with Albert Champion, who founded the Champion and AC spark plug empires. Instead of making a fortune with Champion, the two men had a monumental argument over a personal matter which led to a physical altercation.

Although automobiles were his enduring passion, Chevrolet had other interests as well. He experimented with speedboat racing in 1925, and won a regatta in Miami, Florida. He also enjoyed trapshooting and golf, at which he won many amateur tournaments.

Built Prototype for the Modern Airplane Industry

The Chevrolet brothers began producing an efficient aircraft engine called the Chevrolair 333. Bad management ended that business and caused a rift between the brothers. Chevrolet then joined Baltimore Ford dealer, Glenn L. Martin, in new aircraft company, but lost out to Martin in the stock market crash of 1929. Martin later built a successful company around this engine, which he called the Martin 4-333 or the Martin bomber. In 1934, Chevrolet became a consultant at the Chevrolet division of General Motors, where he remained until he suffered a cerebral hemorrhage and was forced to retire in 1938.

His later years were marked by sadness. His eldest son died in 1934. Most of his memorabilia and engineering

drawings were destroyed when his sister's home in New Jersey burned. Chevrolet died on a visit to Detroit, Michigan from his retirement home in Florida on June 6, 1941. He was buried next to his brother, Gaston, at the Holy Cross Cemetery near the Indianapolis Speedway. His pioneering achievements were recognized in 1969, when Chevrolet was elected to the Automotive Hall of Fame.

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Deepak Chopra

Deepak Chopra (born 1946) is an alternative medicine expert to some, and a money-making guru to others. He has sold over 10 million books in 30 languages, and is a friend and advisor to celebrities. His core belief, as Richard Acello of the *San Diego Business Journal* noted, is "that the human body and spirit are intimately connected."

Born in New Delhi, India in 1946, Deepak Chopra was the eldest son of Krishan Chopra, a prominent cardiologist who served as the dean of a local hospital and a lieutenant in the British army. Chopra and his younger brother Sanjiv were raised in a privileged Hindu household. They read the classics of British literature and memorized the streets of London.

In high school, Chopra wanted to be a journalist or an actor. It was a character in the Sinclair Lewis story *Arrowsmith*, that inspired him to become a doctor. In his 1988 autobiography, *Return of the Rishi*, Chopra described the Lewis novel: "It had what I needed—the hero was a doctor and the doctor was a hero. At moments he was almost a god, bringing healing to skeptical mortals like an angelic doctor."

Chopra attended the All India Institute of Medical Sciences. He also developed an interest in existentialist philosophy. In 1995, he told Chip Brown in an *Esquire*, magazine interview, "I was motivated by an idealistic fever to find what you would call, for lack of any other expression, the meaning of life. I'm still struggling with that."



Practiced Medicine in the United States

Chopra spent his first six months after completing medical school treating rural villagers in India. In 1970, at the age of 23, he came to the United States with his new wife, Rita. Chopra served as an intern for \$200 a month at a 400-bed hospital in Plainfield, New Jersey. The hospital needed replacements for staff members who had been sent to Vietnam. His first duty as a doctor in the U.S. was to declare a patient dead. As he shared in *Return of the Rishi*, he soon learned that being a doctor had "little to do with healing and making people happy."

Three years later, Chopra was board-certified in internal medicine and endocrinology, serving as a teaching and research fellow in endocrinology at a hospital affiliated with Tufts University. He worked in Boston-area hospitals, later spending a year in Everett, Massachusetts. In 1980, Chopra went to New England Memorial Hospital, where he was named chief-of-staff by the age of 35.

Smoking too many cigarettes and drinking too much coffee and alcohol in an effort to relieve the stress of his busy life, Chopra decided that he had to make a change. He turned to his philosophical interests, reading a book on transcendental meditation (TM). The practice of TM helped him quit drinking, quit smoking, and unwind.

Two Life-Changing Meetings

In 1981, while on a trip to New Delhi, a friend took him to see a master Ayurvedic physician, Brihaspati Dev Triguna. *Ayurveda* is a Sanskrit word meaning "science of life," and focuses on balancing the flow of energy in the

body. Triguna advised him to spend more time with his family and to take more time to sit quietly, among other things. The ancient wisdom of the Indian sages, or *rishis*, provided the basis for Chopra's new path. His visit to Triguna and its benefits to his own life, sparked his interest in pursuing an Ayurvedic approach to medicine.

In 1985, Chopra met the founder of the TM movement, Maharishi Mahesh Yogi, in Washington, D.C. The Maharishi, once a regular guest on the *Tonight Show* and spiritual advisor to the Beatles, had been promoting Ayurvedic medicine and marketing products for it. Chopra and his wife were invited by a colleague at Harvard to attend a lecture given by the Maharishi.

After listening for several hours, the Chopras discreetly got up and walked into the lobby. Moments later, the Maharishi approached them, handing each a flower. He asked them to come up to his room. The two hesitated, knowing they would miss the last flight to Boston that night, but went anyway. They talked for two hours. "Maharishi did not lay out the details of Ayurveda for us that night, but he made the theme vividly clear. Health and disease are connected like variations on one melody. But disease is a wrong variation, a distortion of the theme," Chopra recalled in *Return of the Rishi*.

Left Traditional Medicine

Chopra left his endocrinology practice to become the Maharishi's corporate officer and run an Ayurvedic clinic in Lancaster, Massachusetts. In explaining why he left traditional medicine, Chopra told Acello, "I think it was just the fact that there is a lot of frustration when all you do is prescribe medication, you start to feel like a legalized drug pusher. That doesn't mean that all prescriptions are useless, but it is true that 80 percent of all drugs prescribed today are of optional or marginal benefit."

Chopra did not give up material or personal success by leaving traditional medicine. He was the sole stockholder of Maharishi Ayur-Veda Products International until 1987, and was also a millionaire. In 1989, the Maharishi gave him a title that translated into "Lord of Immortality." Chopra's prolific writing career began soon after. In 1989, he published *Quantum Healing: Exploring the Frontiers of Mind/Body Medicine*, which argued that one can overcome disease and stall the aging process through meditation and clean living. The next year, Chopra wrote *Perfect Health: The Complete Mind/Body Guide*. This was followed in 1991 by *Unconditional Life: Discovering the Power to Fulfill Your Dreams*. Chopra appeared on the popular television talk show, the Oprah Winfrey Show, to promote his latest book. Shortly after that appearance, it sold 130,000 copies in one day and Chopra was featured on the cover of *People* magazine.

Opportunities in California

In 1993, Chopra decided to go into business for himself, leaving the Maharishi's company. Of his break with the Maharishi, he told Brown in 1995, "Maharishi more or less told me I should stop writing books and doing workshops. I should either stay with him and join him in proselytizing, or

leave." Chopra decided the time was right for a change. He and his wife and children, daughter Mallika, and son Gautama, left for La Jolla, California.

Chopra went to work for Sharp HealthCare in San Diego County. The Sharp Institute for Human Potential and Mind-Body Medicine was opened, with Chopra as its executive director. A \$30,000 grant from the Office of Alternative Medicine in the National Institutes of Health helped fund a study of the impact of Ayurvedic methods in controlling blood pressure, cholesterol, weight, and stress. Chopra's plan for a book proving the efficacy of Ayurvedic methods was postponed, however. Having undergone a change in ownership in 1996, Sharp ended its association with Chopra and the Institute. Not long after, Chopra opened the Chopra Center of Well Being, a 14,000-square-foot facility on Fay Avenue in downtown La Jolla.

Chopra never applied for a California medical license. He wanted to be free to teach and write, among other things, so he quit using "M.D." at the end of his name and started writing fiction. Chopra explored Celtic folklore in *The Return of Merlin*. He set up companies that would manage his seminars, media, and television appearances, as well as produce and sell Ayurvedic products. Chopra also set up a cable television station, the Global Healing Channel. He now has a multimedia company with six subsidiaries and over 100 employees called Infinite Possibilities International.

Controversy and Lawsuits

In 1991, *The Journal of the American Medical Association* (JAMA) printed a rejoinder to an article Chopra and two other Indian-born physicians had written about the benefits of Ayurveda and herbal medicines. The JAMA editors expressed their concerns when they discovered that the authors were linked to the commercial Ayurvedic venture and accused them of misrepresentation. Chopra, as president of an association of Ayurvedic physicians, sued the *Journal*, accusing it of defamation and religious bigotry. The multimillion dollar lawsuit was settled out of court for an undisclosed amount two years later.

Other doctors have been opposed to Chopra's methods. Dr. Stephen Barret, author of *The Health Robbers: A Close Look at Quackery in America* and William Jarvis, professor of public health at Loma Linda University and president of the National Council Against Health Fraud, have asserted that Chopra's theories are not subject to peer review.

Tony Perry, writing for the *Los Angeles Times* noted that charges of sexual harassment, plagiarism, and libel have been leveled against the controversial physician. "Chopra is an aggressive adversary," he wrote. In 1997, the *Weekly Standard*, a Washington DC-based political magazine, was forced to issue an apology to Chopra, who had been referred to as a "huckster" and a "Hindu televangelist" in a feature story.

Alternative Medicine Gained Legitimacy

Many are impressed by Chopra and his beliefs. Members of the media have called him a "New Age superstar"

and a “one man healing machine.” In a 1996 feature story, *Time* magazine offered praise for his contribution, “Chopra may have done more than anyone else in the U.S. to create a vocabulary for the intersection of faith and medicine.” Mainstream medicine has begun to listen. In November 1998, *JAMA* devoted an entire issue to alternative medicine.

“There’s a whole grassroots movement in the United States that is dissatisfied with our prevailing system of medicine, where doctors have become superb technicians who know everything about the human body and really lousy healers because they know nothing about the human soul,” Chopra told Lynn Sherr on *Good Morning America* on November 11, 1998.

Other Ventures

Chopra has also entered the recording industry—with some help from the pop superstar, Madonna. In the fall of 1998, raSa records, a label that has a joint partnership with the New York-based hip hop label, Tommy Boy, released *A Gift of Love*. The album featured Chopra and friends reading the poems of Jalaluddin Rumi, a 13th-century Muslim mystic. American celebrities reading on the album included Madonna, Demi Moore, Martin Sheen, Blythe Danner, Goldie Hawn, and Debra Winger, among others. Composers Adam Plack and Yaron Fuchs created subtle background music.

In addition to serving as the educational director of the Chopra Center for Well Being, Chopra also has a successful website (www.chopra.com) which features “the online store of infinite possibilities.” Much material is offered free of charge. A different universal law is explained and a new meditation is offered every day. As Uri Geller explained in the *Times of London*, “Deepak believes in *dharma*, a force which directs your life when you agree to go with the flow. You cannot shape *dharma*—it happens. The multiple coincidences that appear to buffet your path are really synchronized aspects of destiny—synchrodestiny. It’s an intriguing notion and one which he explains for free online.”

In looking at the success Chopra has enjoyed, *Time* reflected, “Other American doctors preceded him in their insights about the spirit’s healing power. But Chopra, by accident of birth and nationality, was ideally positioned to tap into an entire pre-existing cultural tradition.” Perry added, “People are listening to other voices, and Deepak Chopra is one of those voices.”

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Christian IV

Christian IV (1577-1648) was Denmark’s most renowned king. He led his country through a period of political and cultural ascendancy, but also mired it in a costly war against Sweden and the devastating Thirty Years’ War in Germany.

At Frederiksborg Castle in Hillerod, Denmark, the future Christian IV was born on April 12, 1577, to Frederick II, king of Denmark and Norway, and Sophia of Mecklenburg. The young boy was given an intense education typical of other European princes. Among his many subjects, he was instructed in the art of fencing, dancing, military command, and navigation; he also studied Latin, German, French, and Italian. In 1588, when 11-year-old Christian’s father died, the young prince became king. He would have to wait until 1596, however, until he reached 19—the age of majority—for his coronation and the start of his personal rule. Meanwhile, Denmark was governed by a regency from the *rigsraad* (“privy council”), the very body which Christian IV would later battle for his political authority.

In 1597, Christian married Anna Catherine of Brandenburg. Though she died in 1612, she bore him a son and heir, the future King Frederick III. Three years later, Christian remarried, this time to a Danish woman named Kirsten Munk who was to bear him 12 children. But Christian eventually banished his second wife from the court for having committed adultery. Considering Christian’s own reputation for promiscuity, this charge was, at the very least, incongruous.

Christian’s personal life was renowned for his gambling and heavy drinking. An English visitor to the Danish court once noted, “Such is the life of that king, to drink all day and lye with a whore every night.” And such was the influence of Christian’s personality that the customary heavy drinking of the Danish court became fashionable among other Protestant princes in Germany. Nevertheless, Christian attended to matters of much more seriousness, and his influence went well beyond mere indulgence.

Throughout his career, Christian’s greatest concern was the protection and invigoration of the power of his crown. The aristocracy in Denmark had put itself in an enviable political position with respect to the monarchy. The *rigsraad*, which was dominated by the wealthy landowning nobility, held extensive powers, including the right to ap-



prove extraordinary taxes and the right to veto the declaration of war. Moreover, the regency government prior to 1596 had been reasonably successful in its management of finances, and landowners generally benefited handsomely from an overall prosperity in Denmark. Thus, from the outset of his personal rule, Christian was challenged to defend his authority against a powerful and wealthy nobility.

Christian undertook many projects aimed at improving the economy of his country. He realized that developing his financial strength was the most effective method of preserving his political independence. Among his many activities, the sound management of his personal finances was to be his most resounding success. Through land speculation (with many interests in north Germany) and by lending money, he accrued a vast personal fortune. In this way, he was able to bind much of the Danish nobility to him politically. For example, from 1618 to 1624 (a time of economic crisis) he provided much needed capital. It was his wealth (or, his "ten tons of gold," as it was called), and the corresponding political independence that it afforded him, that was to make Christian one of the most powerful figures in early 17th-century Europe.

Crucial to Christian's personal finances was the control of narrow Danish waterways that gave the only access in and out of the Baltic Sea. Where the Sound is narrowest, the Danes had erected a number of castles, including one at Elsinore (Helsingör), as elaborate tollbooths on one of Europe's busiest channels. For 428 years, ships had to pay Sound dues ("a toll") and dip their flag as they passed the

castle. Much to the chagrin of neighboring countries, whenever Denmark needed revenue, it raised the tolls. In 1599, Christian headed to North Cape: in part, to exploit Danish holdings in the far north of Norway; in part, to prevent the discovery of a northerly sea route to Russia, which could bypass the Sound and weaken Danish control. Any such opening threatened both Denmark and Christian personally.

At this time, Sweden clearly presented the greatest challenge to Denmark. Up to 1570 (the Treaty of Stettin), Sweden had struggled to escape Danish control. Now, Sweden's growing military strength (including direct involvement in the eastern Baltic) actively threatened Danish dominance. Equally, an increasing Swedish presence (especially from 1606-09) jeopardized Denmark's presence in Norway. Despite the Danish Council's desire to maintain peace with Sweden and to pursue an isolationist foreign policy with respect to the maelstrom of European politics, Christian spent a considerable amount of money preparing for war. He built up a significant naval force and fortified important cities and fortresses along the Swedish frontier.

War with Sweden

Finally, on April 4, 1611, Christian had his way, and Denmark declared war on Sweden. Very quickly, the important holding of Kalmar fell to the Danes. By October, upon the death of the Swedish king Charles IX, it appeared that a precarious situation would be inherited by his successor, the illustrious Gustavus Adolphus. Over the next two years, Denmark continued to fight Sweden in order to protect its powerful interests in the Baltic and in the north. The Dutch, in whose interest it was to stabilize the Baltic and ultimately to free the Sound from the Danish monopoly, intervened to end the fighting and act as intermediaries between the belligerents. At the Peace of Knäred (January 1613), Sweden agreed to renounce its expansionist intentions and pay exacting reparations to Christian personally.

Christian was in a very favorable position. Having successfully controlled Danish foreign policy and established himself as a military figure of some note, he now enjoyed unprecedented fortune and independence. Yet his influence was not restricted to the Baltic. Christian was also the Duke of Holstein. As such, he held a great deal of influence among the other Lutheran princes of Germany. Thus, the Dutch and their allies increasingly hoped to involve this wealthy and newly powerful force in the Protestant struggle on behalf of Frederick V of the Palatinate against the emperor Ferdinand II and Catholic hegemony in Germany.

In 1624, when Gustavus Adolphus was invited to lead an allied army against the forces of the Catholic emperor, Ferdinand II, Christian perceived this as a threat to his position. On January 1625, he rashly offered to raise and lead an army himself. This he did over the protests of his Council and without securing the necessary assurance of support from his allies. Assuming the role of Defender of the Protestant Faith, he led an army of about 20,000 mercenary soldiers south in June of that year.

At the time, it looked as if the Danish invasion of Germany would be straightforward. Yet unbeknownst to

Christian, Ferdinand II had brought into his employ the wealthy Albrecht von Wallenstein, who had assembled an army of about 30,000 men. Threatened by this additional force, Christian was compelled to withdraw.

Defeated by Catholic Forces

The king lost much of his international support, but at the Hague Convention, in December 1625, the English and Dutch agreed to continue to back Christian's army. The next year, at a time when Wallenstein was distracted, Christian invaded again. By August he had set forth from Wolfenbuttel. After days of heavy fighting in the rain at Lutter-am-Barenberg, Christian was soundly defeated, losing half his men and artillery. After this disastrous defeat, Denmark was left vulnerable to foreign invasion. In a strangely matter-of-fact tone, however, Christian's diary entry for August 26, 1626, reads simply: "Fought with the enemy and lost. The same day I went to Wolfenbuttel."

Thereafter, Christian's fortunes did not improve greatly, whereas Wallenstein met with many successes against the Protestant forces, including a decisive rout of Christian's army at Wolgast in September 1628. While awaiting Christian's surrender, Wallenstein invaded and occupied the entire Jutland peninsula, enabling Ferdinand to issue enormous demands (Edict of Restitution). Christian was to renounce any claims to territory in Germany, cede all of Jutland, and pay overwhelming reparations. For their support of Christian, the dukes of Mecklenburg were stripped of their titles. These were given to Wallenstein.

All this, Christian and the Protestant cause could not allow. Even Sweden joined in a defensive alliance with the king early in 1629. Together, these reluctant allies successfully defended Stralsund against Wallenstein in 1628. But Denmark was desperate for peace and reentered negotiations with Ferdinand II. By the Treaty of Lübeck of May 1629, Christian was allowed to regain his lost territories. Nevertheless, his military failures left him exhausted and utterly discredited.

This Danish phase of the Thirty Years' War cost Christian and Denmark enormously. The forests of Jutland were devastated, finances were drained, and the resentful population was forced to pay the occupying imperial army for which they suffered greatly. Heavy taxation, epidemic disease, and a bad harvest added to the people's misery. Personally, Christian no longer had the luxury of his fortune. Yet his ambitions were not satisfied, and he hoped to consolidate his position and to continue to spend on defense.

The Council was willing to raise more money for its king, but insisted that it control the collection and distribution. Initially, Christian was furious with any such attempt to restrict his authority and demanded an unconditional offer, even threatening to refuse to abide by the peace with Ferdinand II. Since further war would have been devastating, the Council agreed. By 1637, however, Christian had spent the new funds and was forced to accept the fact that the aristocracy would have significant control over the administration of taxes. To counter this dependence, Christian attempted to extract more revenue from the Sound tolls. Not surprisingly, this antagonized Sweden, whose power had grown notably

after successful intervention in Europe from 1630. Once again Denmark was in serious danger.

To make matters worse, Christian again interfered in German affairs. He managed to persuade Ferdinand II to use him as the mediator between the German Empire and Sweden. If necessary, Christian suggested that he might even join forces with the Empire. In exchange, Christian hoped to gain control of Hamburg and the mouth of the Elbe, which his naval forces blockaded early in 1643. At the same time, Christian made overtures to Poland, Russia, and the German Emperor about an offensive alliance that he hoped to direct against Sweden. Under such provocation and pressure, Sweden declared war on Denmark on May 25, 1643.

Soon the Swedish forces in Bohemia headed toward Denmark and, in 1644, Jutland again was easily overrun. In a disastrous naval battle, in which the Dutch intervened on Sweden's behalf, Christian lost an eye. He also lost the islands of Oesel and Gotland. By the Peace of Bromsberö (August 25, 1645), Sweden won almost complete exemption from the Sound tolls. Moreover, Sweden was given important territory on its side of the Sound, effectively ending Denmark's exclusive control of the straits and its status as a major European power.

The withdrawal of Swedish forces was followed by renewed harvest failure and plague in Denmark from 1647 to 1651. The population fell by almost 20% in this period of general suffering. In February 1648, Christian died a broken man, conceding military defeat to his neighbors and political defeat to the aristocrats of his country. Indeed, his son had to bargain for months just to secure his election to the throne.

Although Christian failed in his attempts to be a great military leader, he was an industrious king who tried to epitomize the ideal of the Renaissance prince. He concerned himself with the minutest details in the administration of his country (not simply with military and naval hardware). He personally set Denmark's mercantilist policies and founded companies. His interests were varied. As a result, he brought many of the early Renaissance cultural influences to Denmark. Numerous cities were founded and built under Christian IV, including Kristiania (modern-day Oslo). He is even credited with considerable architectural achievement. Moreover, he subsidized students and built a residential college in Copenhagen. Notes historian Palle Lauring: "He worked and he gave orders. More than 3,000 letters originating from his hand have been preserved. He was indefatigable. Nothing escaped his attention and he poked his nose into everything. He ruled his two kingdoms rather in the manner of a careful country squire, and completed one building after another in the manner of an efficient building contractor."

Despite his military failures and their destructive legacy, Christian personally brought Denmark into the politics of Europe as a major power and led it through a period of greatness. He was a leader of tremendous influence, and he remains one of Denmark's most popular kings.

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Karl von Clausewitz

German military leader and strategist Karl von Clausewitz (1780-1831) has been called the “father of modern warfare.” As a member of the officers’ corps of the mighty Prussian army from an early age, Clausewitz witnessed some of the most decisive European battles of his century and culled his observations into a body of theories that were outlined in his 1832 tract, *On War*. Its most enduring statement, “War is a continuation of policy by other means,” has been widely misconstrued.

Clausewitz was born Karl Philipp Gottlieb von Clausewitz on June 1, 1780 in the Prussian city of Burg, near Magdeburg, capital of Saxony-Anhalt. He was one of six children of Friedrich Gabriel von Clausewitz, a retired Prussian army officer. Though Prussia no longer exists as a sovereign nation, during Clausewitz’s lifetime it was one of Europe’s most formidable powers. It originated as a duchy in the seventeenth century, and eventually acquired enough territory and influence to crown a king. Prussia remained independent from the Holy Roman Empire, but enjoyed close ties to it. The military campaigns led by the armies of Frederick the Great greatly added to its territory.

Clausewitz’s formal military training began at the age of twelve, when his father brought him to the headquarters of the 34th Infantry Regiment in Potsdam in 1792. Here he began his training as an officer cadet. Such early martial instruction was not uncommon in the Prussia of the late eighteenth century. His older brother, Wilhelm, was already a second lieutenant with the corps. Not long after his arrival at the barracks, Clausewitz witnessed his first battle, when his regiment was sent to liberate the cathedral city of Mainz from French occupying forces. Clausewitz’s duties as a *Fahnenjunker*, or ensign, apart from carrying the regimental standard in marches, included visiting the wounded in the field hospitals and writing reports on them to his commanding officer.

At the King’s Court

When the Prussian army withdrew from participation in the French Revolutionary Wars in 1795, Clausewitz was posted to a remote garrison for several years. He occupied



his time by reading a great deal, and studying for the entrance examination to the Institute for Young Officers in Berlin. In 1801, he took the test and was accepted. Its director, Gerhard von Scharnhorst, would become a key figure in the modernization of the Prussian army. He implemented changes that would make it one of the most successful forces of the coming century.

Scharnhorst recognized Clausewitz’s abilities and became the young officer’s mentor. In 1803, Clausewitz graduated first in his class from the Institute, and was appointed military adjutant to the young Prussian prince, August. With this prime posting, he entered the rarefied world of the Berlin royal court, with its round of balls, banquets, and lavish official ceremonies. It was an enriching, but difficult time for Clausewitz. He was still a low-ranking officer with a correspondingly paltry pay rank. Many of his fellow officers were of noble birth and possessed independent family incomes. Still, Clausewitz became acquainted with many famous European political and cultural luminaries of the day here, and also met his future wife at a Berlin gathering late in 1803. Countess Marie von Bruhl came from an old, esteemed Saxon line of aristocrats. It took several years of engagement before her family would grant approval for her marriage to Clausewitz.

Prisoner of War

In France, Napoleon Bonaparte had exploited the political and economic chaos of the post-revolutionary years and seized power. He proclaimed himself emperor in 1804, and launched a war that added territory to France despite

opposition from a coalition of British, Austrian, Russian, and Swedish forces. Prussia joined the fight in 1806, but suffered devastating losses at Jena and Auerstadt. It would mark a turning point for both Clausewitz and Prussia. He and Prince August were captured in the area near Prenslau and taken as prisoners of war.

Clausewitz's captivity was not a punitive one. Officers who were taken into custody by a foreign power were usually allowed to move about freely; they only had to surrender their insignia and weapons, and swear an oath that they would not take up arms against the detaining army. Thus Clausewitz spent part of 1806 in Berlin and Neu-Ruppin, but was then sent with Prince August to Soissons, France, where he spent half of 1807. He began writing articles about the military debacles of the previous year. "Observations on Prussia in its Great Catastrophe" was finished in 1806. Its criticisms of how the Prussian regiments had lost at Jena and Auerstadt were considered so inflammatory that the work would not be published in Germany for another seven decades.

Sided with Russia

A major political capitulation occurred in 1807, when Prussian king Friedrich Wilhelm signed an agreement with Napoleon. The treaty handed over nearly half of Prussian land to the French. This was seen as a humiliating defeat and incensed many officers, including Clausewitz. Still, it meant that he and the prince were released from official detention. Clausewitz returned to Berlin to aid Scharnhorst, who had been named head of the newly created Prussian Ministry of War and was working to reorganize and reform the army. In 1810, Clausewitz was promoted to the rank of major and began teaching at Berlin's Kriegsschule, the newly reconstituted school from which he had himself graduated with top honors. His salary and good repute combined to finally win the approval of the von Bruhl family. He and the Countess were married at St. Mary's Church in Berlin on December 17, 1810.

Tension between Prussia and Napoleonic France became strained. In February 1812, King Friedrich Wilhelm approved a request to send a Prussian corps of 20,000 men to join Napoleon's march on Russia. Clausewitz wrote a severe denunciation of this act of treachery that went unpublished for several years. Then he resigned, (as did many other high-ranking officers), and took up arms on the Russian side. Before his departure, he left with Crown Prince Friedrich Wilhelm—for whom he served as military tutor—a manuscript for safekeeping. This work, containing many of his theories and tactics, was the forerunner of his later treatise, *On War*.

Victory at a Terrible Price

In Russia, Clausewitz participated in several infamous battles. The French army managed to reach Moscow, but was decimated by its long, harsh winter. In late November 1812, a turning point was reached when the French were routed at the Berezina River. In the last days of the calendar year, Clausewitz was involved in negotiations that came to be known as the Convention of Tauroggen. This changed

the course of the war decisively. The entire Prussian army joined with the Russians to defeat the French, and won a great victory at Leipzig in October 1813. Paris was seized five months later, and Napoleon was banished to the Mediterranean island of Elba.

After Tauroggen, Clausewitz was reinstated in the Prussian army as a colonel. However, he still was disliked by King Friedrich Wilhelm, and was not appointed to any command position. In early 1815, Napoleon escaped from Elba and once again gathered a force that retook Paris and did battle with a combined force of Prussian, Austrian, British, and Russian troops. At the battle of Ligny, at which Clausewitz was present, the French inflicted great casualties. Napoleon was defeated that same week by the British at Waterloo, in Belgium.

A Low Profile

In October 1815, Clausewitz was appointed chief of staff for Prussia's Army of the Rhine. He and his wife lived in Koblenz, Germany at this time. In 1818, Clausewitz was promoted to the rank of general and became the administrative director of the Kriegsschule. He had been recommended for the post by another key figure in the Prussian military organization, August von Gneisenau. Clausewitz had come to know Gneisenau through Scharnhorst, and had served under him during the Napoleonic Wars.

The position was a rather dull one, however, and Clausewitz spent much of the 1820s writing his opus. Because of the continued disfavor of the king and a postwar mood of conservatism, he was not able to teach or implement any of his ideas at the officers' college. He kept a low profile, and was even known as somewhat of a recluse. There were rumors that he was a drinker, due to his ruddy complexion. But this was caused by dermatological damage he had suffered during the Russian winter of 1812, when battlefield temperatures sometimes dropped to forty degrees below zero.

In 1830, tensions erupted at Prussia's border with Poland. Clausewitz had harsh words for the Poles, whom he considered unfit for self-government. He was appointed chief of staff to Gneisenau, commander of Prussia's Army of the East, and departed for Breslau, to serve as an inspector near the border. Before he departed, he sealed all his manuscripts, including what would become *On War*.

War was averted, but a cholera epidemic struck the area in late 1831, and felled Gneisenau in Poznan. Clausewitz was quarantined for a time, but then allowed to return to Breslau. Ten days later, on November 16, 1831, he died of cholera. His wife edited the manuscripts and had them published in 1832.

Theories of Conflict

On War, the work's English title, is difficult reading in any language. Its eight sections bear headings such as "On the Nature of War," "The Engagement," "Defense," and "War Plans." Clausewitz believed that the time-tested mathematical strategies for battle were increasingly useless in his modern age. War, unlike mathematics, was mostly unpredictable. In his writing, Clausewitz draws upon his

own battlefield experiences in detailing innovative methods of retreat, flank positions, marches, and subsistence. He also wrote at length on more theoretical topics, such as his notion of what he called “absolute war.” This would become *On War*’s most infamous and misunderstood passage. According to Clausewitz, absolute war was violence unchecked by any controls, whose aim is to utterly annihilate the enemy. “The destruction of the enemy’s military force is the leading principle of war; . . . The results will be greatest when combats unite themselves into one great battle,” he wrote. But Clausewitz went on to note that in reality, such abstract “pure” war did not exist, for political strategies and goals served to restrain such massive carnage.

On War belongs to a genre of controversial works that have, at times, been subject to many conflicting interpretations—Machiavelli’s *The Prince* and *Das Kapital* by Karl Marx have earned a similar place on the bookshelves of history. Indeed, the Marxist-Leninist theory of war is culled significantly from Clausewitz’s theories. It remains an important, though controversial text in military academics, and has been an integral part of the United States officers’ curriculum since the aftermath of the Vietnam War.

Clausewitz’s groundbreaking writings have prompted some to note wryly that as people became more civilized, warfare grows increasingly vicious. Despite the nature of his professional beliefs, Clausewitz was anything but a belligerent man. Extant images and memoirs reveal him as serious, shy, and, in appearance, closer to that of a poet or composer than the stereotypical Prussian general.

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Thomas Cochrane

Thomas Cochrane (1775-1860), the 10th Earl of Dundonald, rose through the ranks of the British navy to become an admiral. His career was marked by innovative sea victories, political scandal, and bold strategies that were considered radical by some of his peers.

Thomas Cochrane, born on December 14, 1775 in Annsfield, England, was the elder son of Archibald Cochrane, the 9th Earl of Dundonald, and Anne Gilchrist Cochrane. Young Thomas shared his father’s intellectual curiosity and eccentricity; although he was destined to follow a different path than his scientist/inventor father. While his father had led the family into financial ruin with unsuccessful scientific experiments, young Thomas was headed for a military career. His father secured a military commission for Cochrane when he was still a child. By the time Cochrane was in his late teens, he had secured com-



missions in the army as well as the navy. In 1793, he served on a ship that was captained by his uncle, Alexander Cochrane. Two years later, Cochrane was appointed acting lieutenant of the ship, *Thetis*, and remained there until 1798. Cochrane developed a self-sufficient, independent personality at a young age and never failed to irritate some of the men that he served with in the navy. Relatively early in his career, Cochrane was received a court martial for showing disrespect to a fellow first lieutenant. The trial was hurried by the more pressing need to get out to sea, and Cochrane received a minimal warning to “avoid flippancy.”

Accomplished Much with Little

Young Cochrane soon established a reputation for success and daring in his blossoming naval career. He earned recognition when, in 1800, he was given the command of a ship called the *Speedy*. This relatively small 158-ton-vessel was crammed with 90 officers and other personnel. With this vessel, Cochrane captured the Spanish ship *El Gamo*, in 1801. The conquest of *El Gamo* was unusual in that the odds were stacked against the *Speedy*. The Spanish ship weighed almost six times more than Cochrane’s vessel and carried at least three times as many men. The difficulties in transporting the large number of Spanish prisoners on the *Speedy* made this conquest even more unusual in naval history. After a long delay, Cochrane was rewarded and allowed to post rank. Apparently naval authorities were unsure whether the small number of casualties in the operation warranted recognition. Cochrane found the line of reasoning to be ironic. He noted that another peer had been made an earl in a naval incident that involved even fewer

casualties. Such remarks did little to earn Cochrane favor with the Admiralty.

In 15 months, Cochrane had collected more than 50 prizes from conquests with the *Speedy*. While captaining this ship, Cochrane managed to capture a Spanish frigate with fairly low casualties—3 killed and 18 injured. He was later captured by the French but was exchanged, receiving his freedom and becoming promoted to post-captain.

During a short period of peace in 1802, Cochrane pursued studies at the University of Edinburgh. In 1803, the navy ordered him to Plymouth. There he was to captain the ship *Arab*, which was being refitted for war. Cochrane found the vessel to be useless for this role and wrote a letter to the Admiralty, expressing his displeasure. He was soon sent to protect the coastal fisheries near Orkney, an assignment that lasted 15 months. Cochrane suspected that the Admiralty was giving him a show of their displeasure, since there were no fisheries to protect in the area. He was not allowed to return to England until the current admiral had stepped down and been replaced by a successor.

In a conciliatory attempt to recognize Cochrane for his service, he was given the command of the *Pallas* and the *Imperieuse* along the Spanish coast between 1803 and 1806. His capture of goods while he captained these frigates garnered him a large amount of prize money—roughly 75,000 English pounds. He spent the next few years (until 1808) at sea, protecting coastal areas from enemies and defending the Fort Trinidad at Rosas for 12 days with an unusually small force under his command.

In 1806, Cochrane was elected to Parliament, representing the district of Honiton. In 1807, he was elected to represent Westminster. Cochrane's appearance in politics was marked by a radical feistiness. He regularly attacked aspects of government with the same spirit he had shown during naval service. He continued serving in the navy as well.

A Damaged Reputation

In 1809, Cochrane was given charge (by Admiral Gambier) to lead the British naval force in the Bay of Biscay and to burn the French fleet that was blockaded in Aix Roads. Cochrane was able to destroy four of the French ships but was unable to get additional assistance from Gambier, who was stationed miles from the scene of action. Cochrane, who held that he would have been able to more effectively destroy the French fleet had Gambier been closer, protested the official honor that was bestowed upon Gambier by the Parliament. Although Cochrane had been knighted for his efforts at Aix Roads, he also demanded that Gambier be given a court martial for the way that he handled the destruction of the French fleet. The request for court martial was not well received by the Admiralty. Cochrane had a history of irking the government with his constant call for parliamentary reform. The Admiralty acquitted Gambier and, in a blow to Cochrane's naval career, prevented him from obtaining any further naval commands. Cochrane was discredited and received only half of his former pay.

Stock Exchange Scandal

Undaunted, Cochrane continued to speak out against naval corruption, fueled by his experience. While still serving in Parliament, he was implicated in a stock exchange scandal in 1814. Cochrane and several others were accused of driving the stock exchange upward by propagating a false rumor of the overthrow of Napoleon. They were suspected of taking advantage of the resultant stock boom to gain a gross profit of 10,000 English pounds. Although the other two men were generally believed to be guilty, Cochrane was considered innocent by some of his constituents. Nonetheless, he was sentenced to imprisonment for a year and fined 1,000 English pounds. In addition, Cochrane was removed from the navy lists, expelled from Parliament, and forced to give up his title. When he was briefly reelected to represent Westminster in 1815, Cochrane escaped from jail and appeared in the House. He was soon returned to prison, forced to serve the remainder of his sentence, and required to pay an additional fine.

Resumed Naval Career in South America

Anxious to continue his naval career, Cochrane moved to South America. Here he became admiral of the small Chilean naval force. He played a major role in various initiatives, which led to the eventual liberation of both Chile and Peru from Spanish control. In 1817, Cochrane assisted Chile in its war against Spain, capturing the stronghold of Valdivia and its 15 forts. He also captured the Spanish ship *Esmeralda* in Callao Harbor. The victories that Cochrane achieved along the South American coastline broke Spanish control of the region and facilitated the independence of Chile and Peru.

In 1823, Cochrane commanded the Brazilian navy in its struggle for independence from Portugal. Using his characteristic surprise tactics, he was able to destroy several Portuguese transports. By anticipating its next move, Cochrane was able to prevent the Portuguese convoy from landing at the port of Maranhao. Between 1823 and 1825, he assisted the Brazilian government to make the transition to newly won independence. His service was honored when several Latin American navies named their ships *Almirante Cochrane*.

Cochrane left South America in 1825, when he was asked to command the newly-assembled Greek navy. Despite his efforts, infighting and lack of personnel plagued the Greeks. In addition, supplies were slow in coming, especially steamships that Cochrane needed to attack the Turks during the siege of the Acropolis at Athens. He realized that steamships would provide an immeasurable advantage in the narrow waters. At one point, naval personnel could not be paid and refused to serve unless wages were promised. Cochrane was unable to get the men to commit to any service without pay in advance. He later called the collective Greek seamen "the greatest cowards I have ever met with." Cochrane was never paid for his service to the Greeks, although his name was associated with the failure to build a strong navy. Cochrane left Greece, frustrated with the delays in obtaining supplies and the poor infrastructure.

Returned to England

Cochrane returned to his native country in 1828 and began to lobby for a return to his naval career. He was pardoned in 1832 and reinstated in the navy. In 1832, Cochrane received his father's title, becoming the 10th Earl of Dundonald. Between 1848 and 1851, he commanded the American and West Indies stations. He was promoted to admiral in 1851 and rear admiral in 1854. Passionate about naval activity throughout his life, Cochrane was upset when he was refused a post in the Crimean War at the age of 80.

Daring Innovations

Throughout his career, Cochrane was known as a risk taker with a generous ego. Some of his ideas may have been ahead of their time and were often perceived by the Admiralty as extremely radical. Cochrane insisted on reform or new ways of looking at things—whether in Parliament or in the navy. His initiatives—particularly as a captain—were marked by the ability to accomplish remarkable results with very few resources. He inherited an aptitude for inventiveness from his father, and was responsible for introducing inventions that improved naval operations, including improved lighting, steam propulsion systems, and boilers. He also introduced the concept of using steamships for attack. Cochrane's tactics relied on surprise and the use of new methods to carry out naval initiatives. His secret war plan—which involved the use of sulfur fumes to overwhelm enemy ships and forts—was considered too inhumane for use. The plan was not revealed publicly until 1908. Cochrane died in London on October 30, 1860. He was survived by his wife of 48 years, Katherine Corbett Barnes.

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Sebastian Coe

Sebastian Coe (born 1956) was one of Britain's greatest runners. He twice won Olympic gold medals in the 1,500-meter race, and was the second man ever to hold simultaneous records in the 800 meter, 1,500 meter, and mile races.

Sebastian Coe was born on September 29, 1956 in London, England. He was the oldest of four children born to Peter Coe, an engineer, and Angela Coe, an

actress. The family was athletic: Peter Coe was a cyclist, and Coe's grandfather had been a sprinter. Coe was encouraged to play sports, but his family took him to the theater and museums as well.

Coe always loved to run. As a child, he preferred running to riding a bicycle on his trips around town. He took part in his first "official" run at the age of 12. Coe's father did not have experience in coaching or running. When he saw his son in that first run, however, he knew that Coe had great potential. He talked with people who knew about running, read all he could find on the subject, and became Coe's coach—using whatever ideas worked and discarding those that didn't. According to Michael Sandrock in *Running with the Pros*, he explained his method, "There is nothing revolutionary in what I have done with Seb, but it has been tailor-made for his physique. An athlete to a great extent determines his own training by his response to the tasks you set for him and by his racing results. The coach must adjust to his athlete."

When Coe was 14, he won the Yorkshire County 1,500-meter race with a time of 4:31. His father saw this victory as a seed for future greatness, and he set out a training plan that would have Coe running the same distance in 3:30, five seconds under the world record, and winning the gold medal at the 1980 Olympics, which were then ten years away. Predictions of future world records would be broken by his son were uncannily accurate. In 1970, he predicted that the 1980 world records would be 1:43 for 800 meters and 3:48 for the mile. According to Sandrock, his father said, "When Seb was 14, I knew he was good; at 16, I had a strange kind of certainty that if I was patient I had a world beater."

Because his father was not a trained coach, he had no preconceived notions about how to train, and was free to devise his own methods. In addition, he didn't have any preconceived ideas about what Coe could or could not do, so he believed in his son's unlimited potential as an athlete. He kept Coe's mileage low, concentrating on speed. He also added hill training, making Coe run repeatedly up the steep Yorkshire hills, but then meeting him at the top and driving him down, so that Coe's bones and joints would not be stressed by the pounding downhill. If Coe was injured, he stopped working out, unlike other runners who "ran through" an injury and often prolonged it.

Running only 30 miles a week, in comparison to other runners' 80 or 90 miles a week, Coe won the Yorkshire School Cross-Country Championships. He also came in tenth in the English Schools Cross-Country Championships. A runner named Steve Ovett placed second. Coe did not know him at the time, but he soon would. He also competed in British Amateur Athletic Association (BAAA) races, winning almost every race.

In 1973, at the age of 16, Coe won the English Schools Championship 3,000 meters and also won the BAAA youth title. He improved his times for the 400 and 800 meters as well. In 1975, Coe experienced a stress fracture and took time off from training. In the fall of that year, he enrolled at Loughborough University in Leicester. His father asked the

coach, George Gandy, to help Coe with weight training and to get him on the track team, running the 400-meter race.

When he was 18, Coe won the 1975 Northern Counties under-20 3,000 meters. This victory and others led him to be chosen for the European junior championships in Athens, where he won a bronze medal and set a personal record for the 1,500 meters. His father realized that Coe needed to add strength in order to have a strong, fast finish. Coe used weight training to build up his strength for that final kick. In 1977, the family made an unusual decision: instead of pushing Coe toward longer and longer distances, they would concentrate on shorter distances, where Coe had much more potential.

A Well-Rounded Athlete

Despite the fact that both Coe and his father were deeply involved in running, the family helped him to stay well-rounded. If he talked too much about running at family dinners, his siblings would chant "boring, boring." Both Coe and his father deliberately tried not to think about track after they quit training for the day. According to Sandrock, "Coe's family helped imbue him with that special British sense of becoming a well-rounded citizen of the world, combining the artistic background of his mother with his father's scientific bent. He developed an interest in jazz (his favorite style being Dixieland), literature, and the theater.

In 1978, Coe stepped in a hole and tore the ligaments in his leg. He recovered in time, and went to the European Championships in Prague, the biggest race he'd been in so far. Steve Ovett, the runner he had met several years before, was expected to win. He and Coe felt an intense rivalry. Both were surprised at the end of the 800 meters when another runner, Olaf Beyer, passed them both and took the gold, leaving Ovett in second and Coe in third.

Coe continued to attend Loughborough, and found it difficult to balance his studies and his training. He and his father continued their earlier training strategy of running fewer miles, but running them harder and faster, so that every mile counted. Other runners were doing 100 to 120 fairly slow miles each week in training; Coe ran only 60 to 75, but he ran them at times of 5:15 to 5:30 per mile. In addition, Coe did speed work. He ran 200 fast meters, then had a short recovery time, then ran the 200 meters again at a faster time with less recovery, until he was running them quicker and quicker with less recovery in between. This brought him incredible strength and speed. Runner Kenny Moore told Sandrock, "We were running the 200s in 29 seconds. I was struggling, but keeping up, thinking 'this is great.' Then he starts running faster, and he did not look any different running 25 seconds instead of 29s. He just looked effortless. Others weren't like that."

Rivalry with Ovett

By 1979, Coe was still not doing as well as Ovett, who had won the Europa Cup, World Cup, and European Championships in the 1,500 meters. Coe spent the long, rainy winter of 1979 studying and training. He ran a few races and, in July, was at the starting line of the Bislett Games. Done with school, his exams over, Coe set a world record in

the 800 meters with a time of 1:42.33. At the BAAA championships, he ran 400 meters in 46.85, and then went back to Bislett to run the mile. Despite his recent record there, he was not favored to win. He had the slowest mile time in the field, and he was running against veteran mile racers, including world-record-holder John Walker and Eamonn Coghlan. Ovett, Coe's old rival, was scheduled to run but did not show up.

Amazingly, Coe not only won, but he beat the field by a huge margin, coming in with a time of 3:48.95. In the final straight he was running alone and, according to Sandrock, said later, "I was afraid that someone could come surging up. I had a nagging doubt that I had done something wrong or unorthodox against a world-class field, and that a big kicker would come surging through." No one did. Coe knew Walker held the world record, but could not remember what Walker's time was, and was stunned when he learned that he had broken Walker's world record time of 3:49.4.

Coe raced in Zurich at the Weltklasse race in the 1,500 meters. Having set new records for the 800 meters and the mile, he was going for a third. According to Sandrock, Coe thought, "The record is there if I want it." He wanted it, and pushed himself to a win with 3:32.1, setting another world record by a tenth of a second. This made Coe only the second person in the world, after Jim Ryun, to have records in the 800 meters, 1,500 meters, and mile at the same time.

Ovett, who had stayed out of the races in 1979, was spurred to new efforts by Coe's victories. Both began preparing for the 1980 Olympic Games in Moscow, while the press and public speculated about their rivalry and what would happen when they finally ran against each other. Coe was considered "Mr. Nice" by the media. Ovett, because he did not give interviews and seemed secretive, was called "Mr. Nasty."

Coe took a break from the publicity and from the adoring English crowds, and spent the winter training at a friend's estate in Italy. By the time the Games began, he was rested, fit, and ready to win. On July 1, at the Bislett Games, he set a new record in the 1,000 meters. Only an hour later, however, Ovett beat Coe's mile record, running the distance in 3:48.8. One week before the Olympics, Ovett tied Coe's record for the 1,500 meters, adding to the pressure.

1980 and 1984 Olympic Games

Sandrock wrote, "As the Games got underway, Ovett and Coe could not have been more evenly matched. Each had two world records and [they] were co-owners of a third." The night before the 800-meter race, Sandrock noted that Coe wrote, "I've never known pressure like it. I thought people had exaggerated, but they hadn't. There was no comparison." He stayed awake all night, lying in bed listening to his heartbeat, unable to sleep. In the morning he was clumsy, knocking over his orange juice and spilling the cream for his coffee. "I was suddenly quiet, conscious of my own awkwardness," he wrote.

Finally, the race began. Coe stayed at the back, planning to come on strong in the end and surge to the front, but Ovett was ahead of him. Coe could not catch him on the

final stretch. Overt won the gold, and Coe received the silver, upset at what he considered his inept performance. Coe and his father decided that, in the 1,500 meters, he would not stay in the back. He would, instead, run for the front and stay there. He settled into second place behind German Jurgen Straub, and the pace was slow. When half the race was run, Straub began to sprint, and Coe knew that now the race would be his kind of race: the same kind of hard, fast, intense and sustained running he did in training. He knew he could do that better than anyone else in the world, and he surged forward and kicked past Straub. According to Sandrock, he wrote, "I was now running for the tape, the mental agony of knowing I had hit my limit, of not knowing what was happening back there behind me. I was not to know they were fading, too. The anxiety over the last 20 meter was unbearable, and it showed in my face as I crossed the line."

Coe had won the gold. As he circled the track on his victory lap, he felt freed of the tension and weight of competition, as if he could retire from running now and be satisfied with what he had accomplished in the sport.

Coe did not retire, but he did take time off. He and Overt avoided running in the same races for the next four years. In 1981, Coe beat his own 800-meter record with a time of 1:41.73. He and Overt then traded record mile times back and forth throughout August of that year. Coe's record stood until 1985, when it was broken by Steve Cram.

In 1983-84, Coe was ill with a blood infection. Some believed he would not make it to the Los Angeles Olympics in 1984. Still recovering, he began training. Coe felt that he was so out of shape that he might not even make the team. He did make it, and went on to win the silver in the 800 meters and the gold in the 1,500 meters—his second Olympic gold medal in the event.

In 1986, Coe won a gold in the European championships, a win that satisfied him since Overt had previously won the championships, and Coe wanted to match him. Although Coe did not make the 1988 Olympic team, he set his personal best in the 1,500 meters in that year. After the 1990 Commonwealth Games in New Zealand, he officially retired from competition. In 1992, he became a Member of Parliament from Falmouth and Camborne. He still runs to keep in shape, and has run a marathon in under three hours.

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Ferdinand Cohn

Considered to be the father of modern bacteriology, Ferdinand Cohn (1828-1898) began his studies as a botanist and ultimately made discoveries which led to the creation of a new field of study. He was the



first scientist who believed that bacteria should be classified as plants. His contributions include a system of classification and the discovery of spores, with its implication for spontaneous generation. His journal, *Beitrage zur Biologie der Pflanzen*, contained the first essays on modern bacteriology.

Ferdinand Julius Cohn was born in the German Jewish ghetto of Breslau, Silesia (now Wroclaw, Poland), on January 24, 1828. His father, Issak Cohn, became a successful merchant and was able to support his son's intellectual talents. A child prodigy, Cohn could read at the age of two, began school at four, and entered the Breslau Gymnasium (high school) in 1835. A hearing defect slowed his progress in school and contributed to his shyness and sensitivity as a young man. Still, in 1842, he was able to enter the University of Breslau. Influenced by professors Heinrich Goeppert and Christian Nees von Esenbeck, Cohn developed an interest in botany. Because he was Jewish, he was barred from taking the degree examinations at Breslau. He applied for an exemption from this restriction, but was refused. Cohn went to Berlin in 1846, and studied under Eilhard Mitscherlich, Karl Kunth, Johannes Muller, and Christian Ehrenberg, who introduced him to the study of microscopic animals. On November 13, 1848, at the age of nineteen, he received his doctorate in botany. His thesis dealt with the concept that each country must establish institutes for plant physiology.

Returned to Breslau

In March 1848, Berlin was engulfed in a rebellion. Cohn supported the revolutionaries in spirit, although he did not actively participate. Because of his political opinions, and possibly because he was Jewish, Cohn was refused a teaching position in Berlin. He returned to Breslau in 1849 and obtained a teaching position at the University of Breslau, where he would remain for the rest of his life. He was appointed associate professor of botany in 1859 and married Pauline Reichenbach eight years later. In 1872, Cohn became a full professor.

The mid-nineteenth century was an exciting time for botanists. Scientists such as Matthias Schleiden investigated cell theory and Hugo von Mohl described the protoplasm in a plant cell. Cohn decided to study the smallest organisms with a particular focus on protoplasm. Through his work on the unicellular algae, *Protococcus pluvialis*, he determined that the protoplasm in plants and the "sarcode" in animals were very similar. Cohn concluded that protoplasm contained the basic characteristics of all life. This view gained him a considerable amount of fame. Only at the end of the nineteenth century did scientists understand that protoplasm was a dynamic emulsion that could be further broken down into several different substances.

During this period Cohn, at the request of his former teacher Goepfert, did an extensive study of algae. By 1854, he had put together a work on the developmental history of microscopic algae and fungi. His conclusion, that algae and fungi belong to one class, turned out to be false. However, the section of the work which had lasting value dealt with a bacterium called *Vibronia*. Cohn insisted that *Vibronia* were plants because of their similarity to the development of algae. *Vibronia* had long been thought to be animals because they propelled themselves quickly by cilia or long tendrils. Cohn recognized that *Vibronia* were similar, yet different from fungi and algae. Also, they developed in much the same manner as algae. In an article on the unicellular algae, *Sphaeroplea annulina*, published in 1855, Cohn explored the sexuality of the algae, following the spermatozoa all the way to the egg.

Founded Institute for Plant Research

One of Cohn's top priorities for twenty years had been to create an institute of plant physiology. In 1866, the university obtained an old building that had been a prison and allowed him to develop the first institute for plant physiology in the world. Cohn was the director of the institute from the time it opened in 1869 until his death. Using a small marine aquarium, he cultivated and studied marine plants. Here he drew much of the material for his later work. Because the red algae of the *Oscillaria* family could survive in primitive environments in which other plants could not, Cohn believed that they must have been the first inhabitants of earth and the first plants. This led him to the classification of lower plants. His system of classification was a pioneering attempt, though not entirely successful.

Produced Major Work

In order to publicize the work of his institute, Cohn began a journal, *Beitrage zur Biologie der Pflazen*, in 1872. This journal contained the first essays on modern bacteriology and provided an outlet for other pioneers in the field to publish their research. In 1872, Cohn published a paper that defined bacteria as "chlorophyll-free cells of spherical oblong, or cylindrical form, sometimes twisted or bent, which multiply exclusively by transverse division and occur either isolated or in cell families." He classified bacteria into four groups, based on their constancy of external form. They included sphaerobacteria (round), microbacteria (short rods or cylinders), desmobacteria (longer rods or threads), and spirobacteria (screw or spiral). Cohn recognized six genera of bacteria, with at least one genus belonging to each group. He reiterated his conclusion of 1854 that bacteria belong to the plant kingdom because of their similarity to algae. He also suggested that there was no genetic relationship between bacteria and the fungi with which they were often grouped. This ground-breaking paper brought order to the new field of bacteriology.

Cohn studied plant nutrition and concluded that bacteria obtained their nitrogen from simple ammonia compounds, much like green plants. However, they were unable to take their carbon from carbonic acid, using carbohydrates and their derivatives instead. He also found that bacteria could be frozen without being killed. When thawed, they then returned to their former state. He also discovered that most bacteria would die if heated to 80 degrees Celsius. Cohn's conclusions were not universally accepted, and he continued to defend his research in subsequent essays published in his journal.

Spores that Survived Boiling

In 1875, Cohn published his second essay on bacteria and defended the theories outlined in his 1872 essay. New material included a long section on Bastian's experiments on turnip-cheese infusions. Bastian discovered that some bacteria survived boiling after ten minutes in a closed flask. Cohn theorized that there might be a special developmental stage or germ that survived the boiling. The bacteria that appeared after boiling in cheese infusions were not the common putrefactive bacteria, (*B. terma*), but rather, bacillus rods or threads, which he called *Bacillus subtilis*. After a short time many of them swelled at one end and became filled with oval, strongly refractive little bodies that multiplied continuously. Cohn believed that these bodies represented a stage in the life cycle of the bacilli and suggested that they were "real spores, from which new Bacilli may develop." Since it was known that spores survived high temperature, he concluded that these must also be spores that survived the boiling and then germinated to form bacteria.

Cohn's last important contribution to bacteriology was published in 1876. He proved that thermoresistant endospores in *Bacillus subtilis* were capable of surviving strong heat and germinating to form new bacilli. There was no spontaneous generation in this process. He also showed that the presence of air was necessary for the formation of these

spores. Therefore, distinct genera of bacteria had different courses of development, different biological properties, and different fermentative activities. He also showed that spores that had already formed in heating of hay infusions of less than 100 degrees Celsius survived and retained their ability to develop even after three or four days of heating. After meeting with Robert Koch in April 1876, Cohn supported his paper on *Bacillus anthracis*. Koch brought his specimens and records and, for three days, showed Cohn his methods and results. Cohn immediately published what he had learned in his journal.

Although he broke no more new ground in the field of bacteriology, Cohn continued to publish monographs and treatises, lectures, and one book *Die Pflanzie*, in 1882. His book was very popular and contained history, biographical notes, and some poetry, as well as botany. Cohn returned to the study of plant physiology in the last fifteen years of his life. By the time of his death he had published the first three volumes of his Cryptogam-flora of Silesia. In 1887, the University of Breslau built a new institute of plant physiology in the Breslau botanical gardens. In the final years of his life, Cohn received many honors including an honorary doctorate from the faculty of medicine at the University of Tübingen. He was named a corresponding member of the Academia dei Lincei in Rome, the Institut de France in Paris, and the Royal Society of London. He also received the Leeuwenhoek Gold Medal in 1885 and the Gold Medal of the Linnean Society in 1895. Cohn died in Breslau on June 25, 1898, having made major contributions in the new field of bacteriology.

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Anna Botsford Comstock

Her love of nature led Anna Botsford Comstock (1854-1930) to become a natural science artist and educator. During the 1890s, she was instrumental in bringing nature study to elementary education in the United States.

Anna Botsford Comstock is said to have been a conservationist before people knew what conservation was. Her love of nature began on her parents' farm, where she and her Quaker mother spent many days examining the wildflowers, birds and trees in the countryside. These lessons helped instill in Comstock a love for nature that led her to a career as a natural science artist, writer and educator.

Anna Botsford was born on Sept. 1, 1854, in Otto, New York. Her parents, Marvin and Phebe Irish Botsford, were prosperous farmers. Botsford, an only child, was gracious, happy and loved to learn. After attending the Chamberlain Institute and Female College, a Methodist school in Randolph, New York, she returned to Otto and taught for a year.

Few women attended college in the 19th century, but Botsford chose to continue her education. In 1874, she enrolled at Cornell University, in Ithaca, New York, to study modern languages and literature. To round out her coursework, she enrolled in an invertebrate zoology class taught by John Henry Comstock, an up-and-coming entomologist. She took an interest in zoology and in Comstock. The two spent time studying the flora and fauna of the Finger Lakes region. Botsford studied at Cornell for two years before leaving without receiving her degree.

Botsford's interest in natural science continued. She took up insect illustration and drew diagrams for Comstock's lectures. Botsford and Comstock were married October 8, 1878 at her parents' home in Otto. The young couple lived on property leased from the university where they were surrounded by lakes, trees, and plants which they used for field studies. The couple had no children.

In 1879, Comstock moved to Washington D.C., where her husband took a job as chief entomologist at the United States Department of Agriculture. He traveled extensively, investigating reports of insect pests and gaining knowledge of the nation's insect problems. Comstock worked as his assistant in the office, typing and illustrating his field reports and doing clerical work. Her illustrations for her husband's 1880 *Report of the Entomologist* drew praise from a French scientist. Her reputation as a natural science artist was established.

Studied Wood Engraving

The Comstocks returned to Ithaca in 1882. Comstock re-enrolled at Cornell and completed her bachelor's degree in natural history in 1885. She tried her hand at wood engraving, taking classes from John P. Davis of Cooper Union, New York, who praised her drawings for their "superlative accuracy." In 1888, Comstock's wood engravings were used to illustrate her husband's textbook, *An Introduction to Entomology*. Her engravings were widely praised and, in 1888, she was initiated into Sigma Xi, the national honor society of the sciences. Comstock was among the first four women to be so honored.

The Comstock's left for Europe, where they spent most of their time in Germany. When they returned, they resumed work on part two of John Comstock's textbook. For the next few years, they divided their time between Cornell and Stanford, where her husband lectured during the winters.

Comstock produced more than 600 plates for her husband's *A Manual for the Study of Insects*, which was published in 1895. Her work was exhibited at expositions in New Orleans in 1885; Chicago, 1893; Paris, 1900; and Buffalo, 1901, where she won a bronze medal. Her work earned her election to the American Society of Wood Engravers. She was the Society's third woman inductee.

Although Comstock had defied convention by obtaining a college degree and establishing a career of her own, her work generally centered around her husband's career. She had assisted him in the office and illustrated his books. She accepted this role as helpmate without question. She was socially active as a university professor's wife, remaining uninvolved in suffrage or other feminist activity.

The couple graciously opened their home to students, who often spent evenings listening to Comstock read poetry and prose aloud. Comstock loved literature. Her favorite writers were Whittier, Thoreau, and Kipling. Many foreign scholars and visitors to the university were welcomed in the Comstocks' home.

Nature Study Educator

In 1894, Comstock's career turned in a different direction. No longer a helpmate to her husband, she established a reputation as a nature study educator. That year, Comstock was elected to the New York Society for the Promotion of Agriculture, an organization established by New York City philanthropists who wanted to bring nature study to rural schools. The group believed that teaching rural children about nature would keep them interested in farming and slow the migration from farms to cities, that occurred during the agricultural depression of the 1890s.

Comstock helped establish the nature study curriculum in the Westchester County schools. The results were positive and, in 1896, the state legislature gave funds to the Cornell Extension Department to expand the program. Comstock took on the job of teaching the teachers about nature study. She wrote and illustrated leaflets and study guides; taught teachers how to teach nature classes, and persuaded the State Education Department the value of nature study. Despite resistance from people who believed nature study didn't belong in schools, Comstock expanded her efforts nationwide. She taught nature education in several states, lecturing at Stanford, Columbia, the University of California, the University of Virginia and many lesser-known schools.

In 1897, Comstock was named assistant in nature study at Cornell. Two years later, she became Cornell's first woman assistant professor. When conservative trustees objected to employing female professors, her title was changed to lecturer in 1900. Common sense prevailed and she regained the title of assistant professor the following year. She was named professor in 1920 and professor emeritus in 1922.

Prolific Writer and Illustrator

Comstock wrote and illustrated several books to train teachers in nature study. *Insect Life*, 1897, and *How to Know the Butterflies*, 1904, were written jointly with her husband. Comstock also wrote *Ways of the Six-Footed*, 1903; *How to Keep Bees*, 1905, *The Pet Book*, 1914, and *Trees at Leisure*, 1916. The autobiographical *The Comstocks of Cornell* was published after her death.

The Comstocks published so many books, they formed their own company, Comstock Publishing Company, whose motto was "Nature Through Books." Comstock also wrote

one volume of fiction, *Confessions of a Heathen Idol*, written under the pseudonym Marian Lee in 1906. The book told the story of a "high-brow social life in the nineties with a university background" and was based on Comstock's own diary, according to James G. Needham in *The Scientific Monthly*. Comstock used a pseudonym because she feared writing a "scandalous" novel would hurt her scientific reputation. It subsequently was reprinted under Comstock's name.

Her most famous book was *The Handbook of Nature-Study*, published in 1911. A compendium of previous work, it served as a teaching guide for elementary school teachers around the world well into the 1940s. The 900-page book was translated into eight languages and was published in 24 editions.

Comstock's writing is described as lively and accurate. She sometimes included anecdotal and literary materials and used human experience to describe animal behavior as a way to teach children. Comstock taught children to focus on their relationship with nature. Her approach was to "cultivate the child's imagination, love of the beautiful and sense of companionship with life out-of-doors," according to *National Wildlife*.

Comstock was sensitive to children's reactions to nature and discussed their attitude toward death when dealing with predatory behavior. She taught the importance of observation and advocated returning living things to nature after study. Comstock contributed to many scientific and farming periodicals. Between 1903 and 1907, she edited *Boys and Girls*, a nature study magazine. She was contributing editor (1905-17) and editor (1917-23) of the *Nature-Study Review* until it merged with *Nature* magazine. Her love of literature led her to serve as poetry editor of *Country Life in America*.

National Reputation

Comstock retired from full-time teaching in 1922, but continued to lecture. She was very active in the American Nature Study Society and served as associate director of the American Nature Association. By 1923, Comstock was so well known that, in a poll by the League of Women voters, she was named one of America's 12 greatest living women. She was a trustee of Hobart and William Smith colleges and received an honorary degree from Hobart in 1930.

Comstock's husband suffered a stroke in 1926, which left him an invalid. She continued to nurse him, even after her own health failed. Comstock died of cancer on August 24, 1930, at her home in Ithaca, New York, seven months before the death of her husband.

Comstock's contributions to nature study education were not recognized until years after her death. During her life, she was often viewed as a gifted assistant to her entomologist husband. Her work as a conservationist was largely unappreciated until the conservation movement gained attention in the 1970s. In 1988, she was named to the National Wildlife Federation's Conservation Hall of Fame. The Federation called her the "Mother of Nature Education."

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Gonzalo Fernandez de Cordoba

The Spanish general Gonzalo Fernandez de Cordoba (1453-1515) led several successful military campaigns and was known as “El Gran Capitan” (The Great Captain). He revolutionized sixteenth century warfare by introducing a new firearm (called an arquebus) to his infantry forces. His innovative use of weaponry and strong organizational skills assured Spain more than 100 years of military superiority in Europe.

Gonzalo Fernandez de Cordoba was born into an aristocratic Spanish family in 1453. He became involved in military initiatives at a young age, fighting as a teenager to quell the Muslim occupation of Granada. In his younger years, Cordoba also served the Spanish royal court of Isabella of Castile, working as a page.

Moorish Conquests

Cordoba assumed military leadership between 1482 and 1492. He contributed to the initiative that eventually ousted the Moors from his country and ended Muslim occupation of Spain. These early years in Cordoba’s career familiarized him with various military strategies and increased his understanding of possible tactics. Cordoba was recognized for his personal bravery during this time. In one battle, the siege of Montefrío, he penetrated the Moors’ defenses using ladders to scale the opponents’ walls. In 1492, Cordoba captured the city of Granada from the Moors, bringing an end to the war against the kingdom of Granada. To achieve this victory he staged small skirmishes, creating confusion and deliberately capturing small villages. Cordoba emerged from this experience with an understanding of how to integrate mobile military initiatives with technical tools, such as siege craft and explosives.

Italian Occupation

Cordoba’s successful initiatives against the Moors attracted the favorable attention of the Spanish queen, Isabella of Castile, and her husband, Ferdinand of Aragon.



In 1495, Isabella ordered Cordoba to lead an army of more than 2,000 soldiers into Italy. He was to assist the Italians in recapturing Naples from the French. Coordination efforts between the Italian and Spanish forces proved to be ineffective, and Cordoba’s forces lacked the necessary training to prevail. Spain was defeated by the French at the Battle of Seminara.

Cordoba was inspired by the outcome of Seminara. He retreated temporarily in order to train his troops and rethink his strategy in dealing with the French occupation of Italian territory. Because Italian forces were much larger than Cordoba’s forces, he employed effective guerrilla tactics to disrupt the movement of supplies to the French. Using such tactics, Cordoba was able to avoid large-scale battles that would have demolished his forces and to successfully disrupt French military operations in Italy. Cordoba used these tactics to gain a foothold in the country, and then move toward the French-occupied Italian cities. In less than a year, Cordoba had stopped the French initiative and captured Atella, taken the French commander (Montpensier) as prisoner, and recovered the Roman port of Ostia. He returned the captured territories to the Italians by 1498. The pope recognized Cordoba and expressed gratitude for his victory in Italy.

Applied Lessons from the Field

Cordoba returned to Spain and applied what he had learned in the field to his military operations. He used his knowledge to restructure his forces in ways that were to have larger implications for military strategy. Cordoba intro-

duced a new weapon to his forces—a heavy gun called an arquebus—which was fired from the shoulder and braced with supports. Cordoba realized that military operations would be more effective with increased flexibility. He assigned sections of his forces with strategic roles, rather than using them as one general force. He divided his forces into sections assigned to infantry, artillery, and cavalry. These new sections could operate and perform maneuvers more independently than they had previously done.

In 1503, Cordoba returned to Italy to expel the invading French. He faced a French army of 10,000 men. The Spanish force of 6,000 met the French near Cerignola, and quickly defeated them with the arquebuses. The French commander, the Duc de Nemours, was killed in this battle and power shifted to Cordoba's forces. This was the first time in military history that a battle had been won largely with firearms. Cordoba's explosives had been accidentally detonated during the battle, making firearms a crucial component of victory in this case.

Cordoba and his forces moved into Naples, occupying the city and pushing the French forces back to the Garigliano River. For awhile, neither side made any strategic progress toward victory, as they faced each other across the river. But Cordoba used his restructured forces to plan an offensive tactic. The Spanish army strung together pontoon bridges and crept across the river on the night of December 29, 1503. They successfully surprised the French forces. Surprise was particularly important in this attack since the French had assumed that the river was impassable. Cordoba and his army easily defeated the French with the powerful arquebuses as well as the use of pikes. Cordoba had also anticipated and prepared for coordination between his various section leaders in infantry, artillery, and cavalry. The French were again defeated in a smooth initiative that used advanced military strategy. Cordoba continued to pursue the French and captured the Italian city of Gaeta. The French initiative had lost its momentum after the defeat at the Garigliano River, and they were forced to sign the Treaty of Blois shortly after, relinquishing their hold on Naples.

Retired from Military Service

Cordoba gained immense popularity among his countrymen and was referred to as "El Gran Capitan" (The Great Captain). After Naples was returned to the Italians, King Ferdinand became threatened by Cordoba's popularity and ordered an end to his military career. Isabella of Castille had died, and Cordoba lost the support of his strong ally in the Spanish court. He returned to Spain at the King's orders and retired at his estate in Granada. On December 1, 1515, Cordoba died of malaria, an illness he had contracted during his military service in Italy.

Cordoba is remembered as a significant figure in military history because his introduction of firearms moved the army beyond fighting with pike and blade. The restructuring of his forces, was continued by successive Spanish military leaders, who were able to achieve dominance for the next 100 years.

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Paul Cullen

Paul Cullen (1803-1878) was the first Irish cardinal, who fundamentally shaped modern Irish Catholicism by bringing its church, its hierarchy, and its practices firmly in line with the Vatican's teachings.

Born on April 29, 1803, on the 76-acre farm called Prospect in the parish of Narraghmore, County Carlow, Ireland, Paul Cullen was one of 16 children (six were from his father's first marriage). During the late 18th century, the penal laws, which had long been imposed on Catholics in both Britain and Ireland, were beginning to be relaxed, if not removed. In the south of Ireland, Catholic families took advantage of this relaxation and began to buy land formerly reserved for Protestants. Hugh Cullen owned about 700 acres when his son Paul was born. This gave him the status of strong Catholic farmer, a class that greatly influenced 19th-century Irish society. They were fervent in their Catholicism and fearful of social unrest. That fear resulted from the human and material losses they suffered during the rising of the republican United Irishmen in 1798. Their fervent Catholicism provided financial support for the Church and younger sons for the priesthood.

Even though the Cullen family and others of their class were virulently anti-Protestant, young Paul was sent to the Quaker school in nearby Ballitore because it provided the best education available in the area and the Quakers had aided Hugh Cullen during the anarchy of the rising. In all, the Cullen clan sent nine of its members to this school, where the famous political philosopher, Edmund Burke, had received the rudiments of his training.

In 1816, at the age of 13, Cullen entered Carlow College. His natural academic gifts were soon recognized by his professors, many of whom would later hold prominent positions in the hierarchy of the Irish Catholic Church. On the recommendation of his godfather, James Maher, Cullen's family decided that the talented Paul should follow this strong-minded uncle to Rome. Ten years older, Maher was just completing his theological studies when the 17-year-old Paul arrived in Rome early in 1821 to enter Propaganda College.

It was the end of the pontificate of Pius VII, the pope who had stood up to Napoleon. The romantic hero of conservative Europe, Pius was revered as a symbol of all that



was worth preserving in the tumultuous 19th century. In the atmosphere following Napoleon's defeat, the Eternal City was once again alive. Scholars flocked to its colleges, libraries, galleries, and museums, and the royalty and aristocracy of Europe streamed to the city, especially for the great religious holidays. As a young man from rural Ireland, Cullen was enthralled by the dynamic life of Rome and by its great baroque churches filled with the spirit of the Counter-Reformation.

The grandeur of the liturgical observances, the magnificent processions, the rich dress, and notable personages had a profound impact on the young seminarian from Ireland where, due to the lingering effect of the penal laws and local tradition, Catholic worship was held without pomp and ceremony. Amid the triumph of Pius' reign and that of his successor Leo XII, Cullen formed his lifelong system of religious and ecclesiastical beliefs. He wholeheartedly supported the religious, ecclesiastical, and political conservatism of Leo XII (1823-29), Gregory XVI (1831-46), and Pius IX (1846-78). This support stemmed from Cullen's natural conservatism and his adherence to the Ultramontane belief that the pope truly was the universal pontiff, the focal point of Catholicism to whom all Catholics owed obedience.

While Cullen was a student, Daniel O'Connell's campaign to emancipate Irish Catholics was making rapid progress. Recognizing his intelligence, the Vatican asked Cullen to keep them abreast of developments back home. But Ireland was not the foremost thing on Cullen's mind, for he was preparing to defend his doctoral dissertation. On Sep-

tember 11, 1828, Cullen brilliantly defended his 224 theses before an audience that included Leo XII, the Cardinal Prefect of Propaganda, the future Gregory XVI, and nine other cardinals. Writing to his father, Cullen reported proudly that, "Your son was the first among Irishmen who attempted to show his skill in theology in the presence of the Vicar of Christ." The Pope was so impressed that he personally conferred on Cullen the doctor's cap. To Cullen's delight, the Pope and others in the Vatican hierarchy then took him into their confidence on the affairs of the Irish Church. This spurred Cullen to begin an in-depth study of developments in Ireland about which he knew little.

Sometime in 1829 or 1830, Cullen was ordained a priest and appointed to the chairs of Greek and Oriental languages in the College of Propaganda. At this time, Europe was rocked by a series of political revolts. Many of the liberals prominent in these revolutions held anticlerical beliefs that frightened Cullen. Of special concern was the threat posed to the papacy's temporal possessions by the Young Italy movement founded by Giuseppe Mazzini in 1831. Holding to the Ultramontane belief in absolute papal supremacy, Cullen saw the liberal nationalist challenge to the papacy as a threat to Catholicism itself. From then on, Cullen was wary of all types of political agitation, especially ones led by oath-bound secret societies like Young Italy.

In February 1832, he was made vice rector of the Irish College in Rome and became rector when his predecessor died in June of that same year. The college, reestablished in 1826 after having been a barracks during the Napoleonic occupation, was in poor shape. Owing to his dedication, growing influence, and powerful personality, Cullen was soon able to build up the college's enrollment and endowment. He expected the Irish College to be instrumental in helping to bring Ireland into the Ultramontane camp. Under the strong guiding hands of Cullen and his vice rector and eventual successor, Tobias Kirby, the college was dedicated to molding young Irish priests who would then return home and lead in the reshaping of the Irish Catholic Church. Cullen was so committed that he passed up more prestigious job offers (i.e. bishop of Charleston, South Carolina) to remain at the head of the college, enforcing a rigid discipline.

Increased Influence in the Vatican

Papal authorities saw in Cullen a kindred soul, and his influence in the Vatican grew. In the 1830s, when the Irish bishops became aware of Cullen's influence, they began to seek his assistance. Cullen acted as their agent in transactions with the apostolic see. Both parties benefited from this relationship. The bishops gained an influential representative at the nucleus of the Church, while Cullen expanded his knowledge of Ireland and obtained information on Irish churchmen that would prove useful when he returned to Ireland in the 1850s as Apostolic Delegate.

The Irish bishops fell into two camps, which Cullen perceived as Gallican. First enunciated by the French Church in the 17th century, Gallicanism was the antithesis of the Ultramontanism. Gallicanism claimed limited autonomy from papal authority for national churches in alliance

with national governments. One group of Irish bishops, the old Gallicans or "Castle bishops," allied themselves with the crown—as opposed to the pope—even though the Irish crown belonged to the Protestant monarch of Great Britain. The other group, the new Gallicans, were fervently opposed to the British government and professed loyalty to the Holy See, but resented taking direction from Rome. They wanted the Church to be free to identify with the liberal and national movements sweeping over Europe—movements that the Pope and Cullen feared. These clerics, led by John MacHale, the archbishop of Tuam, were deeply involved in Daniel O'Connell's drive to repeal the Union of Great Britain and Ireland, and did not wish to be told by a conservative Pope to stay out of politics.

Three great issues divided the Irish hierarchy during the years Cullen acted as agent in Rome. The divisions concerned the proper Catholic response to the 1831 government legislation which established a national system of secular primary education in Ireland, the Charitable Bequests Act of 1844 which reformed charity laws, and the nondenominational Queen's Colleges which were established in Belfast, Cork, and Galway in 1845. During the tumult following each of these contentious acts of Parliament, many bishops—especially the nationalists—solicited Cullen's and the Vatican's support.

The old Gallicans argued that the Catholics of Ireland would benefit from the educational and charitable institutions established by these acts. The followers of MacHale objected to the National Schools and Queen's Colleges as being either "godless" or establishments of proselytizing Protestantism. These bishops saw the three pieces of legislation as attempts by imperial Britain to encroach on the Irish Catholic Church and community. Cullen, like the MacHaleites, opposed all this legislation and gave support to these nationalist clerics. His opposition to these measures, however, stemmed not from a nationalist dislike of the British, but from his passionate Ultramontanism. In Cullen's eyes, schools, colleges, and charity boards controlled by the government and aided by the old Gallicans threatened to undermine whatever hold the papacy still had on overwhelmingly Catholic Ireland. Cullen believed such institutions would spread heretical ideas and make it that much harder for him to succeed in his nascent campaign to bring Ireland under Vatican discipline.

Appointed Archbishop

In 1849, while still negotiating to save Propaganda College from the forces of Mazzini that had captured Rome during the revolutions of 1848, Cullen was given a chance to carry his crusade to Ireland. During Holy Week of that year, William Crolly, archbishop of Armagh and primate of Ireland, died. Passing over the three nominated candidates, the pope appointed Cullen archbishop in December 1849. After his consecration in Rome in January 1850, he landed in Ireland in May. Meanwhile, in April, he had been made Apostolic Delegate and ordered by the pope to convoke a national synod as soon as he arrived in Ireland. An assembly of all the bishops and abbots in the land had not been held in Ireland since the 12th century. This gathering was in-

tended not only to strengthen the ties between Ireland and Rome, but also to bring the bishops together in hopes of ending episcopal divisions.

When the synod was convoked at Thurles on August 22, 1850, the split over the Queen's Colleges was papered over but remained. Cullen succeeded in securing near unanimous approval of the papal recommendation to establish a Catholic university to compete with the "godless colleges," but his proposal to forbid priests to accept posts in these colleges and to exhort Catholic parents not to enroll their children passed by only two votes. Although this confrontation provided much drama, it was the less controversial decisions which had a greater impact on the Church and the nature of Irish Catholicism.

At Thurles, Cullen strongly pushed for major changes in religious practice. At his request, decrees were passed which mandated that the sacraments of baptism, marriage, and confession take place in the church building and not at the recipient's home. These dictums were part of a reform policy begun by Cullen in Armagh and continued when he was transferred to the Dublin archdiocese in 1852. This program sought to make Irish religious practice more respectable by having it conform to Vatican teaching, which centered worship in the parish church. Cullen introduced church-centered Roman devotional practices like the novena, benediction, and 40-hours adoration of the Blessed Sacrament. He also endeavored to move some traditional Irish practices, like the stations of the cross, from lay people's houses into the confines of a church or chapel. Wakes, patterns, and pilgrimages, popular religious customs that could not be brought inside a church building, were discouraged and eventually replaced by church funerals and other "respectable" devotions.

In this drive, Cullen put himself at odds with his former nationalist allies. Many of these bishops, especially those in the West where churches and priests were thin, preferred the traditional Irish customs to what they saw as foreign innovations. In 1853, the antipathy of the MacHaleites increased when Cullen prohibited the clergy in the diocese of Dublin from participating in public political movements. He thought clergy should spend their time strengthening the faith of their congregations rather than participating in ill-fated movements to topple the British government. Although he opposed this government because, as a Protestant power, it was a threat to the faith of the Catholic population, he found revolutionary nationalist movements a greater threat—one that could lead Catholics to secularism and anticlericalism.

In 1859, Cullen had no such qualms about his clergy being involved in the organization of the Irish Brigade which went to Rome to help defend the pope's forces in the Papal States against the invading Italian nationalist armies. Cullen's opposition was not to political activity per se, but to movements that were secretive and/or potentially revolutionary. In the 1860s, he denounced and opposed the Fenian brotherhood because it was a secret society pledged to obtaining Irish independence through violent revolution. Meanwhile, in 1864, Cullen founded the National Association to press for limited rights for tenant farmers, the dis-

establishment of the Protestant Church of Ireland, and government endowment of the Catholic University. It was basically a program which sought to strengthen the position of the Catholics vis-a-vis the Protestants in economic, religious, and educational terms.

Cullen saw the nationalist struggle in denominational terms. By becoming more Catholic, the Irish would set themselves apart from their British rulers. He did not want to destroy the British Empire, but rather to build an Irish one based on Catholicism. His political goal was to strengthen the position of Catholics within Ireland and the Empire. To this end, he aided in pressuring Prime Minister William Gladstone's Liberal government to pass some conciliatory measures. In 1870, a Land Act granting fixity of tenure and free sale to Irish tenant farmers was passed, and the Church of Ireland was disestablished in 1871. With the power of the government no longer supporting the Church of Ireland, Cullen, who was now a cardinal, continued his drive to make the reformed Catholic Church the true national church of Ireland.

Because of his influence with the Vatican and knowledge of the Irish clergy, Cullen was able to have most vacated bishoprics filled to his liking, thereby gaining unprecedented control over the Irish Church. During his tenure (1849-78), Catholicism began to touch every part of Irish life. The number of priests, nuns, and teaching brothers doubled and there was a tremendous spate of church, convent, and school building. Religious institutions spread the Ultramontane Catholicism into every corner of the land and to the emigrant communities overseas. The great bulk of Irish men and women became Catholics in practice as well as in name, their Catholicism an integral part of being Irish. Whether they remained at home or immigrated to foreign shores, they no longer identified themselves as "Irish" but as "Irish Catholics."

Throughout his life, Cullen remained an adamant Ultramontanist. For his service to the cause, in June 1866, he became the first Irishman raised to the rank of prince of the Church, taking the title of Cardinal San Pietro in Montorio. At the Vatican Council I in 1869, he was the main author of the document promulgating the dogma of papal infallibility. In 1875, he again presided over a national synod at Maynooth. This synod confirmed Cullen's influence over the Irish Church by reinforcing the mandates of Thurles to further Romanize Irish religious practice. In February 1878, Cullen received the news of Pius IX's death. Pio Nino had been pope longer than Cullen had been a bishop. Cullen departed from Ireland to pay his last respects, but arrived in Rome too late to participate in the election of a former Propaganda classmate to the papacy as Leo XIII. Soon after his return to Ireland, the 75-year-old Cullen died on October 24, 1878, in his office on Eccles Street, in Dublin.

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Cynewulf

The details of the life of Anglo-Saxon poet Cynewulf (flourished 8th or 9th century) are shrouded in mystery. What is known is that he was one of the earliest religious poets and wrote beautiful verses steeped in Christian belief.

Old English poetry can be identified in one of two styles: the Heroic, which is based in pre-Christian Germanic myth; and the Christian, which paraphrases biblical narrative in verse. Although very little of the Old English poetry survives, what does exist is considered by authorities to be of high literary quality. Christian poetry began to appear around the 7th century, with Caedmon and the subsequent school of Caedmon style. Cynewulf is recognized as the second Anglo-Saxon poet to write Old English Christian verse.

A Sketchy History

Cynewulf flourished around the mid-8th or early 9th century around the Anglo-Saxon kingdoms of Northumbria or Mercia. There are two schools of thought on his sketchy personal history. He is sometimes identified with Cynewulf, Bishop of Lindisfarne. Others claim an association with Cynulf, an ecclesiastic who may have been a priest of the Diocese of Dunwich, whose signature is found on the Decrees of the Council of Clovesho signed in 803. Regardless of which theory proves true, Cynewulf is undeniably the author of four poems, having signed his name to these manuscripts in runic letters. His writing is graceful and masters rhetoric. Yet his work is considered inferior to the heroic poems such as "Beowulf," which is dramatic in its presentation and depicts the human character.

Cynewulf speaks of gifts he received in a celebration, which leads one to believe that he may have been a gleeman or minstrel at the court of one of the Northumbrian kings. He was converted to Christianity as an adult and, throughout his life, devoted himself to writing religious poems. In the pieces that are unquestionably credited to him, he left 2,600 lines of poetry.

Known Works

The four pieces with which Cynewulf is undoubtedly associated are the "Christ," the "Elene," the "Juliana," and the "Fates of the Apostles." The "Christ" is preserved in only one manuscript, *The Exeter Book* (a collection of poems in Exeter Cathedral, England, c. 975). This poem is a glorification of three themes. The first part relates to the Advent of Christ (Incarnation), and deals with a period of

devout expectancy and longing. The second part relates to the Ascension and is a sermon on Pope Gregory the Great. The last part is a powerful description of Christ's Second Coming upon Doomsday (the Last Judgment) and His impassioned address to sinners. In the "Christ," he paraphrases several anthems known as the great O's in the Advent liturgy. Here he shows exceptional devotion to the Virgin Mary through beautifully written passages. This poem is also a testimony to the practice of confession. Cynewulf's poem "Juliana" is also preserved in *The Exeter Book* and is a poetical account of the acts of martyrdom of St. Juliana. It is a typical representation of the life of a saint that closely follows its Latin source.

The poem considered to be Cynewulf's masterpiece is the "Elene." This manuscript, uncovered in Vercelli, Italy in 1836 with the discovery of the *Vercelli Book* (a collection of Old English Manuscripts) was written in both prose and poetry. It contains a narrative based on the Latin legends of the discovery of the true cross by St. Helena, mother of Constantine the Great. The subject would have had appeal to Cynewulf for two reasons—its deep religious roots and its adventurous location in faraway countries. In addition to "Elene," other works found in the *Vercelli Book* include "Andreas," "The Fates of the Apostles" and "The Dream of the Rood."

The final poem attributed to Cynewulf is the "Fates of the Apostles." What passes down to us is only a fragment. Its importance is recognized for its connection between Cynewulf and the poem "Andreas" in the *Vercelli Book* manuscript. Although "Andreas" can not be incontrovertibly ascribed to Cynewulf, many authorities still assign it to him. It is believed that since "The Fates of the Apostles" followed "Andreas" in the *Vercelli Book*, the one may well have been an epilogue to the other. If this were held true, then the runic signature in "The Fates of the Apostles" would assign both poems to Cynewulf. If "Andreas" is not the work of Cynewulf, its style places it in the school of Cynewulf poets.

Additional Works

A fifth poem attributed to Cynewulf is "Dream of the Rood." This work is an early example of a style known as "dream vision," a style that later became popular in Middle English literature. This poem is considered to be one of the most beautiful of Old English Christian poems. It talks of the radiant vision of the Crucifixion. Although there is no cer-

tainty to the poem's authorship, most authorities credit Cynewulf as the poet, based on the style, mood, and subject.

Cynewulf may also be the author of several other works including "The Wanderer," "Guthlac," "The Phoenix," "Physiologus," "The Ruin," "Wulf and Eadwacer" and "The Wife's Complaint (Lament)" but there is nothing more definite than style to associate these works with him. With the exception of "The Wife's Complaint," these poems are sorrowful. They are defined by their metre. Each line has two half-lines separated by a break and joined by alliteration. Each line is two feet and each foot has an accented part and varying numbers of unaccented syllables. The alliteration, which joins these half-lines, falls on the accented syllables. "The Phoenix" is a two-part poem. The first part describes the Earthly Paradise, the beauty of the Phoenix, its flight to the palm-tree in Syria, the building of its nest and its death and rebirth. It is based on the Latin poem "De Ave Phoenica" and has been attributed to Lactantius. In the second part, the phoenix is seen as a symbol of Christian life in this world and the next, and has no basis in the poetry of Lactantius.

In *The Exeter Book* there are more than 80 "riddles" which have been attributed to Cynewulf in the past, but authorities now believe that he probably wrote few, if any, of them. The solution to the "First Riddle," now known by the name "Wulf and Eadwacer" was originally credited to Cynewulf. As a result of this, many early authorities assumed that Cynewulf wrote the other riddles as well. Further study has raised questions about this assumption. Most students of Old English writing no longer hold this belief. Instead, it is thought that his work probably influenced later poets who wrote the remaining "riddles" found in *The Exeter Book*. Until additional information is uncovered, the true authorship of these last works will remain a mystery.

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Lorenzo Da Ponte

For nearly 150 years after his death the name of Lorenzo Da Ponte (1749-1838) languished in relative obscurity. It was only in the 1980s that he began to be recognized as one of the greatest librettists who ever lived. Of his 89 years, fewer than 20 were devoted to writing opera texts. Yet during this period, as poet first to the court of Joseph II in Vienna and then to the King's Theatre, the home of Italian opera in London, he wrote or adapted nearly 50 libretti for 19 different composers.

Lorenzo Da Ponte was born on March 10, 1749 in the Italian city of Ceneda, near Venice. His family was originally Jewish, but converted to Catholicism when Lorenzo was a young child. Da Ponte studied at the Ceneda Seminary and the Portogruaro Seminary, where he later obtained a teaching position (1770-73). He was ordained as a priest and administered sacraments for the first time in 1773. Da Ponte was a professor of rhetoric at Treviso from 1774 to 1776. He moved to Venice in 1776 but was banished for adultery three years later. In 1782, Da Ponte became the official poet to the Imperial Theater in Vienna, where he met and worked with Wolfgang Amadeus Mozart. He moved to London in 1793, becoming poet to the King's Theatre for the next five years. Da Ponte moved to the United States in 1805, where he taught Italian in New Jersey, Pennsylvania, and ultimately at Columbia College in New York (1825). He died in New York on August 17, 1838.

Da Ponte's texts can be divided into four categories: translations, of which there are only a handful; adaptations

from "straight" plays, especially those of Goldoni; adaptations from existing libretti (*Don Giovanni*, partly based on a text by Bertati, is the best-known example); and original texts, of which there were few (for example, *L'arbore di Diana*, to music by Martín y Soler, and *Così fan tutte*, set by Mozart).

In his memoirs and in other writings, Da Ponte lists the many qualities that, in his view, were needed to make a good librettist: among them were feeling and heart, liveliness of affection, truth of characterization, grace of language, poetic imagery, and an understanding of how to alternate "the gentle and the fierce, the light-hearted and the pathetic, the pastoral and the heroic." He was a born versifier, turning out rhymes as easily as he could breathe, and he had a vast knowledge of classical and contemporary literature to which he could turn for inspiration. He also had an ear attuned to verbal and musical harmony.

One of Da Ponte's favorite composers was Martín y Soler, for whom he wrote the text of *Una cosa rara*, which was among the most popular and successful operas of the last quarter of the eighteenth century. This was an *opera buffa*, like most of the works put on at the Burgtheater during the reign of Joseph II. Another excellent collaboration with Martín y Soler was *L'arbore di Diana*, though some critics lambasted it as being indecent. One of the few serious operas he wrote was *Axur, re d'Ormus*, based on a play by Beaumarchais, and set to music by Antonio Salieri, director of music at the court. The text is at its best when the action involves intrigue, disguise and misunderstanding; nevertheless, Da Ponte's adaptation is typically skillful and dexterous. Whether writing *seria* or *buffa* texts, one of his greatest skills was his versatility and his ability to adjust to the needs of his composer.

It was in his partnership with Mozart that Da Ponte produced his best libretti. Almost nothing is known of how the two men worked together. It is clear from Mozart's letters to his father how exacting the composer was in what he required from his collaborators, and that he liked to have a large hand in the libretti he set. It is, therefore, revealing that the texts of *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* all, in important respects, contradict his views. He believed, for instance, that Italian opera should be as comic as possible, whereas Da Ponte was convinced that changes of mood were essential if the listener's sympathies were to be engaged. Such changes occur in all three operas, and it is partly this that has made them immortal, giving us the feeling that we are watching human beings with real emotions rather than stock characters. Mozart felt, too, that the comic element in *opera buffa* should be violent and often absurd, as it is in *Die Zauberflöte*, whereas Da Ponte never forgot the literary and cultured tradition which was so fundamental a part of his being.

Mozart detested rhymes for their own sake. "Verses are indeed the most indispensable element for music," he wrote to his father, "but rhymes, solely for the sake of rhyming, the most detrimental." Yet rhymes abound in all three operas, and to accompany them Mozart composed some of the most ravishing music that has ever been written. In *Così fan tutte* in particular, the complex rhyming pattern is so skillful that the words almost sing themselves.

All three Da Ponte librettos for Mozart show an intimate knowledge of literary and theatrical Italian tradition which Mozart can hardly have possessed. From the time he was fourteen, Da Ponte had read voraciously, including the Italian classics, Latin and French masterpieces, modern dramatists such as Goldoni, prose, poetry, and history. To help him in his search for source material he had also read hundreds of opera libretti. He knew some of the greatest writers of the day, including Gasparo Gozzi, famous as one of the ablest critics in Italy, as well as one of the purest and most elegant stylists. Thus all the evidence seems to show that Mozart was influenced by him to an extent which the composer would never have tolerated from any of his other librettists.

That the two men were friends outside their professional collaboration is improbable, so unlike were their personalities; but as working partners they had an extraordinary empathy. For indifferent composers Da Ponte sometimes wrote indifferent texts; but for "the divine Mozart," as he called the composer in later years, he wrote libretti which are miracles of skill, poetry, and knowledge of the human heart.

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Abraham Darby

Abraham Darby (1677-1717) developed the coke burning blast furnace that made it possible to produce commercial grade iron cost-effectively. His work helped launch the Industrial Revolution and contributed to the development of the iron and steel industries.

Abraham Darby was born near Dudley, Worcestershire, England in 1677. The young Darby, son of a tenant farmer, was apprenticed to a malt-mill maker in Birmingham. After his apprenticeship was completed, Darby ran a malt-mill operation beginning in 1698.

Darby took a trip to Holland in 1704. Based on his observations of the iron industry in that country, he became intrigued with the idea of using cast iron instead of brass in the manufacture of items such as pots and other wares. In the later 1600s, the process of producing iron faced challenges that nobody had yet been able to overcome. Manufacturers were unable to produce the constant high heat needed for successful smelting. Iron was at that time produced by coal furnaces, which led to coal shortages as the demand for iron grew and drove up the price of the fuel.

Early Experiments

Darby was intrigued with the possibility of using coke to smelt iron. He had worked for a while in the copper smelting industry and observed that coke was used in that smelting process with success. Coke burned hotter and more steadily than coal and sustained the higher temperatures needed for smelting. Darby began to think about an iron smelting operation that would incorporate coke rather than coal.

In 1704, Darby established the Baptist Mills Brass Works at Bristol, England. Four partners provided him with the capital for the venture, but left the management of the operation entirely to Darby. He initially tried to substitute iron for brass by casting iron in sand. These attempts were unsuccessful, but a young employee named John Thomas offered a suggestion that improved the process. Thomas and his descendants later continued to serve as trusted advisors to Darby and his sons in their iron manufacturing ventures.

Successful Iron Smelting Process

In 1708, Darby had successfully refined his process to smelt iron in sand, and took a patent on the process. The fact that iron could now be smelted in this way was significant—pots and other iron wares could be sold to people of lower means since the process and materials were less costly than creating brass wares.



Between 1708-1709, Darby's original investment partners made the decision to pull out of his business, claiming that they were unwilling to continue funding his risky ventures. Darby continued to plan for the future. In 1708, he used his portion of the capital to lease a furnace in Coalbrookdale, where he later relocated. The choice of location was strategic—Coalbrookdale was located in a river valley in the west of England, with good availability of both coke and coal for smelting. It was here that he founded the Bristol Iron Works.

Darby demonstrated that using coke rather than coal to produce iron was a more cost-efficient method, since larger furnaces could be used. Thin castings (such as those used for hollow pots) could be manufactured more cheaply yet could compete with the quality of brassware. Cooking utensils and small tools were the first iron products derived from Darby's coke smelting operation. An initially large order from Thomas Newcomen for six-foot mine pumping engine cylinders provided ample income to get Bristol Irons Works off the ground. The first Newcomen steam engine was completed in 1712. Darby continued to do well in his business until his death in Coalbrookdale on March 8, 1717. The Bristol Iron Works brought progress, jobs, and economic growth to the entire region, although ultimately the coke and coal resources were depleted and contributed to degradation and pollution.

Legacy Continued

Darby's son, Abraham Darby II, continued to produce iron engine cylinders well after his father's death. The com-

pany had produced and delivered 100 of the cylinders by 1758. Darby's descendants continued to create innovation in the iron production process. Abraham Darby III assisted in the design of the Severn River Bridge by incorporating iron into the construction. The bridge, built in 1779, was the world's first iron bridge. After Abraham Darby III's death in the late 1700s, the company produced the first locomotive engine, which incorporated iron in the design of a high-pressure boiler. The company also produced such innovations as iron rails and an iron canal aqueduct. Iron and steel-making industries around the world owe their existence to the discoveries that Abraham Darby brought to the coke smelting process and the manufacturing of iron.

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Elsie De Wolfe

Elsie de Wolfe (1865-1950) was the first professional interior designer in America. She believed in achieving a single, harmonious, overall design statement, and felt that the decoration of the home should reflect the woman's personality, rather than simply the husband's earning power. De Wolfe introduced a startling freshness to the elaborate, heavily fringed and tasseled Victorian design sensibility of her time.

Before de Wolfe began helping her friends with home decoration around 1900, American homes had never been "designed." Upper-class women called in curtain makers, furniture salesmen, wallpaper hangers and other craftsmen, and then attempted to arrange these elements themselves. While carrying on the tradition of decorative surfaces and harmonious color combinations, de Wolfe cleared away the thickly curtained and upholstered look of the nineteenth century. Having spent summers in France, she had come to prefer the light, gilded interiors of Versailles and the delicate lines of eighteenth-century French furniture.



Elsie de Wolfe was born in 1865 to a fashionable New York City family. In 1884, she began an acting career, appearing in *A Cup of Tea*. At this time she met Elisabeth Marbury, who would become a lifelong friend and companion. Never an unqualified success in the theater, de Wolfe continued to act in various productions in the United States and abroad until she was in her early forties. At one stage of her career, while she had her own theatrical company, she planned all the stage designs, impressing her audiences with her great fashion sense, her fine eye for color, and her ability to create a harmonious environment.

Early Design Projects

In the late 1890s, de Wolfe and Marbury moved into Washington Irving's former home in New York City. De Wolfe tried her hand at designing an interior from scratch, impressing her visitors. When these women asked for advice in decorating their own homes, de Wolfe gladly helped them in their attempts to create modern, beautiful, and harmonious interiors. Around the turn of the twentieth century, de Wolfe decided to retire from the stage and launch a career as a professional interior designer. She had cards printed with her logo, a wolf holding a flower in its paw, and opened an office in New York City.

In 1905, architect Stanford White commissioned de Wolfe to design interiors for the exclusive Colony Club, a retreat for upper-class women. To research the designs for her first large commission, she sailed to England and brought back flowered chintz (then considered an inexpensive, countrified fabric) and simple furniture, which she

planned to use in white-painted rooms lined with trellises with real ivy growing on them. Her idea was to re-create an English cottage garden indoors, in a clean, light, comfortable interior. Although her ideas for the Colony Club stirred considerable controversy at first, de Wolfe quickly became one of the most sought-after designers of her generation.

A Signature Style

By the early 1910s, de Wolfe had developed her own distinctive style, which included bright colors, fresh paint, and easily maintainable surfaces. One visitor described de Wolfe's home as a "model of simplicity in gold and white." De Wolfe covered dark wood with white paint, removed heavy draperies from windows to let in the light, and covered furniture in chintz. Her book *The House in Good Taste* (1913) has influenced several generations of designers. In addition to the Colony Club, de Wolfe's important design projects include the homes of Mrs. George Beckwith, Mr. and Mrs. William Crocker, the Barrymore, and Henry Clay Frick, as well as a dormitory for Barnard College in New York City.

In 1926, de Wolfe married Sir Charles Mendl and moved to Beverly Hills, California, where she continued to startle her contemporaries with her innovative designs. She was probably the first woman to dye her hair blue, to perform handstands to impress her friends, and to cover eighteenth-century footstools in leopard-skin chintzes.

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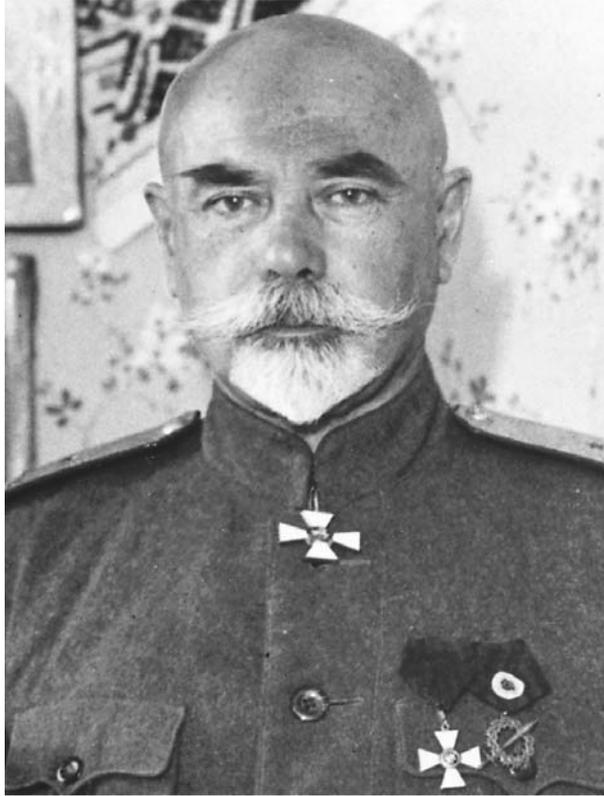
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Anton Denikin

Anton Denikin (1872-1947) led the White Volunteer Army which in nearly succeeded in defeating the "Red" Bolshevik forces in 1919, during the Russian civil war.

Anton Ivanovich Denikin was born on December 7, 1872, in Shpetal Dolnyi village near the city of Wloclawek, in Warsaw Province, a section of Poland that had been absorbed by the Russian Empire in the 18th century. His father, Ivan Denikin, had been born a serf in the Russian province of Saratov, yet had worked himself up to the rank of major in the Russian frontier guards. Two years after retiring, in 1869, Ivan married a poor Catholic seamstress, Elizaveta Vrjesinski, who was supporting her aged father.

The pension of a retired major was not sufficient to support a family in circumstances other than abject poverty. Yet Ivan Denikin always had a charitable hand for others in need. Anton, an only child, was technically a Russian-



Polish “half-breed,” but his father’s commitment to Russian patriotism and the Russian Orthodox Church provided the boy with a path eagerly followed. Indeed, at the age of 70, Denikin’s father volunteered to fight in the Russo-Turkish War, and it seems clear that, from an early age, young Denikin had determined to become a soldier.

As a student, Denikin was capable, if not brilliant. He was admitted to secondary school at the age of nine. Four years later, after the death of his father, Denikin began tutoring younger boys so that the family could earn a tiny additional income. He became a proficient swimmer and local soldiers taught him how to use a rifle.

At the age of 18, Denikin began a course at the Kiev Junker School, a military college from which he graduated in 1892. As a newly commissioned officer, he was posted to the 2nd Field Artillery Brigade. During this initial assignment, Denikin prepared to take the entry examinations for the Academy of the General Staff, which he passed in 1895.

Life at the Academy in the Russian capital of St. Petersburg opened new vistas for this provincial young man in his early 20s. He met members of the intelligentsia, had occasion to read politically “subversive” left-wing material, and was able to make contact with persons from most walks of life and from all social classes. So much interested him outside the Academy that he graduated at the bottom of his class.

Due to an injustice in bureaucratic procedure, over which he petitioned Tsar Nicholas II, Denikin was not able to become an officer of the General Staff until 1902. There-

fore, in 1900, he returned to his old artillery brigade in Warsaw Province and waited.

Two years later Denikin was transferred to the General Staff and was rotated through a series of positions considered beneficial for the development of his career. Serving at the lowest level as a squad leader in an infantry regiment, he was then attached to the headquarters of the 2nd Cavalry Corps, acquiring experience in each of the main branches of the army: artillery, infantry, and cavalry.

In 1904, when the Japanese staged a surprise attack on the Russian fleet at Port Arthur in the Far East, Denikin immediately volunteered for frontline duty and, according to Dimitry Lehovich, in *White Against Red: The Life of General Anton Denikin*, soon “acquired a reputation for personal bravery and for the ability to make a quick assessment of combat situations.” Action suited him better than staff work. In November, he distinguished himself during hand-to-hand attacks at Tsinchentchen and again the following year during a large cavalry raid behind enemy lines. In the course of the Russo-Japanese War, Denikin served with the border guards, the Trans-Baikal Cossacks, the Ural Trans-Baikal Division, and with the mounted troops of 2nd Army, rising to the rank of colonel.

Despite Denikin’s personal success, the fate of the Russian military was tragic. Inadequate logistics and incompetent leadership robbed the gallant Russian soldiery of victory. Political unrest among soldiers and workers spilled over into the Revolution of 1905. After the war, it took Denikin one month to cross Russia from the Far East to St. Petersburg via the Trans-Siberian Railroad. At times, he and his traveling companions exchanged fire with revolutionary mobs as he made his way back to the 2nd Cavalry Corps near Warsaw.

By spring 1906, order had been restored in Russia. Before the close of the previous year, Tsar Nicholas II had proclaimed his October Manifesto which attempted to compromise with political dissidents by providing Russia with a parliament, or *duma*. For a military officer, Denikin’s political views were atypical; he welcomed the Manifesto and a constitutional monarchy and advocated major political reforms.

From a military standpoint, this was a time for self-examination. From 1906 to 1913, Russian authorities replaced over half of the officer corps with abler men. Denikin introduced reforms while a member of the 57th Reserve Brigade at Saratov and as commander of the 17th Arkangelogorodsk Regiment near Kiev. While progress was measurable, domestic discontent and the pressure of international events conspired against the Tsar’s government, which was never able to achieve a working relationship with the *Duma*. Radical left-oriented parties continued to grow, including the Social Revolutionaries, the Mensheviks, and the Bolsheviks. In 1911, terrorists assassinated the Russian premier, Peter Stolypin, thereby ending perhaps the best opportunity for a compromise between *Duma* and Tsar. Two wars broke out in southeastern Europe in 1912 and 1913, and Russia was embroiled more deeply in the dangerously entangled web of European diplomacy. Finally, in 1914, the assassination of Franz Ferdinand, the heir to the

Austro-Hungarian throne, pushed Europe into the First World War.

During the course of the four-year-long cataclysm, the Allies (Russia, France, Britain, Belgium, and Serbia) fought against the Central Powers (Germany, Austria-Hungary, and the Ottoman Empire). Italy, Rumania, and the United States would join the Allies, respectively in 1915, 1916, and 1917, and Bulgaria would follow the Central Powers in 1915. The Russians found themselves fighting each of the Central Powers along the length of the Eastern Front.

Despite a few glorious moments, the Russian road was one of successive defeat—from the 1914 disaster at Tannenberg to the 1917 revolutions and the 1918 civil war. The personal record of Anton Denikin, however, was laudable. In 1914, he was promoted to major-general and reorganized the staffs of 3rd and 5th Armies. Briefly attached to Alexei Brusilov, as deputy chief of staff in August, he volunteered for and received a frontline assignment as commander of the 4th Rifle “Iron” Brigade, which was expanded to a division in April 1915. Looking back with the benefit of hindsight, Denikin would say that his two years with the “Iron” Division were his most fulfilling. In the first months of war, he won both the Sword of St. George and the Cross of St. George, 4th Class, for bravery.

Throughout the first winter of World War I, Denikin’s troops were deployed against the Austro-Hungarians in the snowy passes of the Carpathian Mountains. Not only was he able to maintain unit cohesion when so many other Russian units were breaking down, he also succeeded in invading Hungary, a feat which produced accolades from every corner of the Russian army.

In spring 1915, Russian morale was still high, but severe munitions shortages were threatening to make it impossible to continue the war. Sensing a military opportunity, the Germans threw their main offensive against Russian Poland and the “great retreat” of 1915 began. The Tsar, contrary to the advice of his chief counselors, assumed personal command of the armed forces. The talented and respected General M.V. Alexeev was appointed his chief of staff. By the end of 1915, however, many of the original and experienced Russian soldiers had been killed and the army primarily consisted of uniformed civilians who were already showing the strains of war. Denikin had fought two exemplary engagements at Lutsk and Chartoryisk, rising to lieutenant-general in the process.

1916 was a year of decision for the Russian military. In May, Brusilov led four armies in Russia’s most famous offensive of the entire war. Denikin’s “Iron” Division participated under General A.M. Kaledin’s 8th Army and was instrumental in the breakthrough at Lutsk. In fact, Denikin was first into the town, an act of gallantry for which he would be awarded the rare Sword of St. George with Diamonds. In September, he was promoted to the command of 8th Corps and sent to help Russia’s ally, Rumania. After spectacular gains, the Brusilov offensive lost momentum and suffered major reverses by the end of the year.

The fatal crucible for Russia and Denikin was 1917. The Royal Family had discredited itself through ineptitude and scandal so that political chaos and military defeat com-

bined to herald the downfall of Tsar Nicholas. By February, a Provisional Government was established in the capital of St. Petersburg, the name of which had already been changed to Petrograd.

Appointed Chief of Staff

While taking a decidedly left-wing political turn, the Provisional Government, under Alexander Kerensky as minister of war, nevertheless sought to continue the war and fulfill treaty obligations previously contracted with the Allies. Denikin was appointed chief of staff to the supreme commander, a position he would hold for two tumultuous months. This elevation was sudden and unexpected. The government sought a talented combat general who had been critical of the old regime and who had welcomed the February Revolution. The government also reasoned that Denikin’s peasant origins would endear him to the people.

Summer saw the end of the Russian army. A fresh offensive, carried out with more rhetoric than energy, was bathed in blood. Discipline and morale, already at a low point, vanished. Soldiers shot their own officers and entire regiments threw down their weapons and marched home to the Bolshevik rhythm of “peace, land and bread.” V.I. Lenin’s Bolsheviks (Communists) were already undermining the Kerensky government from within.

During these unhappy months Denikin served under a succession of supreme commanders: Alexeev, Brusilov, and finally, Lavr G. Kornilov. Denikin and Kornilov were in full agreement that discipline had to be restored in the army and civil order established in Russia. From July to October, a series of intricate political maneuvers unfolded wherein Kornilov was pitted against Kerensky, who was simultaneously at odds with members of his own government.

At the end of August, after a brief, abortive coup, Kornilov and his sympathizers, including Denikin, were arrested and imprisoned. In order to defeat Kornilov, Kerensky had armed Lenin’s Bolsheviks. This act was the prelude to the end of Kerensky’s reign as head of state. In October, Lenin—aided by Leon Trotsky and assorted bands of workers, soldiers, sailors, and politicians—succeeded in toppling the remnants of governmental authority in that epoch-turning event known to history as the Russian Revolution.

In December 1917, by escaping from prison or eluding capture altogether, Denikin and several key army officers—including Kornilov and Alexeev—managed to meet in Don Cossack territory in southern Russia. There, painstakingly, the first small units of the White Volunteer Army were born. Three years of civil war ensued, during which Lenin’s followers became known as “Reds,” while Denikin and other opponents were called “Whites.”

Commanded White Volunteer Army

The original plan of the White Volunteer Army had been to unite with the Don Cossacks and liberate Russia. Unfortunately, the Reds overran the Don so that the Whites had to retreat south into the lands of the Kuban Cossacks in the hope of obtaining allies. For several weeks during the frozen winter and early spring of 1918, the Volunteer Army

fought their “campaign of ice” against vastly superior numbers. When Kornilov was killed in the desperate siege of Ekaterinodar in April, Denikin assumed command and led the brilliantly successful Second Kuban Campaign that summer and the North Caucasian Campaign in the autumn. By the end of the year, the Volunteer Army had grown significantly, despite its extremely heavy casualties. When the Kuban and Don Cossacks agreed to participate under a joint leader, Denikin became the commander in chief of the Armed Forces of South Russia (AFSR).

The tide of international events also had been swift. In March, the Bolsheviks had surrendered much of Russia to the Germans in the humiliating Treaty of Brest-Litovsk, and the Central Powers, in turn, had surrendered to the Allies in November. But if World War I had ended, the Russian civil war was set to enter its most virulent phase. White armies had sprung up in northern and western Russia and in Siberia. Several of the Allies advocated limited aid to the various disparate and disunited White groups; the British and French offered military assistance to Denikin.

In the spring of 1919, Denikin decided to launch one of the most spectacular advances in military history. For six months, from May to October, the world watched, breathless, as the fate of Russia and the Communist Revolution hung in the balance. In the first weeks, the Whites captured several hundred square miles of enemy territory. Other units of the AFSR took the critical city of Tsaritsyn (later called Stalingrad).

Encouraged, Denikin issued his famous “Moscow Directive” in June. Three wings of the AFSR were to move in a massive fan-shape up the Volga in the east and to the Polish border in the west, then shift in unison toward the common goal of Moscow—the ancient capital of Russia and contemporary seat of the Red Bolshevik government. It was an ambitious thrust, yet by October, Volunteer units had reached Orel, only 200 miles south of Moscow.

That summer, Lenin had ordered the concentration of every resource against Denikin, including a special Red cavalry army led by S.M. Budenny. In October, at the critical point of Denikin’s offensive, the Red cavalry struck the AFSR in flank at Voronezh and drove a deep wedge between the Volunteers and the Don Cossacks.

The White defeat rapidly became a retreat and then a rout. Disease and winter snows ravaged the remnants of Denikin’s armies. Survivors were evacuated by ship from Novorossiisk to the Crimea in southern Russia in March 1920. What had begun with so much hope and promise had ended in failure. Physically and emotionally exhausted, Denikin resigned in favor of his sharpest critic, General Baron P. N. Wrangel, who reconstructed a White Russian army. After a remarkable comeback, however, the Whites were decisively defeated in November 1920 and were forced to leave Russia. Denikin’s involvement in Russian public affairs ended; he would spend his final 27 years in exile.

Early in his military career Denikin had established a reputation as a skilled orator and writer, qualities that were not wasted. His earliest publications were vignettes of military life. In particular, he attacked harsh punishments and

the lack of progressiveness in the officer corps. When he went into exile and retirement, he applied himself to a five-volume work concerning Russia in the First World War, the Revolution, and the Civil War. Translated into English, Volume I has been published as *The Russian Turmoil*, while Volumes II-V have been substantially abridged into one book, *The White Army*. These comprise his most valuable work, but his *The Career of a Tsarist Officer: Memoirs, 1872-1916*, published after his death, provides significant insights into the Russian imperial army.

As commander in chief, Denikin had worn tattered uniforms. In exile, his only revenue came from his many books and lectures, but this was not enough to save his family from penury. (In 1918, he had married Xenia Vasilievna Chizh; their daughter was born the following year.) During these years, the Denikins lived in England, Belgium, Hungary, and France. When the Nazis invaded Soviet Russia during World War II, he warned expatriate White Russians not to participate alongside the Germans.

After the war, the Denikins emigrated from France to the United States and lived in New York City. On August 7, 1947, at the age of 74, Denikin died while vacationing near Ann Arbor, Michigan. Originally buried in Detroit, his remains were transferred to St. Vladimir’s Cemetery in Jackson, New Jersey.

Communist propagandists have claimed Denikin was a dictator and an enemy of the Russian people who was born into a family of wealthy estate-owners near Kursk. His memoirs, backed by the historical facts, prove these accusations false. On the contrary, according to Dimitry Lehovich: “In some ways Denikin invites comparison with Robert E. Lee, who in a different period and country, also suffered defeat in a civil war and emerged from it with his honor intact and with the respect of his contemporaries and of future historians.” Indeed, until the end of his life Denikin hoped and believed that the Russian people would one day rise up and overthrow communism. In 1991, 44 years after his death, the Communist Party was outlawed in Russia.

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Laurie Dickson

Laurie Dickson (1860-1935), a young British inventor, developed some of the first machines for capturing and projecting moving images. His unique contributions to the development of motion pictures included a sprocket mechanism that could expose a strip of film at regular intervals, as well as an early experiment in combining moving images with sound. Dickson founded his own motion picture studio and launched the careers of early cinema actors and directors such as Edwin S. Porter, D.W. Griffith, Mary Pickford, and Lillian Gish.

William Kennedy Laurie Dickson was born to English parents in Minihic-sur-Ranse, France on March 16, 1860. At the age of nineteen he was fatherless, and living in London. Dickson read an article about the American inventor, Thomas Alva Edison, who had recently unveiled his most remarkable invention—the electric lightbulb. Edison was already famous for having invented the phonograph, a machine for recording sound. Dickson, an amateur photographer, had become fascinated by the possibility of recording moving images, and was captivated by Edison’s brilliance and success. He sent a telegram to Edison in 1881, asking for work in the research laboratory that Edison had established at Menlo Park, New Jersey. Although Edison dismissed the telegram, Dickson was convinced that if he could speak with the famous inventor, he would find a place to pursue his ideas. By 1883, Dickson had earned the fare to travel to the United States. He arrived at Menlo Park seeking a job. Because Dickson demonstrated some knowledge of photography and photographic processes, Edison hired him as a laboratory assistant.

Worked at Menlo Park

For five years, Dickson worked on a variety of projects at Menlo Park. In 1888, Edison asked him to investigate the progress of inventors who were experimenting with recorded motion. In February of that year, the British photographer, Eaydward Muybridge arrived in Orange, New Jersey. He gave an “illustrated lecture” with the help of a “zoopraxiscope,” a machine that projected still photographs in a sequence until they seemed to merge into a single moving image. Muybridge met with Edison and suggested that they explore merging the technologies of his zoopraxiscope with the phonograph. The zoopraxiscope, however, proved to be impractical. It depended on hand painted images that were costly and time consuming to produce. Edison chose a more economical approach, and filed papers with the U.S. Patent Office. He prepared a document designed to prevent other parties from filing patents on Edison’s idea. It read, in part: “I am experimenting upon an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion, and in such a form as to be both

cheap practical and convenient. This apparatus I call a Kinetoscope ‘Moving View.’” By 1889, Dickson was assigned to the project, along with Charles A. Brown, his chief assistant.

According to Charles Musser in *Before the Nickelodeon*, Edison initially conceived of the picture machine in terms of the phonograph he had invented several years earlier. Like Edison’s phonograph, which recorded sound on a rotating cylinder, the first camera that Dickson and Brown devised depended on cylinders wrapped in celluloid sheets and photographic emulsion. In November 1890, they were able to record a series of moving pictures that they called, *Monkeyshines*. The experiment recorded the movements of Brown’s assistant, Fred Ott, who was dressed in white and performed against a black background. The successful experiment secured Edison’s full commitment to the project.

Dickson and Brown constructed a special building for the Kinetoscope project and other photographic work at the laboratory. Dickson was removed from the assignment for a time while he worked on an ore-milling experiment with Edison. He returned to the task with a new assistant, William Heise, who had extensive experience working with the automatic telegraph. They soon began work on a horizontal-feed motion picture camera, and this first Kinetoscope, the peephole viewer, was introduced to a convention of the Federation of Women’s Clubs in 1891. The image viewed through the aperture was that of a man (Dickson) bowing and smiling while removing his cap. The filmstrip consisted of several images that passed in front of an illuminated lens and behind a spinning wheel. The film was three-quarters of an inch wide and ran through the apparatus by being drawn on a single row of small perforations along the bottom edge of the film, a process very similar to that of moving the paper tape in the early telegraph machine. A filmstrip gave the viewer a brief glance at each of about 40 pictures in the course of one second giving the illusion of lifelike motion. In 1891, they prepared and submitted patent applications for the Kinetograph and Kinetoscope.

With a true inventor’s zeal, Dickson began to experiment with different sizes and lengths of film, as well as different lenses. He developed a number of processes to refine the development of film and finally changed the system from a horizontal to a vertical-feed. By October 1892, Dickson and his team had established the modern day model of a film camera that used 35-millimeter film in a vertical-feed. Edison decided to launch the Kinetoscope on the commercial market. Anticipating a demand for film subjects, Dickson built a studio, the “Black Maria,” named after the slang expression for a police wagon. It was a wood-frame building covered by tarpaper and its roof could open to the sun. The entire building rested on a rotating track so that it could follow the sun throughout the day. The Black Maria, the world’s first film studio, was completed by May 1893. The first film recorded there, *Blacksmith Scene*, was exhibited on Dickson’s Kinetoscope on May 9, 1893 at the Brooklyn Institute of Arts and Sciences.

First Kinetoscope Parlor

By April 1894, the first Kinetoscope parlor was opened in New York City. A peek cost five cents and viewers had to purchase a series of five scenes for 25 cents. The Kinetoscope, designed for a single viewer, was, according to David Robinson, "an upright wooden cabinet, 18 inches by 27 inches by 4 inches high, with a peephole with magnifying lenses in the top." The film, Robinson continues, "was arranged around a series of spools. As each frame passed under the lens, the shutter permitted a flash of light so brief that the frame appeared to be frozen. This rapid series of apparently still frames appeared, thanks to the persistence of vision phenomenon, as a moving image."

These early films often borrowed from Vaudeville, a popular form of entertainment frequented especially by working class people. Musser points out that the early Kinetoscope films often depicted male spaces, such as bar rooms, boxing matches, cock fights, or horse shoeing. When the Kinetoscope debuted in mid-town Manhattan, however, its cost restricted it to a middle class audience that consisted of as many women as men. Dickson and Edison began to provide more benign scenes, including highland dancers, organ grinders, and trained bears. The essential nature of the viewing experience remained private. Scenes of dancing girls were popular, and elicited stricter regulations that bordered on censorship. Musser maintains that "sex and violence was at the core of almost every image."

The Kinetoscope was a novelty and a success. However, Edison had failed to file for international patents, believing that the fees were too high for an invention that might never catch on. Soon competing versions of the Kinetoscope, often better ones, were being manufactured in Europe. This prompted a kind of race between the Americans and the Europeans to market the best motion picture device. The French unveiled a lighter weight hand-cranked version of the Kinetograph. The "cinematographe" assured their dominance in the market and introduced the word "cinema" into the English language.

The Kinetoscope business, though profitable, began to wane. Edison's business was continually threatened by other motion picture initiatives in the United States and abroad. The demand for a technology that would allow more than a single viewer to watch a film prompted inventors to begin experimenting with the first screen projector. Edison, however, saw no need to exhibit to large groups of people and was slow to embrace this idea. Dickson was finally able to convince Edison to acquire rights to a state-of-the-art "screen machine." This device was developed by Thomas Armat, a young inventor from Washington, D.C., to project images onto a screen so that groups of people could view the images simultaneously. The Edison Vitascope premiered at Koster and Bial's music hall in 1896.

The KMCD Group

Dickson had left Edison in April 1895. The break resulted from a struggle for control of the Edison motion picture industry between Dickson and Edison's general manager, William Gilmore. For the last two years of his employment at Edison's laboratory, Dickson had been col-

laborating with competitors, surreptitiously assisting Woodville Latham and his sons with their early projector. Dickson accepted a 25 percent ownership interest in Latham's "Lambda Company" in 1894. Lambda's product, the eidoloscope projector debuted in New York on April 21, 1895. With Elias Bernard Koopman, Harry Norton Marvin, and Herman Casler, Dickson also helped develop "the photoret," a detective camera about the size of a watch. The "K.M.C.D." group, as they called themselves, introduced the camera in 1893 and made a small profit. They decided to continue their association by developing a cheaper, more efficient Kinetoscope. Dickson provided critical advice. Toward the end of 1894, the Mutoscope prototype was ready to be tested. The mutograph guided film through the camera using friction feed rather than sprockets.

In 1895, Dickson and his fellow K.M.C.D. associates founded the American Mutoscope Company, later the American Mutoscope and Biograph Company. Dickson recreated his own invention and dubbed it the Mutograph, making several design improvements and modifications that would permit the camera to work as a projector. The motion picture market place had become extremely competitive by 1895. All of Edison's Vitascope competitors became licensees rather than face continuous litigation. Dickson's company remained independent because the Mutograph was deemed to be different from the Vitascope in significant and substantial ways, thereby avoiding patent infringements. Dickson's first film was *Empire State Express*. The American Mutograph and Biograph Co. competed with the Edison Vitascope for the next 15 years. In 1897, Dickson sold his interest in the company and returned to England where he worked for Biograph's sister company, the British Mutograph and Biograph Co. When the company finally went out of business in 1904, Dickson returned to inventing. He died on September 28, 1935 in Twickenham, Middlesex, England.

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Joan Didion

Although she is perhaps best known as a precise and graceful essayist, Joan Didion (born 1934) has also triumphed as a novelist and, with her husband, as a screenwriter.



Joan Didion was born December 5, 1934, in Sacramento, California, the daughter of Frank Reese and Eduene (Jerrett) Didion. As a child, Didion followed her father, an officer in the Army Air Corps and a World War II veteran, to military bases in Colorado and Michigan. The family ultimately settled in California, where Didion graduated from the University of California at Berkeley in 1956.

After college, Didion moved to New York for a job as a promotional copywriter at *Vogue* magazine. Her subsequent moves between the east and west coasts of the United States have colored her writing. A contributor to *American Writers: A Collection of Literary Biographies*, asserted, "A California native, Didion suffers the regional insecurities of those with ambitions defined by the Eastern publishing establishment. As the westward trek had weathered her ancestors, the journey back East tested her literary stamina and achievement without softening her Western perspective."

During her eight years at *Vogue*, Didion rose to the post of associate features editor and had begun contributing book and film reviews to *National Review* and *Mademoiselle*. She moved to California with her husband, John Gregory Dunne, to launch her career as a freelance writer. Despite a rocky start, Didion soon drew acclaim for her essays.

Reputation as Essayist

Much of Didion's most celebrated writing has been in the form of essays. Her first collection, *Slouching Towards Bethlehem*, was published in 1968. The book was a collection of essays that had been previously published in such periodicals as *American Scholar*, *California Monthly*, *New*

York Times Magazine, and the *Saturday Evening Post*. As noted in *American Writers*, Didion, along with such writers as Norman Mailer, Thomas Wolfe, Truman Capote, and Gore Vidal, were hailed as "New Journalists," meaning the writers borrowed techniques from fiction to craft stylish, compelling non-fiction.

In her critical work *Joan Didion*, Katherine Usher Henderson observed that "in both her essays and her fiction, Didion seeks to render the moral complexity of contemporary American experience, especially the dilemmas and ambiguities resulting from the erosion of traditional values by a new social and political reality. To this end," Henderson noted, "she violates the conventions of traditional journalism whenever it suits her purpose, fusing the public and the personal, frequently placing herself in an otherwise objective essay, giving us her private and often anguished experience as a metaphor for the writer, for her generation, and sometimes for her entire society."

As Didion herself explained in an oft-quoted passage from *Slouching Towards Bethlehem*, "My only advantage as a reporter is that I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people tend to forget that my presence runs counter to their best interests. And it always does. That is one last thing to remember: writers are always selling somebody out."

A second collection of Didion essays, *The White Album*, was published by Simon and Schuster in 1979. Also composed of writings originally published elsewhere, *The White Album* is named for the legendary, untitled Beatles album, which Didion said epitomized the 1960s for her. In the book, she recalled the months she spent in a psychiatric facility in Santa Monica. "By way of comment," Didion wrote, "I offer only that an attack of vertigo and nausea does not now seem to me an inappropriate response to the summer of 1968."

Didion didn't let psychiatric troubles scare her away from writing. Published in 1983, Didion's nonfiction work *Salvador* chronicled personal observations of a grueling 1982 visit she took with her husband to the war-torn Latin American country of El Salvador. The book "takes us on a journey to the heart of the Salvadorean darkness," wrote David Leppard in *The Listener*. "This is a powerful and highly articulate indictment of the pervasive political repression which has become institutionalized in El Salvador today."

Miami, Didion's 1987 nonfiction work, explored the intricacies of a city whose population, by the late 1980s, was 56 percent Cuban. The ripples stirred by Miami's volatile mix, Didion argued, reverberated throughout the United States, especially its government. The book is among Didion's most critically discussed, and incited passionate political debate. A writer for *Magill Book Reviews*, argued that "by concentrating so heavily on the Cuban exiles in Miami, Didion provides only a partial portrait of a complex city."

After Henry, Didion's 1992 nonfiction collection, is named for her editor, friend, and mentor Henry Robbins, who died in 1979. Released in the United Kingdom under the title *Sentimental Journeys*, the book showcased 12 es-

says. "About half this collection deals with such Didion standbys as California's earthquakes, airheads, and the mayhem found on what she likes to call the freak-death pages of the newspapers," wrote R.Z. Sheppard in *Time*.

While the book garnered the usual rave reviews for Didion's sharp eye for detail, some critics blasted her for relying on newspapers for her sources. "Didion works less with firsthand impressions, more with the texts that sift up from the culture," wrote Carol Anshaw in the *Village Voice*, "which gives these essays an air of imposed distance, rather than self-imposed detachment from their subjects."

Fiction Forays

While at *Vogue*, Didion composed her first novel, *Run River*. Published in 1963, and set in Didion's birthplace, Sacramento, California, *Run River* centered around the troubled marriage of protagonist Lily Knight McClellan. While the book received attention from large numbers of critics, a contributor to *American Writers* noted that "reviewers on both coasts expressed boredom with characters too afflicted by ennui."

Despite sometimes nasty reviews, Didion continued to explore the dark side of human nature with her novels. The controversial *Play It as It Lays*, was published in 1970. It became a bestseller and was nominated for a National Book Award. An *American Writers* contributor found the book thematically linked with Didion's cannon: "Suffused with the neurotic tensions inspired by her nonfiction prose, *Play It as It Lays* unsettled even her editor, Henry Robbins, who [said]: 'It was a brilliant book but cold, almost icy. A devastating book. When I finished it, I wanted to call [Didion] up and ask her if she was all right.'"

Didion's third novel was inspired by a disastrous 1973 trip she took with her husband to a film festival in Colombia. Ailing in her hotel room, Didion conceived *A Book of Common Prayer*, the story of a Californian whose daughter joins a terrorist group in a fictional Latin American nation. The book was published in 1977.

Democracy, Didion's 1984 book, became a national bestseller. Still, reviews revealed critics' frustration. "Democracy," wrote Mary McCarthy in the *New York Times Book Review*, "is deeply mysterious, cryptic, enigmatic, like a tarot pack of most of Didion's work."

Published in 1996, the political thriller and love story *The Last Thing He Wanted* was Didion's first novel in 12 years. Set in the same, shadowy Latin American world as several of her previous books, it is the story of a middle-aged woman who takes her father's place in a Central Intelligence Agency scheme gone awry. "Didion explores the hidden world behind the political looking glass, the world of conspiracies, assassinations, and quasi-military operations," observed David W. Madden in *Magill Book Reviews*.

Like some of her earlier works, the book won more praise for its style than for its substance. "In the final analysis," wrote Paul Gray in *Time Australia*, the story "seems to say more about Rodeo Drive angst than it does about illegal foreign policies."

Scripting Spouses

Didion's partner in life and sometimes in work is writer John Gregory Dunne, whom she met around 1958. Married in 1964, the pair adopted a baby girl, Quintana Roo, in 1966, and spent 25 years in California. They have worked together intermittently ever since Dunne helped edit Didion's first book, *Run River*.

"Joan Didion and John Gregory Dunne are rare authors, able to move deftly between writing scripts for Disney and essays for *The New York Review of Books*," noted Josh Young in *Esquire*. Together Didion and Dunne have written dozens of essays for publications including *Esquire*, *Saturday Evening Post*, and *New York Time Book Review*. They have also penned about 20 scripts, five of which have made it to the big screen, including *Panic in Needle Park* in 1971, *A Star Is Born*, the 1976 film that featured Barbra Streisand, and *True Confessions* in 1981.

The writers spent eight years working on a script for the 1996 film *Up Close and Personal*, which starred Michelle Pfeiffer and Robert Redford. Writing about the late news anchor Jessica Savitch, Dunne and Didion battled with the movie studio and wrote more than 25 drafts before the film was finally produced, bearing little resemblance to the original story. Although Didion is by far the more famous spouse, she and Dunne seem to have a harmonious working relationship. "He reads everything I write," Didion told Lewis Burke Frumkes in *Writer*. "I read everything he writes."

Work Critically Dissected

While they can always find something to denounce about her writing, critics agree that Didion is a key contemporary literary figure. "Didion is one of the most interesting writers in America," claimed Vivian Gornick in *Women's Review of Books*: "a writer whose prose continues to lure readers high and low with its powerful suggestiveness."

A common complaint in early reviews of Didion's novels was that her female characters were more real than her male ones, argued Henderson in her critical study. "Didion's fictional women engage her immense talents as a realistic novelist; she draws each of them with fine, sharp brush strokes that reveal every dimension of their personalities, every connection between character and action," Henderson continued, "Although her men cannot be called flat characters, they do not fully compel the reader's credence, for their behavior is often inconsistent with their character as Didion has presented it."

Applied to Didion's prose, even that which could be criticism, sometimes winds up complementary. Anne Tyler, for example, wrote in the *New Republic* that "Joan Didion writes from a vantage point so remote that all she describes seems tiny and trim and uncannily precise, like a scene viewed through the wrong end of a telescope. That cleared space where she stands, that chilly vacuum that could either be intellectual irony or profound depression, gives her a slant of vision that is arresting and unique."

"Few writers move back and forth between the essay and the novel with equal skill and talent," Gornick concluded. "Joan Didion is one of them. In Didion, anxiety is

an organization principle that has resulted in some of the finest essays in American literature, and at least one enduring novel, *Play It As it Lays*."

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Karl Doenitz

At the end of World War II, Grand Admiral Karl Doenitz (1891-1980) was hand-picked to succeed Adolph Hitler as reich president and supreme commander of the armed forces. He stood trial at Neuremberg for war crimes, but received the relatively light sentence of ten years in Spandau Prison. Throughout the trial and sentencing, Doenitz expressed surprise that he was being sentenced at all.

Karl Doenitz was born on September 16, 1891 in Berlin, Germany. He was the second son of Emil Doenitz and Anna Beyer. His father was an engineer with the firm of Karl Zeiss of Jena, a world leader in the field of optics. His mother died on March 6, 1895, when Karl was only three years old. By all accounts, he and his older brother, Friedrich, had a warm and personal relationship with their father. Emil Doenitz never remarried and kept the memory of his wife alive in the hearts of his sons.

At the age of six and a half, Doenitz attended a preparatory school outside Halensee, but remained there for only six months. When his father was transferred to his firm's headquarters, and both Karl and Friedrich were enrolled at the *Realschule*, a public school in the Duchy of Saxony-Weimer. The school was a model institution and the broth-



ers received a well-rounded education in the standard courses as well as the arts.

Served with Submarine Fleet during World War I

Doenitz enrolled in the Imperial Navy in April 1910. Three years later, he became an officer, serving on the cruiser *SMS Breslau*. Doenitz was transferred to the naval air arm at the onset of World War I, where he became a flight observer and seaplane squadron leader. In 1916, he began service with the U-boat (submarine) fleet, remaining there until 1918, when he was captured near Malta after the sinking of his ship. Doenitz remained in British captivity for the next nine months.

After his release in 1919, Doenitz joined the German navy (*Reichsmarine*), becoming an inspector of torpedo boats. He remained in the *Reichsmarine* for the next 16 years, commanding the *Emden*. In the fall of 1935, Doenitz was appointed by Generaladmiral Raeder to raise and command the U-boat arm of the navy. On January 1, 1936 he was named the *Fuhrer der Unterseeboote* (FdU). By the fall of that year, his title was changed to *Befehlshaber der Unterseeboote* (BdU).

Named Supreme Commander of the German Navy

Doenitz admired Adolph Hitler and was a strong supporter of the National Socialist German Workers' (Nazi) Party. In 1942, he received the Knight's Cross and was promoted to admiral. This was quickly followed, in 1943,

with a promotion to grand admiral. Doenitz succeeded Admiral Raeder as supreme commander of the German navy. Three months later he received the Oak Leaves of the Knight's Cross and on January 30, 1944 he was awarded the coveted Golden Party Badge for his loyalty to the party.

Doenitz is recognized by military experts for the important role he played during the war. His submarine tactics nearly won the war for Germany. A capable tactician, he directed the Battle of the Atlantic against Allied supply ships. By sinking more than 15 million tons of Allied shipping, his U-boat fleet proved to be one of Germany's most effective weapons. Doenitz developed the concept of the "wolf pack" in submarine warfare by grouping his U-boats to lay in wait for Allied convoys. His coordination of reconnaissance aircraft, re-supply vessels, and wolf packs allowed his U-boats to strike where they would inflict the greatest damage. By 1943, he commanded 212 operative U-boats, and had another 181 in training. His attacks remained successful until the invention of microwave radar, which allowed the Allies to find and wreak havoc on the U-boat wolf packs.

Hitler recognized that submarine warfare was essential to the war effort. Evidence reflects that Hitler and Doenitz consulted continuously, conferring on naval questions 120 times throughout the course of the war. In Hitler's last will, he named Doenitz as his successor. Upon hearing of Hitler's death, Doenitz was appointed Reich president and supreme commander of the armed forces. He set up his government in Flensburg-Murwik on the northern German border with Denmark. For a mere 20 days Doenitz served as the last leader of the Third Reich. On May 23, 1945 he was captured by the British.

Nuremberg Trials

Doenitz expressed surprise when he was brought to trial at Nuremberg at the close of World War II, and charged with war crimes. He succeeded in convincing his prosecutors that he had no knowledge of the atrocities directed by Hitler and that, in his role as grand general, he was only following orders. On October 1, 1946, he was found guilty of "planning aggressive war" and sentenced to ten years in Berlin's Spandau prison.

Upon his release in 1956, Doenitz lived in seclusion in the small town of Aumuhle, near Hamburg, Germany. In 1958, he published *Memoirs: Ten Years and Twenty Days*, maintaining that he had no knowledge of the crimes committed by Hitler. Ten years later, in 1968, he published a second volume of memoirs titled *Mein wechselvolles Leben (My Changeful Life)*. Where he attempted to separate himself from war crimes in the first volume of his memoirs, he attacked the Nuremberg trial process in the second.

Personal Life

Karl Doenitz met and fell in love with Sister Ingeborg Weber, daughter of a German general. She was a fully trained nurse, described as distinctly modern, with a mind of her own. They married on May 27, 1916 and had three children, a daughter Ursula, a son Klaus, and a son Peter. Both sons were killed during the Second World War. Nei-

ther Doenitz nor his wife had strong religious convictions, but their children were raised in the Protestant (evangelical) faith.

Doenitz passed away on December 24, 1980 at his home near Hamburg. His funeral was held January 5, 1981 and was attended by thousands of his comrades. Among those attending were a hundred Knight's Cross holders. Attendees were forbidden to wear uniforms because members of the German government felt that Doenitz had been too deeply involved with the activities of the Third Reich.

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Alec Douglas-Home

Alec Douglas-Home (1903-1995) devoted his career to British politics. Serving in the Parliament for many years, he became prime minister in November 1963 and remained in office until the Conservative Party lost the 1964 elections.

Alexander Frederick Douglas-Home was born in London on July 2, 1903, the eldest son of Charles Cospatrick Archibald Douglas-Home and Lilian Lambton, daughter of the fourth Earl of Durham. According to his biographer, Kenneth Young, his family had played an important role in English history for centuries. As the future fourteenth earl of Home, he was heir to 134,000 acres of land and coal mines in Lanarkshire, Scotland. The eldest of seven children, his younger brothers included Henry, an ornithologist; William, a playwright, and Edward. Home was raised at Springhill House in Scotland for the first sixteen years of his life and returned there as an adult after his marriage. His father taught him to love nature and be of service to the poor. As a young boy, a governess taught him at home. In 1913, Home was sent to prep school at Ludgrove, New Barnett, Hertfordshire, where he excelled at



cricket. Like most aristocrats of his day, his education continued at Eton. According to Young, "he was a natural leader, unassertively self-assured, cool and fair." Home received a degree in history from Christ Church College, Oxford, and played on the cricket team. He was popular with his peers but not a very good student. He had no particular interest in politics, but rather intended to live a traditional aristocratic life and look after various family interests. He became Lord Dunglass in 1918 when his father became the thirteenth earl of Home. His marriage to Elizabeth Hester Alington in 1936 produced one son, David Alexander Cospatrick, and three daughters, Lavinia, Meriel, and Diana.

Entered Public Service

After becoming aware of the poverty and unemployment near his ancestral home in Lanarkshire, Home decided to run for Parliament. He was not content to manage the family business affairs and did not feel that he was suited to the military. Although his father did not initially approve of this career choice, his mother came from a political family and supported his decision. Home failed in his first attempt, but was elected as a Conservative member from Lanarkshire in 1931. He felt that the Conservative Party would do more to end unemployment in Scotland than the Liberals. Britain, as well as the rest of the world, was locked in the grip of the Great Depression. After Home was returned to Parliament in 1935, he became first private secretary to ministers handling labor and Scottish questions. Neville Chamberlain, Chancellor of the Exchequer, asked Home to serve as his parliamentary private secretary in 1937. When Chamber-

lain replaced Stanley Baldwin as prime minister, Home was privy to the events leading to World War II. Although he did not make policy, Home was at Chamberlain's side at the Munich conference of 1938 when he agreed to the partition of Czechoslovakia in exchange for a guarantee of no further territorial claims from the German government of Adolf Hitler. Germany soon broke the agreement and seized the Sudetenland, causing an angry reaction from the British public.

Chamberlain's policy of appeasement had failed and the British people turned against him. Home was a casualty of this failed policy and his career appeared to be over. He later claimed to have learned three important lessons during his tenure with Chamberlain. He learned, in intimate detail, how the British political system worked. He learned that Britain could not negotiate as long as it had a weak military. Lastly, he learned that peace at all cost was a disastrous policy. Home realized that Britain could not win a war without a strong military and support from the French and Americans. The Americans were not ready to go to war and the French had backed out of their agreement with Czechoslovakia. Germany invaded Poland and Britain declared war on Germany on September 2, 1939. Home remained a member of the Chamberlain government until May 2, 1940, when Winston Churchill replaced him as prime minister.

Home intended to enter active service at the start of World War II, as an officer of the Lanarkshire Yeomanry. However, the Army Medical Board rejected his application for military service. When he consulted specialists in Edinburgh, the doctors discovered that he had a tubercular hole in his spine, which kept him out of the war. He became too ill to serve and resigned his commission. He spent the next two years recovering from spinal surgery. While lying flat on his back encased in a cast up to his neck, he tracked the progress of the war effort through reading and discussions with friends. He became convinced that Stalin intended to export Communism. If the Russians chose to be Communist, that was their business. However, if they intended to export their views to other parts of the world, Home intended to stand against it.

In 1944, Home returned to London and to the back benches of Parliament. On September 29, 1944, he delivered one of his most important speeches. Churchill had implied that he was letting Russia have Poland in return for helping to defeat the Germans. Home reminded Churchill that Britain had guaranteed Poland's independence in 1939 and that the treaty was still in effect. Churchill, along with the Americans, gave in to the Russian demands at Yalta. In 1945, Home served as the parliamentary under secretary at the foreign office for two months until the Conservatives lost office and Home lost his seat in the House of Commons. He was out of office for five years, until his party elected him as the Conservative member for Lanark in 1950. When his father died in 1951, he became the fourteenth Earl of Home and took his seat in the House of Lords. Churchill became prime minister again in October 1951, and appointed Home as his minister of state for Scotland. "Home Sweet Home," Churchill's nickname for him, was an effective advocate for Scotland. The Crofter Act of 1955 injected

capital in the form of grants and loans into the farming system. Parliament was encouraged to give grants to reforest the area, and the Hydroelectric Development Act spread electricity to remote areas of Scotland. He was also able to get highway funds earmarked for the improvement of Scottish roads.

Flair for Foreign Policy

Home had learned a great deal in his years close to prime ministers, especially with regard to foreign policy. In 1955, he became secretary of state for Commonwealth relations in Anthony Eden's government. Though the post was a minor one, Home was noticed when Eden fumbled in the Suez crisis of 1956. Home held the Commonwealth together through intense criticism. With regard to the question of Rhodesian independence, Home advocated a multiracial government, but was unable to convince the white minority government. When Harold Macmillan became prime minister in 1960, he gave Home the post of foreign secretary, expecting him to be easy to dominate. This turned out not to be the case. After his experience with appeasement in Chamberlain's government, Home became one of Britain's most forceful hard-liners against the Soviet threat. He supported a strong defense against Russia and felt that Britain must join the European Common Market. However, Macmillan acted as his own foreign minister and only took advice as he desired it.

Became Prime Minister

When Macmillan became ill in October 1963, he maneuvered Home into the office of prime minister to avoid seeing it go to Rab Butler. This gave the appearance that Home was not democratically chosen by his party. He was forced to renounce his hereditary title and fight a nasty re-election battle in his home district. He returned to the House of Commons to give his first speech, after an absence of twelve years. The opposition, sensing his weakness, attacked him. Home also had to deal with television, which was a new media for him. His field of expertise was foreign affairs, not domestic policy. He served as prime minister for twelve months, when Harold Wilson and the Labor Party won the general elections of 1964 by a slim margin. After it was over, he reflected that he had a lot to learn in the craft of leadership. He had tried to lead in a straightforward manner, but felt that his term was a little like Daniel being thrown into the lion's den. Home vowed to change the way party leaders were chosen so that no future leader would have to go through what he had. He was only partially successful in party reform.

Home returned to the House of Lords and remained friendly with Heath, leader of the Conservative Party. When the Conservatives were returned to power in 1970, Heath placed him in the foreign office again. There he again worked to settle the situation in Rhodesia, but had no luck with Ian Smith, the leader of the white minority government. British influence in the Middle East was another area of interest, but he was unable to get Israel to abandon territory that it had acquired during the 1967 war. When the Conser-

vative government fell in 1974, Home returned to the House of Lords. He retired in 1992.

In his later years, Home wrote a number of books including his autobiography *The Way the Wind Blows* in 1976, and *Border Reflections* in 1979. He served as chancellor of Heriot-Watt University. His hobbies included bird watching, hunting, and fishing at his ancestral homes of Hirsell or Castlemains. Taxes had reduced the family estates considerably, and Home was not among the richest border lords. He died in Berwickshire, Scotland, on October 9, 1995, having devoted a lifetime to British political service.

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Kim Eric Drexler

K. Eric Drexler (born 1955) has done more to raise public consciousness about molecular nanotechnology than any other scientist. He is chairman of the Foresight Institute, has lectured extensively, and has written three books on nanotechnology. Drexler also invented the high performance solar sail and a method for processing and fabricating metals in space.

Kim Eric Drexler was born on April 25, 1955, in Oakland, California, to Allan Barry Drexler, a management consultant, and Hazel Edna Gassmann, an audiologist and speech pathologist. He attended the Massachusetts Institute of Technology, receiving a bachelor's degree in Interdisciplinary Science in 1977, a master's degree in Engineering in 1979, and a doctorate in Molecular Nanotechnology in 1991. On July 18, 1981, he married Christine Louise Peterson, an MIT engineer.

Drexler became interested in predicting future technology while studying for his master's degree at MIT. Futurists try to come up with plausible pictures of the future and solve problems before they occur. Drexler got into the habit of planning concretely for ten years ahead and thinking seriously about what would be possible in twenty to thirty years. He also read books, articles, and took courses all across the technical landscape. Drexler was particularly interested in chemistry, materials science, and manufacturing. Nuclear biology appeared to open new realms of engineering possibilities. Nanometer-scale biomolecular machinery, under the guidance of data stored and read out by DNA and RNA, generate all the materials and structures of living things. According to Drexler, he began thinking

about molecular nanotechnology in the spring of 1977. The construction of analogous, nonbiological molecular machines for large-scale manufacturing on Earth and in space seemed possible. He began work as a research affiliate at the MIT Space Systems Laboratory from 1980 until 1986 and at the MIT Artificial Intelligence Laboratory from 1986 until 1987. His first paper, *Molecular Engineering: An Approach to the Development of General Capabilities for Molecular Manipulation*, was published in September 1981. It dealt with his vision of the benefits to be derived from nanotechnology as well as its possible downsides. The scientific community ignored him, but the *Smithsonian* magazine asked him to write a simplified version in 1982.

Initiated Studies in Molecular Nanotechnology

Emerging technologies and their consequences for the future became the focus of Drexler's research. He initiated studies in the field of molecular nanotechnology, a future technology based on molecular machines able to build objects to complex atomic specifications. Drexler did not coin the term *nanotechnology*, which means precision machining with tolerances of a micrometer or less. *Nano* comes from the Greek word for dwarf. Japanese researcher Norio Taniguchi put the definition together, but Drexler popularized it through his books. In the future, we can anticipate molecular manufacturing systems able to construct computers smaller than living cells, devices able to repair cells, and diamond-based structural materials. On the downside, germs could be programmed to kill people.

Drexler's first book *Engines of Creation: The Coming Era of Nanotechnology*, published in 1986, discussed some of these ideas and their consequences. He envisioned life-prolonging molecular machines that examine and repair cells in the human body. According to Drexler, the first nanomachines will be created for selective destruction. Cancers, infectious diseases, abnormal growths and deposits on arterial walls will be recognized by the nanomachine and destroyed. Diseases such as herpes will be cured when a repair device can be used to destroy the virus's genes. He also described solar-powered nanofactories that will remove greenhouse gases, like carbon dioxide, from the air and replace them with oxygen. These same nanofactories will be able to put carbon atoms back into coal and oil reservoirs. The book is divided into three parts. The first deals with engines of construction, principles of change, and predictions. The second part profiles the possible—engines of abundance, thinking machines, the world beyond earth, engines of healing, long life, the future, and limits to growth. The last third of the book deals with engines of destruction and strategies for survival.

In the spring of 1988, Drexler taught the first formal course in nanotechnology at Stanford University, where he was a visiting scholar from 1986 until 1991. He also founded the MIT Nanotechnology Study Group to discuss ways to cope with the unanticipated opportunities and dangers that may arise in this new field.

Foresight Institute

Drexler founded the Foresight Institute with his wife, Christine Thompson, in 1986. This organization has approximately 1,000 members. Drexler headed two conferences on nanotechnology in 1989 and 1991, and co-chaired a third in 1993. The purpose of the Institute, according to Drexler, is “. . . to help society prepare for new and future technologies, such as nanotechnology, artificial intelligence, and large-scale space development, by promoting an understanding of these technologies and their consequences, formulating sound policies for gaining their benefits while avoiding their dangers, informing the public and decision makers, developing an organizational base for implementing these policies, and ensuring their implementation.” The Foresight Institute publishes a quarterly newsletter, the *Foresight Update* to keep the public informed about technical and non-technical developments in nanotechnology. The Institute for Molecular Manufacturing (IMM) is another non-profit research organization founded in 1991 to promote research in nanotechnology and molecular manufacturing. The goal of this organization is to develop nanotechnology faster. Drexler, who is a research fellow at the institute, designed a simple pump, a fine motion controller for molecular assembly, and a molecular differential gear. The last member of the Foresight family is the Center for Constitutional Issues in Technology (CCIT), a non-profit California corporation created to pursue public policy issues arising from the emergence of new technologies. In 1992, Drexler testified at a Senate hearing for the Subcommittee on Science, Technology, and Space, on the topic of molecular manufacturing.

Drexler's second book, *Unbounding the Future: The Nanotechnology Revolution*, was written with his wife Chris Peterson and writer Gayle Pergamit, and published in 1991. It described molecular assemblers, which are robotic arms with clamps and swivels that are small enough to pick up and reposition atoms. These assemblers would be capable of manipulating atomic and molecular ingredients used for large-scale manufacturing on Earth or in space. This type of machinery has not yet been built. Many scientists do not believe that it will ever be built.

Nanosystems: Molecular Machinery, Manufacturing, and Computation, Drexler's third book, was published in 1992. This highly technical condensation of fifteen years of research in the field of nanotechnology won the Outstanding Computer Science Book Award given by the Association of American Publishers in 1992. It is divided into three parts: the fundamental physical processes, long-term technologies (including gears and bearings, more complex machines, and molecular manufacturing systems), and practical applications from current technologies to more advanced molecular manufacturing.

While some scientists are skeptical of Drexler's view of the future, he believes that it is inevitable. In fact he predicted that nanotechnology will probably be a reality within 30 years and will make developing a room-temperature superconductor look trivial by comparison. In addition to his books and technical papers, Drexler lectures around the world. Attendance at his conventions and seminars contin-

ues to grow. Many mainstream scientists are now presenting papers at these seminars. This increased interest indicates that people are beginning to think more about the future and the form it will take.

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Bernie Ebbers

Through a series of increasingly audacious business acquisitions, Bernie Ebbers (born 1941) has built a once-small business into a global communications powerhouse. An enigmatic person, the laid back and private Ebbers has masterminded some of the largest, headline-grabbing takeovers in business history.

Technological innovations like cellular phones, fiber optics, and the Internet have led to a sea change in the telecommunications industry. As the battle among a handful of competing firms becomes more pitched, Bernie Ebbers has emerged as a force. In a series of acquisitions, Ebbers has built his original company, LLDS, into MCI WorldCom, the second largest telecommunications company in the world with 22 million customers and over \$34 billion in revenue. And, Ebbers is not done yet. In October 1999, he announced a merger with Sprint Corp. that will create a company with revenues of \$54 billion and 42 million customers.

Humble Roots

Born in Edmonton, Alberta, Canada in 1941, Bernie Ebbers comes from a working-class family. An intensely private man, little is known about his past. After high school, he got a job as a milkman, but tired of the drudgery and the 30-below-zero weather. It did not take him long to find something else to do.

Apparently, the 6-foot, 4-inch Ebbers played basketball in high school. He escaped the cold weather by accepting a basketball scholarship at Mississippi College, a tiny South-

ern Baptist school in Clinton, Mississippi. He graduated in 1967 with a bachelor's degree in physical education. Ebbers has lived in Mississippi ever since.

Although a bench-warmer on the team, the college had a profound effect on Ebbers' spirituality. In 1996, he wrote in the alumni magazine, "I came to have a fuller understanding of what my purpose was in life, what a personal relationship with Jesus Christ really meant, and how I would try to live my life from that point on." Crediting God for his success, Ebbers teaches Sunday school at his church.

After college, Ebbers held a number of jobs. He was a high school physical education teacher and basketball coach, then managed a garment warehouse. At one point, he was even a bouncer. Things began looking up in 1974, when he bought a motel in Colonel, Mississippi. After bringing in some investors, Ebbers was able to buy another in 1976. Eventually, he had a chain of nine Best Western motels. Although successful, the hotel business did not generate much cash.

Entered the Telecommunications Industry

When the federal government announced the forced divestiture of AT&T in 1982, many small companies leapt at the chance to enter the growing telecommunications industry. Ebbers had absolutely no experience in the long distance business, but jumped in on a small scale in 1983 when he and three friends borrowed \$500,000 and bought a struggling phone company. With help from a waitress at their favorite coffee shop in Hattiesburg, Mississippi, they named it Long Distance Discount Service (LDDS). Initially, LDDS did not fare better under new management. The investors asked Ebbers to take over. He became CEO in 1985. Within six months, Ebbers had turned LDDS into a profitable venture.



In November 1983, LDDS was certified as a long distance carrier. Its first customer was the University of Southern Mississippi. Ebers and the others were not willing to wait for growth. They embarked on an acquisition spree that followed Ebers' philosophy of fast growth through acquisition. With each purchase, LDDS expanded operations from its small town base. The company went public in August 1989 through the purchase of Advantage Companies, Inc. This move allowed LDDS to provide long distance services to 11 Southern and Midwestern states.

Ebers mapped a business strategy focused on providing corporations with a complete communications service. On the outside, it may have looked like Ebers and LDDS were buying companies willy-nilly, but they acquired communications networks built with high-capacity fiber-optic cable and quickly expanded their service area. Each deal cut overhead of the combined company, thus saving money and increasing value.

In the early 1990s, Ebers engineered the acquisition of several companies that would set the stage for the company's leap to national prominence. From 1992 to 1995, LDDS (renamed WorldCom in May 1995) bought corporations that expanded its service capabilities. Ebers acquired Williams Telecommunications Group (WilTel) for \$2.5 billion in 1995. The purchase brought into the WorldCom fold 10,000 miles of fiber and 1,000 miles of microwave transmission facilities. Now WorldCom could serve even the largest companies with both voice and advanced data communications systems. Two years later, the company could claim the position as fourth largest long-distance carrier.

A Global Leader

Ebers grew WorldCom into one of the largest communications providers in the world, but he retained his small-town roots. A self-professed "country boy," he enjoys wearing faded blue jeans and cowboy boots over expensive suits and takes cabs when he could be riding in chauffeured limousines. He downplays his role in the company's success, although he is the driving force behind the acquisitions. Make no mistake, it is Ebers' vision that drives WorldCom.

In 1996, Ebers orchestrated the \$12.5 billion purchase of MFS Communications that gave WorldCom a truly global network. A hidden gem in the deal was that it included UUNet Technologies, which MFS had previously acquired, a leading Internet services company. With these moves, the world began paying attention to Ebers, who was building a worldwide communications network to serve his business customers.

The publicity surrounding the MFS deal did not change Ebers. He still ran his company out of Jackson, Mississippi and listened to Willie Nelson songs, even though his piece of WorldCom was worth \$560 million in 1997. Ebers did, however, force Wall Street to stand up and take notice. Analysts backed his moves with enthusiasm, which helped him continue his spending spree, because he bought companies with a mix of stock transactions and cash. Wall Street's faith in Ebers kept WorldCom's stock price high and increased the value of the companies he bought. Through most of the 1990s, WorldCom stock rose 50 percent annually.

The vibrant economy of the late 1990s led to a wave of mergers and acquisitions in industries worldwide. The telecommunications sector, formerly a regulated monopoly before being dismantled by the federal government in 1984, has undergone a period of consolidation that guarantees to leave only a few multinational corporations controlling the entire industry. The Internet and wireless communications have had a profound impact on the communications sector and forced companies to grow or be eaten alive by a competitor.

Ebers and WorldCom orchestrated three multi-billion dollar deals in 1998. The largest of these was a proposed merger with MCI Communications in 1997 for approximately \$40 billion, at the time the largest merger in business history. In fact, Ebers' bid for MCI was a daring move and completely destroyed British Telecommunications' takeover bid of \$18 billion. The MCI bid shocked most observers in the business world. When the offer was made, MCI was four times the size of WorldCom. Many people wondered how the number four corporation could buy the number two. The move only enhanced Ebers' public personae as a "Swashbuckling Dealmaker" who will move quickly to close deals. His record of more than 65 mergers and acquisitions since 1983 further add to his legend. Reportedly, he named his boat "Aqua-sition."

The two companies completed the merger a year later, forming MCI WorldCom. Size and prestige, however, were not the reasons Ebers acquired MCI. WorldCom execu-

tives saw two distinct strategic values. First, the power and efficiency of the merged company would be greater than the two working independently. Second, the companies had corresponding strengths and assets. Ebbers predicted that the merger would cut more than \$2.5 billion a year in combined costs.

Ebbers has built his corporation around servicing business customers. The MCI deal gave WorldCom control of 60 percent of all U.S. lines to the Internet, in essence, becoming the world's leading provider of Internet services. The company continues growing in size and scale to compete directly with industry leader, AT&T and the regional Baby Bells.

Country Boy Turned Business Magnate

In October 1999, Ebbers made another startling announcement: MCI WorldCom would purchase Sprint Corp. for a remarkable \$129 billion. The merger will make WorldCom (as the new company will be named), only slightly smaller than industry leading AT&T. 1999 estimates predict that AT&T will reach nearly \$62 billion in revenue, while the combined Sprint and MCI WorldCom would top \$54 billion. WorldCom's market capitalization of more than \$200 billion would outdistance AT&T's \$133 billion.

Amusingly, Sprint CEO Bill Esrey was riding his horse in the middle of Colorado when he and Ebbers agreed to the deal. They reached an agreement via a wireless phone system that works via satellite. Also an outdoorsman, Ebbers is known to raise cattle and do his own chores on a ranch near WorldCom headquarters. In 1998, *The Wall Street Journal* reported that Ebbers bought a 164,000-acre ranch with 20,000 head of cattle 120 miles northeast of Vancouver, British Columbia.

Clearly, Ebbers expects to battle AT&T for the top spot well into the 21st century. The Sprint acquisition gives Ebbers an entry into wireless communications and a stronger base of residential customers. Ebbers' strategy is clear: his company will still cater to the business consumer, providing every available means of communication services, from voice to Internet access and wireless and international calling. Essentially, Ebbers will be able to offer this lucrative market a one-stop package fulfilling all a customer's needs.

As with the MCI merger, the Sprint deal allows Ebbers to offer a wider array of services and cut overhead costs dramatically. Operating cost savings are expected to hit \$3 billion when the two are fully integrated. Especially attractive to Ebbers is Sprint's wireless/cellular business, Sprint PCS, which added more than two million customers in 1999 alone. WorldCom is also excited about gaining direct access to millions of residential customers. The company is developing technology that will give home users high-speed connections through fiber optic lines, permitting them to be connected to cable, phone, fax, and the Internet on one line.

There are a variety of risks associated with two mergers of this size, particularly integrating the corporate cultures of all three. There are also questions about merging technologies. For his part, Ebbers downplays the differences. With

his record of accomplishment, it would be difficult to bet against him.

Over the years, Ebbers has been skilled in retaining the entrepreneurial spirit of the companies he's acquired and keeping employees happy. As WorldCom continues growing this task will become more challenging. He's already proving capable of the job with MCI. His low-key personality and frugal practices are permeating the company. Ebbers told *Fortune's* Nelson D. Schwartz, "I look at every single line item on the budget, it's an arduous process . . . they had their entourages and limos, but I always take a cab."

Ebbers is committed to increasing shareholder value, the CEO buzzword of the 1990s, thus the cost-cutting methods. In turn, he has been rewarded for his success. Ebbers made nearly \$25 million in bonuses in 1997 and 1998. *Forbes* magazine estimates Ebbers' fortune at \$1.4 billion, making him one of the 400 wealthiest Americans.

Although still intensely private after years in the public spotlight, Ebbers is now being considered one of the most important business leaders in the world. His prestige in the telecommunications industry grows daily. Ebbers has been a catalyst for change and other business leaders are imitating his strategies. In a sweeping indictment of Ebbers' prominence, long-time industry analyst Jeffrey Kagan told *Fortune* magazine, "Bernie Ebbers is the modern-day Theodore Vail."

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John Presper Eckert

Electrical engineer J. Presper Eckert (1919-1995) invented the first general-purpose electronic digital computer, the ENIAC, with John William Mauchly. Further collaboration between the two engineers led to the development of the first commercial digital electronic computer, UNIVAC. Their combined efforts ushered in the commercial computer revolution that continues to change the world in profound ways.

John Presper Eckert, Jr., was born on April 9, 1919, in Philadelphia, Pennsylvania, to John Presper Eckert and Ethel Hallowell Eckert. His father was a self-made mil-



lionaire businessman, whose business interests would strongly influence his son's future. Eckert was an only child, and spent much of his youth building radios and other mechanical and electronic gadgets. He wanted to attend the Massachusetts Institute of Technology (MIT), but his mother did not want him to move so far away. To keep his son close to home, his father claimed that he could not afford to pay MIT's steep tuition. Therefore, Eckert settled on the Moore Engineering School at the University of Pennsylvania. Upon discovering his father's lie during his freshman year, Eckert became very angry, which had a negative effect on his grades. But he persisted at Moore, earning his undergraduate degree in electrical engineering in 1941 and his master's degree in 1943. On October 28, 1944, Eckert married Hester Caldwell. The couple had two sons, John Presper III and Christopher, before Hester died in 1952. Eckert married Judith A. Rewalt on October 13, 1962 and had two more children, Laura and Gregory.

Eckert was widely regarded as a superb engineer while at the Moore School. However, he could be stubborn, and his work habits were considered odd. As Robert Slater wrote in *Portraits in Silicon*, "Eckert liked to work things out orally in the presence of someone; it didn't matter whether it was a technician or a night watchman. He was highly nervous and would rarely sit in a chair or stand still while thinking. Often he would crouch on top of a desk or pace back and forth."

Invented First General Purpose Electronic Computer

The first of the four computers that Eckert built with Mauchly was the ENIAC (Electronic Numerical Integrator and Computer). The ENIAC was comprised of over 10,000 capacitors, 70,000 resistors, and 500,000 soldered connections. Separate wire panels defined each of its programs, which meant that operators had to change its wiring manually by turning dials, changing switches, and moving cables every time they changed to a new program. Adding to its complexity were nearly 18,000 vacuum tubes, any one of which could burn out at any time and stopped a calculation. An expert on electric organs, Eckert thought about this problem carefully. He knew that organs contained many vacuum tubes that could be used over long periods of time without burning out, and found that if he ran the computer's tubes at a low rate of power, they too would last a long time. Eckert also instituted careful standards for the computer's circuits. He designed each one individually and insisted, for the sake of simplicity, that only his circuits be used in all areas of the computer. This enabled everyone who worked on the computer to understand exactly how it worked very quickly, which minimized confusion.

At 80 feet (24 m) long, eight feet (2.4 m) high, and three feet (1 m) deep, the ENIAC occupied a total of 1,800 square feet (167 sq. m) and weighed 30 tons. Although it was enormous, power hungry, and slow compared to the average personal computer of the 1990s, its calculating speed was 1,000 times faster than any mechanical calculator built up to that time. ENIAC could calculate a trajectory for an artillery shell in 30 seconds, while it took a person using a mechanical desk calculator 20 hours to perform the same calculation, with the possibility of error. The ENIAC was a general-purpose computer that could add, subtract, multiply, divide, compare quantities, and extract square roots. It did not become operational until after World War II. The ENIAC passed its first full operational test on December 10, 1945, and was dedicated on February 16, 1946. In August 1947, it was used to solve trajectory problems and compute ballistics tables at the U.S. Army's Aberdeen Proving Ground, and was later engaged in the development of the hydrogen bomb. In 1944, while working as a research associate at the Moore School, Eckert began work with Mauchly on the EDVAC (Electronic Discrete Variable Automatic Computer), greatly advancing the functions of its predecessor. Completed in 1952, EDVAC had an internal memory for storing programs, used only 3,600 vacuum tubes, and took up a mere 490 square feet (45 sq. m).

Developed First Commercial Computer

Shortly before the end of World War II, Eckert and Mauchly, with grudging permission from the Moore School of Engineering, began the long process of patenting the ENIAC. However, subsequent administrators at the Moore School did not like the idea of their employees applying for patents on equipment developed for U.S. government projects. In early 1946, one administrator decided that the Moore School would retain future patents on all projects developed by employees of the school. When asked to sign

a form consenting to this, Eckert and Mauchly refused, and resigned in March 1946.

Though IBM had offered Eckert a job and his own lab for developing computers, Mauchly talked him into jointly starting the Electronic Control Company. Their first work, in 1946 and 1947, was with the National Bureau of Standards and the Census Bureau. They developed the specifications for a computer eventually known as the UNIVAC (Universal Automatic Computer)—the Electronic Control Co. took this as its name in 1948. Like most start-up companies developing complex hardware, Eckert and Mauchly ran into their share of financial problems, consistently underestimating the development costs for their computers. To raise money, they signed a contract in the fall of 1947 with the Northrop Aircraft Company to create a small computer for navigating airplanes—the BINAC (Binary Automatic Computer). The BINAC (completed in August 1949) and the UNIVAC were the first computers to employ magnetic tape drives for data storage. Smaller in size and comprised of fewer parts than the ENIAC, both machines had internal memories for storing programs and could be accessed by typewriter keyboards.

Eckert and Mauchly had been kept from bankruptcy by the support of Henry Straus, an executive for the American Totalisator Company, which manufactured the odds-making machines used at race tracks. When Straus was killed in a plane crash in October 1949, Eckert and Mauchly knew they had to sell UNIVAC. The Remington Rand Corporation acquired their company on February 1, 1950. Eckert remained in research to develop the hardware for UNIVAC, while Mauchly devoted his time to developing software applications. The first UNIVAC, delivered to the Census Bureau in March 1951, proved its value in the 1952 presidential election between Dwight Eisenhower and Adlai Stevenson, when it accurately predicted results less than an hour after the polls closed. Eckert and Mauchly's patent on the ENIAC was challenged during an infringement suit between Sperry-Rand (formerly Remington), who now owned the rights to the computer, and Honeywell. On October 19, 1973, the court invalidated the ENIAC patent and asserted that Iowa State University professor John Vincent Atanasoff was the true inventor of the digital electronic computer.

Eckert received his honorary doctorate from the University of Pennsylvania in 1964. He also received 87 patents and numerous awards for his innovations, including the Howard N. Potts and John Scott Medals (both of which he shared with Mauchly). President Lyndon B. Johnson presented him with the National Medal of Science in 1969. Eckert was elected to the National Academy of Engineering in 1967. He remained with the Remington Rand Corporation through a number of mergers, retiring in 1989. He later served as a consultant to UNISYS and to the Eckert Scientific International Corporation, based in Tokyo, Japan. At the time of his death, Eckert was a resident of Gladwyn, Pennsylvania. He died on June 3, 1995 in Bryn Mawr, Pennsylvania.

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Havelock Ellis

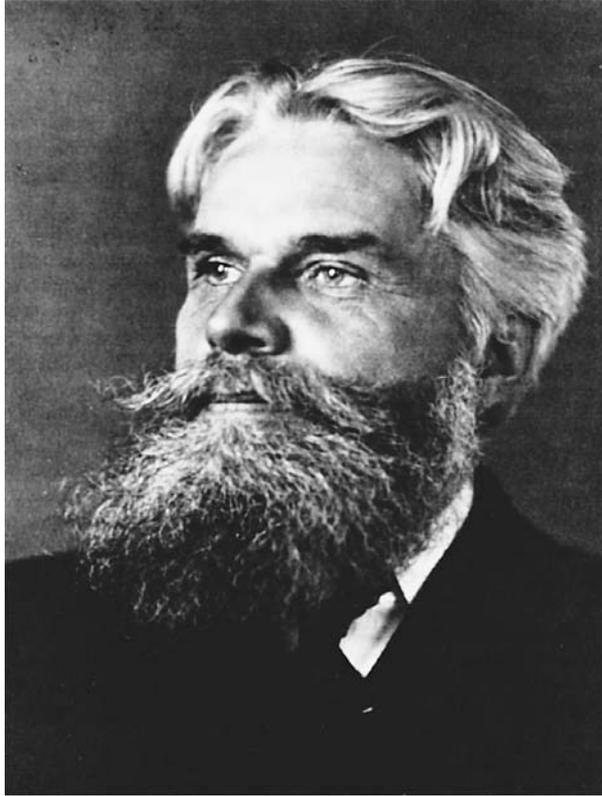
The pioneering studies in human sexuality of Havelock Ellis (1859-1939) challenged the taboos and hypocrisies of Victorian society and paved the way for greater openness that has characterized the modern era.

Born on February 2, 1859 in Croydon, England, Havelock Ellis was the son of a prosperous sea captain. Father and son went on a round-the-world voyage when Ellis was only seven years old. Ellis was a child prodigy. Reading soon became his passion. After having gone through the volumes of *Nature Displayed*, which he found at home, he proceeded to make his way through the works of several literary giants. At the age of twelve, he prepared a manuscript titled "The Precious Stones of the Bible," which he intended to publish, but decided the cost of publication was prohibitive. He then planned a second book, about flowers, and wrote various essays.

Ellis was sent to the Poplars, an English boarding school. It was an average school for its day and though in some areas it stifled the young boy—Ellis learned no Greek and very little Latin—in others it allowed his natural curiosity and aptitude to expand. He quickly picked up French, German, and Italian. As an adult, this facility with modern languages enabled Ellis to remain on the cutting edge of contemporary thought. Shy at that age, Ellis was nevertheless intellectually fortified by literature and the world of ideas. It was at Poplars that he first became truly inspired by ideas and words. Unfortunately for Ellis, the school's curriculum was deficient in science. He had to discover the fundamentals of chemistry, geology, and botany on his own, through various manuals.

Traveled to Australia

Ellis left the Poplars at age sixteen and began tutoring his younger sisters at home, and reading poets such as Percy Bysshe Shelley and Algernon Charles Swinburne. Later that year (1875), he set off on another round-the-world voyage with his father. The ship eventually put in at Sydney, Australia (one of its main ports of call), and was to proceed from there to Calcutta. However Ellis, who had been ill since before leaving England, was advised to remain in Australia. In Sydney, he secured a job as an assistant school-master at Burwood. When he was fired after a month, he took a job as a private tutor. This time he lasted a year before accepting a position as assistant master at Crafton. When the headmaster died before the opening of the new term, Ellis was promoted to fill the position. However, Ellis was not cut out for the headmaster's role and resigned the position nine



months later, returning to Sydney. He resolved to become certified as a teacher by the New South Wales Council of Education. Upon doing so, he was given a post at Sparkes Creek—a two-room schoolhouse: one room for classes and the other for his living quarters. It was a self-described pleasant isolation he lived.

Among the many books he read, one made a lasting impression. *Life in Nature* by James Hinton explained nature as a conscious being, a concept that appealed to Ellis's anti-materialistic notions. In *The Dance of Life* Ellis writes of the impact the book had upon him: "My whole attitude towards the universe was changed. It was no longer an attitude of hostility and dread, but of confidence and love. My self was one with the Not-self, my will one with the universal will."

Ellis spent a year at Sparkes Creek and four years all told in Australia, returning to England in 1879. He decided to study medicine. While searching for a means to pay for his education he took a job as assistant master in a Birmingham school. At this time, he made the acquaintance of the Hinton family, relatives of the author of *Life in Nature*. Caroline Haddon, a sister-in-law of the Hintons, hearing of his plight, loaned Ellis £200 to pay for his medical education. Ellis accepted the offer after some soul searching and began his medical training in 1881 at St. Thomas's Hospital in London.

Editor and Writer

Demanding as his medical studies were, medicine was not his only field of interest. Other interests included anthro-

pology, archaeology, architecture, botany, ethics, ethnology, geology, history, literature, music, mythology, painting, philosophy, physics, and sculpture. Ellis's first noteworthy piece was an essay on the writer Thomas Hardy that elicited a letter of appreciation from Hardy himself and an invitation from the editor of the newspaper *Westminster Review*. After their meeting, Ellis was placed in charge of the theological and religion section of the paper, a post he held for a few years.

Ellis became involved with a group of young intellectuals known as The Fellowship of New Life. It was at the Fellowship meetings where he was introduced to George Bernard Shaw, Sidney Webb, and Arthur Symons. The Fellowship had a general socialist orientation that was geared toward an ethical lifestyle rather than politics. The more political members of the Fellowship formed an offshoot, which became the Fabian Society. The Fellowship of New Life, besides expanding his outlook, provided Ellis with important contacts that enabled him to earn a living as an editor of a literary series and a writer. He edited volumes for the "Camelot Series" and the "Mermaid Series," which published seventeenth-century dramas. Ellis was also publishing his own work in periodicals such as *The Nineteenth Century* and *The Contemporary Review*. In 1889, he became editor of the "Contemporary Science Series." The following year that series published his first book, *The Criminal*. It was an expansive sociological study that gained a reputation for the reforms that it advocated. In many of these reforms, Ellis proved to be ahead of his time. In 1890, Ellis published *The New Spirit*, containing essays on Denis Diderot, Heinrich Heine, Henrik Ibsen, Leo Tolstoy, and Walt Whitman.

In 1883, Ellis published in the *Indian Review* a review of a book titled, *The Story of an African Farm*. Ellis was sufficiently taken with the book that he wrote to the author, Olive Shreiner, and the two met and became close friends. In his biography of Ellis, John Stewart Collis noted that "she was a great stimulus to him in finding himself, and so was he to her." It was Shreiner who pointed out to Ellis that literature and science, not medicine, would be his true calling. Nevertheless Ellis received his M.D. in 1889.

He married Edith Lees on December 19, 1891, but it was a marriage of intellectual rather than physical passion. In 1892, he published *The Nationalization of Health*. This was followed in 1894 by *Man and Woman*. The research for this book eventually led to Ellis's most important work, and the book itself serves as an introduction to *Studies in the Psychology of Sex*.

Studies in the Psychology of Sex

Studies in the Psychology of Sex is a seven-volume opus which Ellis worked on for the better part of his career. The volumes are titled: I: *The Evolution of Modesty, Sexual Periodicity, Auto-Eroticism*; II: *Sexual Inversion*; III: *The Analysis of the Sexual Impulse, Love and Pain, the Sexual Impulse in Women*; IV: *Sexual Selection in Man. Touch. Smell. Hearing. Vision*; V: *Erotic Symbolism, the Mechanism of Detumescence, the Psychic State in Pregnancy*; VI: *Sex in Relation to Society*; and VII: *Eonism and Other*

Supplementary Studies. This final volume was published in 1928. Victorian England, however, was not ready for the *Studies*. In what reads almost like a comic opera, in 1897 the first completed volume, *Sexual Inversion*, was brought out by a small publisher, Roland de Villiers, who was actually an international confidence man. De Villiers never cheated Ellis, though, and often assisted him. He placed the book with The Legitimization League, an organization that sought to legitimize children born out of wedlock. At the time, this organization was under surveillance by Scotland Yard for attracting anarchists. Eventually the book became the focal point for a celebrated obscenity court case. Ellis lost the case and the press turned away from him. Yet in the end, he and the *Studies* prevailed. An American publisher agreed to publish the *Studies*, with a slight change. *The Evolution of Modesty* became the first book in the series while *Sexual Inversion* was published as the second volume. Some legal restraints remained. Until 1935, only the medical profession had legal access to the *Studies*.

Ellis was a prolific writer. During the thirty-one-year span that it took him to complete *Studies in the Psychology of Sex*, he wrote sixteen other books that included poetry, a travel book (*The Soul of Spain*), hygiene, examinations of the nineteenth century, of dreams, of genius, a study of conflict, and his most famous book of this period, *The Dance of Life*. During his lifetime Ellis published thirty-six books (including the seven volumes of the *Studies*) and left behind manuscripts that evolved into five more books, including his autobiography, *My Life*. He was an incomparable essayist and thinker whose breadth of knowledge left men such as H. L. Mencken in awe. In 1924, Ellis again proved he was ahead of his time as he speculated about nuclear deterrence. In his third volume of *Impressions and Comments* he discussed the possibility of creating rudimentary nuclear weaponry, and of using such weaponry as a deterrent to war. He made no speculation on the psychological impact of the policy and therefore argued the point from a solely hypothetical view—a view that nevertheless favored life over death.

Ellis is best remembered as a pioneering sexual researcher who broke down barriers for others, such as Alfred Kinsey. His masterstroke was to place one of humanity's most elemental biological functions in the realm of the psychological. Despite the ensuing censorship, this turned a modern eye on the topic. It followed from this experience and from experiences of his life that he would champion women's rights and sex education, but in reality all of Ellis's work was an expression of his philosophy of liberation: of the mind, the body, and the soul. The irony of Ellis's life is not that most of his other work is often overlooked, but that his key notions of liberation are diminished. He died on July 8, 1939 in Washbrook, England.

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Eutropius

The historian Eutropius (fl. 4th century) is best known for his ten-book collection detailing the history of Rome from its start through to the death of the emperor Jovian in 364 AD. Besides writing a concise history, he also served in government, advancing to some of the highest offices in the State, under several different Roman emperors.

Not much has been written about the early life of Eutropius. There is even disagreement concerning his origins. Some historians credit him as a native of Burdigala (Bordeaux) in Gaul, where others say he was of Italian origin. Regardless of his origin, it appears that Eutropius enjoyed the benefit of a rhetorical or sophistic education. This would prove beneficial for his later work, *Breviarium ab Urbe Condita*, a sweeping yet detailed survey of Roman history.

Eutropius held several public offices during his career, many of them illustrious and powerful. These gave him the opportunity to observe the character of the emperors. He became secretary to Constantinius II, who ruled over Asia Minor, Syria, and Egypt after the empire was divided in 337 AD. When Constantinius died in 361 AD, his cousin Julian succeeded him and allowed Eutropius to retain his position. Julian had been given an education that combined Christian and Neoplatonic ideals. He became an able leader and successful combatant. Although he eventually abandoned Christianity, Julian issued edicts of religious toleration while making an unsuccessful attempt to reinstate paganism. His short reign [361-363] was just, and he was responsible for far-reaching legislation. Eutropius accompanied Julian on his Persian expedition, where the emperor was killed. These experiences all helped to shape Eutropius' standards for a good emperor. He would write about these ideas in his later epic history.

Served in Several Official Capacities

Shortly after Julian was killed, Eutropius served under the eastern emperor Valens. Over the next several years, he held many different and very important offices. In 369 AD, Eutropius was named secretary of petitions (*magister memoriae*). From 371 until 372 AD, he was proconsul of Asia. In 379 AD, Eutropius visited the court of Gratian, Roman emperor of the west who ruled Britain, Gaul, and Spain. He was a successful warrior against the barbarians and worked against paganism. Soon after his stay with Gratian, Eutropius became the prefect, a chief officer or magistrate, in Illyricum, where he stayed from 380 until 381 AD. He was named a consul in 387 AD, as the colleague of Valentinian II, Gratian's brother. It was through these personal experiences and competent observation that he was able to write such a complete history of Rome.

Breviarium ab Urbe Condita is Written

Historians have dated Eutropius' *Breviarium ab Urbe Condita* to approximately 370 AD. He was serving under the emperor Valens, who commissioned the work. The books are dedicated to this ruler of the Eastern Empire. They presented a survey of the story of Rome in ten short books. According to Michael Grant, author of *Greek and Latin Authors*, "Starting with the legendary origins of the city under Romulus, the work reached the Civil War between Sulla and the Marians by the end of Book 5 and described the death of Julius Caesar in Book 6. Books 7-10 cover the entire period of the emperors down to the death of Jovian (364)." There are many opinions on the worthiness and artfulness of the history, but there is little doubt of its inclusiveness. In *Harper's Dictionary of Classical Literature and Antiquities* the author opined that "it is a brief and dry outline, without either elegance or ornament, yet containing certain facts which are nowhere else mentioned." It is through these books that we are given a light into the character of Eutropius, perhaps better than any other historian or biographer could have captured.

Eutropius has been credited with writing a history that is commendably impartial, perhaps very difficult to accomplish by one who had served in so many different offices. Nevertheless, when summing up the accomplishments of rulers his opinions were fair. The attention Eutropius paid to the qualities and characters of the emperors reveal his own principles.

In the last sections of *Breviarium ab Urbe Condita*, Eutropius was able to bring to bear his own personal knowledge and experience of events. We are able to discover his own moral character through the treatment of his subjects. H.W. Bird, in his article *Roman Emperors: Eutropius' Perspective*, states that "Eutropius does not appear to have been overly preoccupied with the cultural attainments of the emperors. Moral qualities and imperial competence were much more important to him than education and cultural abilities." In the tradition of Seutonius and Pliny, two major contributors to Roman history, Eutropius judged emperors according to certain standards and ethical behavior. Were they civil or conceited, opulent or lecherous, merciful or cruel? But even as he was fair in his account of history and the Roman rulers, his opinions do become apparent to the careful reader. As Bird states, "He plainly loathed cruelty, excessive severity, greed and ingratitude. He did [however] admire military ability, efficient administration, moderation, liberality and civility."

Eutropius kept his work clear and wrote with an unpretentious style, hoping to influence the emperor Valens. Bird contends that Eutropius' motivation for writing the history was, in part, to spur Valens on to achieve the greatness that had been demonstrated by earlier emperors. Eutropius wrote a scathing yet honest report of Nero, who ruled from 54-68 AD. He also gave negative accounts of Tiberius and Caligula for their excessive cruelty and greed. In dealing with the first century rulers, Eutropius repeatedly reported that "good" emperors maintained cordial relations with

members of their Senate. While recording the story of Rome and its rulers, Eutropius magnified the qualities of reputable character. It is possible that he was, at least in part, protecting his own official interests, but that was not his main motivation. His character dictated moral behavior and fair treatment of the Senate.

There is no other individual found in the *Breviarium* who is more extensively recorded and esteemed than the emperor Trajan, who ruled from 98 to 117 AD. Eutropius obviously held Trajan in high regard, and went to exceptional lengths to portray him as a model for Valens. Bird believed that Eutropius had a two-pronged motivation for comparing Trajan with Valens: military and domestic. Eutropius pushed for an aggressive eastern policy and used the glory of Trajan to emphasize his point. In domestic matters, Eutropius likens civility with an emperor's Senate to prominent military battles; each are important and one need not preclude the other. These were paramount issues in the Roman empire.

In Book 10 of *Breviarium ab Urbe Condita* Eutropius wrote a radiant eulogy of the emperor Julian, a ruler he greatly admired. "He possessed a great and ready eloquence and a most tenacious memory and was in some respects more like a philosopher. To the provincial peoples he was most just and he lowered the taxes as far as was possible. He was civil to all, only moderately concerned for the treasury, but he was eager for glory and through that for the most part he demonstrated too much courage. He was an excessive persecutor of the Christian religion, yet in such a way that he abstained from bloodshed, and not unlike Marcus Aurelius, whom he even strove to emulate." These words reveal what Eutropius looked for in a great ruler of the Roman Empire, and perhaps hoped that Valens would become. He hinted at lowered taxes, civility, and refraining from bloody persecutions—advice that any leader would do well to take. These arguments would be taken to heart by many subsequent rulers.

Eutropius' writing style, along with his practical summary, ensured the popularity of *Breviarium ab Urbe Condita* from the onset. It was translated into Greek by Paenanius around 380 AD and was adapted in the same language by Capito of Lycia, in the sixth century. Others drew on his work to either supplement their own histories or for other uses. Grant affirmed that "in the eighth century [the history] served the Lombard historian Paul the Deacon as the basis for his much longer *Historia Miscella*." *Breviarium ab Urbe Condita* has been translated into Spanish and English and is still used today by many students as an introduction to Latin prose. At the close of the work, Eutropius announced his intent of continuing the narrative in a more elevated style, but was never able to carry out this plan. Still, his history has survived through the translations of others and is still studied today.

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F

James Rutherford Fair, Jr.

James Rutherford Fair (born 1920) focused his education and career on chemical engineering, and was particularly interested in heat transfer and chemical reactor design. He worked in the industry for many years and later taught chemical engineering at the university level.

James Rutherford Fair was born on October 14, 1920 in Charleston, Missouri, to James Rutherford and Georgia (Case) Fair. Prior to college he studied at the Citadel between 1938 and 1940. Fair earned a bachelor's degree in chemical engineering from the Georgia Institute of Technology in 1942, a master's degree in chemical engineering from the University of Michigan in 1949, and a Ph.D. in chemical engineering from the University of Texas in 1954. He was married on January 14, 1950, to Merle Innis and fathered three children: James Rutherford III, Elizabeth, and Richard Innis.

Fair worked for Monsanto Company in Marshall, Texas as a chemist and research engineer (1942-1943), research and design engineer (1943-1945), and development associate (1945-1947). He was transferred to Texas City as a project leader and engineer (1947-1952) and St. Louis, Missouri as a research group and section leader (1956-1961), engineering manager (1961-1969), engineering director (1969-1979), and director of engineering (1969-1979). Fair also worked for the Shell Development Corporation of California as a process design engineer (1954-1956). He taught at the University of Texas in Austin as a professor of chemical engineering beginning in 1979.

Related Activities

Fair supplemented his career with related memberships and extracurricular involvement. He served as the McKetta Centennial Energy Chair at the University of Texas in Austin beginning in 1979. Fair was an affiliated professor with Washington University from 1964-1979. He held membership in the American Chemical Society, American Institute of Chemical Engineers, American Society of Engineering Education, the National Academy of Engineering, the National Society of Professional Engineers, and the Faculty Club of the University of Texas. Fair's research focused on areas including chemical reactor design, physical separation, heat transfer equipment, and hydrocarbon pyrolysis operations. In his leisure time he enjoyed collecting books and traveling.

Authored Books and Articles

Fair authored several books including *The North Arkansas Line* (1969), *Distillation* (1971) and *Advanced Process Engineering* (1979). He contributed more than 100 articles to professional journals and books on chemical engineering. His research focused on physical separation methods. Heat transfer, chemical reactor design, and hydrocarbon pyrolysis operations.

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Faisal II

Faisal II (1935-1958) became king of Iraq at a turbulent time in his nation's history. Although he began his reign with good intentions, his political support soon declined and Faisal's government was overthrown in a 1958 military coup.

Faisal was born on May 2, 1935 in Baghdad, Iraq. He was the only child of King Ghazi and Queen Aliya. When the boy was three years old, his father was killed in an automobile accident. Although Faisal was heir to the Iraqi throne, his uncle, Abdul Ilah acted as regent until the new king came of age. In April 1941, Abdul Ilah escaped a military revolt that apparently aimed to kill him and lead Iraq to join the Axis powers. Abdul Ilah fled to Jordan (ruled by his uncle Abdullah), while the young Faisal and his mother sought refuge outside Baghdad. However, the promised German aid did not arrive, and within a month the Royal Air Force, the (Jordanian) Arab Legion, and a small British force had defeated the Iraqi military. Abdul Ilah re-assumed his regency of Iraq, and Faisal returned to the palace. Iraq resumed the British alliance, and joined the United Nations. Cabinets in Baghdad continued to rise and fall in rapid succession.

Ascended Throne at Age 18

As a child, Faisal was tutored at the palace with several Iraqi boys. After World War II the young king began his education in Britain, finishing at Harrow in 1952. The next year, on his 18th birthday, he ascended the throne as Faisal II. Faisal II began his reign with good intentions and a seriousness of purpose that his father had lacked.

For guidance, he continued to rely on Abdul Ilah and the veteran politician and nationalist, General Nuri al-Sa'id. With oil production now providing large revenues, the government determined to devote 70% of the wealth to development projects—sound economic sense, but one that reduced political support. More seriously, the political system of Iraq began to fracture. Though public security seemed assured, elections failed to represent popular dissatisfaction with conditions. The same landowners repeatedly dominated parliament and formed cabinets, little aware of the resentment rising against them as the gap widened rapidly between their wealth and the poverty of peasants and urban workers.

Important decisions taken by the government alienated modern, educated Iraqis and hastened its demise. First, Iraq joined the U.S.-inspired alliance against the Soviets; indeed, it was named the Baghdad Pact. No other Arab state joined the group. The increasingly attractive Egyptian revolutionary leader, Gamel Abdel Nasser, opposed it strongly. Arab nationalists argued fiercely that threats to the Arab lands came not from the Soviet Union, but from Israel. Despite ruthless police repression, the riots against the Baghdad Pact lasted three days.



Iraq also failed to support Egypt vigorously enough during the 1956 Suez War. To many Iraqis, a fellow Arab state had been attacked by Israel and Britain together, while the Iraqi monarchy allied with Britain.

With events in the Arab world moving rapidly, in early 1958 Egypt and Syria formed the United Arab Republic. Isolated, the Hashemite monarchies of Jordan and Iraq announced plans to unite as well. However, on July 14, 1958, a division of the Iraqi army under the command of General Abdul Karim Kassem (Qasim) marched on Baghdad and overthrew the monarchy. King Faisal II and his uncle, Emir Abdul Ilah, perished in the brief fighting, while General Nuri al-Sa'id was later butchered in the streets. Iraq became a republic, and Hashemite rule remained only in Jordan.

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Alessandro Farnese

Alessandro Farnese, the Duke of Parma (1545-1592), led the Spanish suppression of the Dutch Revolt. He doubled the size of Spain's holdings in the



Netherlands through his conquests and ensured Spanish rule in the southern provinces for another 129 years.

Serving as Spain's governor-general of the Netherlands from 1578 to 1592, Alessandro Farnese, the third duke of Parma, distinguished himself with a tolerance and restraint uncommon in his day. These qualities, combined with diplomatic acumen and military astuteness, made him Spain's most successful military leader during the Revolt of the Netherlands (1566-1648). Throughout his 15-year tenure, Farnese checked the redoubtable William of Orange, stymied the United Provinces, restored and cemented Spanish hegemony in the largely Catholic southern provinces, and crowned his considerable achievements with a devastating offensive.

Farnese was born the scion of a distinguished Italian family. His great-grandfather Pope Paul III had created the Duchy of Parma and Piacenza in 1534, carving it out of rich papal lands for one of his sons. Originally, the family had risen to prominence in Renaissance Italy as mercenaries who served the Roman pontiffs and married well politically. One such union matched Ottavio Farnese and Margaret of Austria, an illegitimate daughter of Charles V, Habsburg Holy Roman Emperor and king of Spain. On August 27, 1545, Margaret gave birth to a son named Alessandro.

In order to guarantee his father's questionable allegiance to the Spanish crown, the family sent the child to reside at the court of his uncle, Philip II of Spain. At the age

of 20, Farnese journeyed to the Low Countries where his mother was serving as regent. Once there he married Maria, a princess of Portugal. After several quiet years, Farnese served Spain brilliantly at the epic naval Battle of Lepanto. With this experience, he returned to Parma but yearned for further military and political action. It was the revolt in the Netherlands that finally presented Farnese with his opportunity.

Acquired through marriage in 1506, Spain held all of the Netherlands intact and would continue to do so until the end of the Thirty Years' War in 1648. In Farnese's day, growing disaffection with the overbearing policies of Philip II, loss of privileges, and simmering religious animosities combined to trigger the 1566 armed Dutch Revolt against Habsburg rule. For seven years, Spain's notorious Duke of Alba acted as governor-general of the region. Despite Spanish military victories, the period was marked by the vicious repression of Protestant rebels and "heretics" by Alba's Council of Troubles—aptly dubbed the "Council of Blood." Alba's arrest and execution of two rebel leaders did little to crush the revolt but went far toward fomenting a more rigid defiance of Philip. The executions of perhaps 12,000 other rebels effectively etched Alba's name in blood in the annals of European history.

Following Alba's recall in 1573, Philip installed his half-brother, Don John of Austria, hero of Lepanto, as the new ruler in the Netherlands. In 1577, Don John called upon his nephew, Alessandro Farnese, to help put down the rebellion in the Dutch provinces. The next year, Farnese distinguished himself at Gembloux as Spanish forces crushed the Dutch. Upon John of Austria's deathbed endorsement in 1578, Philip formally named 33-year-old Farnese to accede to the post of governor-general of the Netherlands.

Negotiated Treaty of Arras

That year, Farnese captured the French-speaking provinces of the Netherlands in rapid order. Demonstrating a thorough understanding of the diverse nature of the Dutch Revolt, he negotiated a tolerant agreement with the southern Walloon provinces at the May 1579 Treaty of Arras. The treaty, his first great diplomatic success, would keep the South solidly Spanish and Catholic until 1714. Only one month later, Farnese struck a tremendous blow to the prestige of his most prominent rival, William, Prince of Orange. On June 27, Parma's forces completed the successful siege of the powerful, walled town of Maastricht. Farnese was not to experience defeat of any kind for the next nine years.

Historians have described Alessandro Farnese in glowing terms: "able and resourceful, rich and cultivated, subtle and shrewd." Garrett Mattingly depicted him as "easily the first captain of his age." Simply put, the Duke of Parma embodied both military genius and diplomatic talent. He was shrewdly tolerant in a way that contrasted sharply with previous Spanish administrators such as Alba; still, he remained the most feared and respected military strategist and tactician of his day.

At Arras, the Spanish had made several vital concessions: in return for allegiance to Philip, Spain acceded to the

withdrawal of Farnese as governor and the evacuation of all foreign troops from his Army of Flanders. Left with only a pitiful remnant of mostly Walloon malcontents, Farnese—now strictly military commander in the Netherlands—avoided pitched battles and protracted sieges. Still, his policies continued to be successful.

The Walloon leaders themselves broke the impasse. Fearing an invasion from the northern Protestant provinces, and realizing the paralysis of Farnese's army without its Spanish complement, they appealed to Philip to recall both Farnese and his Spanish soldiers.

Describing this change of heart as "a miracle," Farnese spent most of 1582 regrouping his famed infantry. Farnese called his troops "asphalt soldiers—tough, disciplined and, born to fight with the people of the Netherlands." Indeed, Spain's feared infantry did not lose a pitched battle in any theater of the world for 150 years. Both admirers and adversaries considered them the "pride of the Hapsburgs—the defence of Christendom—[and] the sole foundation of the Monarchy." By the following year, Farnese's preparations were complete, and he was ready to implement a strategy that would take over 30 fortified towns by 1585.

Success was instantaneous and spectacular. In July and August 1583, he took the walled towns of Dunkirk, Nieupoort, Veurne, Diksmuide, and Berges. In October, he moved his armies to the northeast and captured four large towns along the Scheldt estuary. Simultaneously, he sent a small army north to take various towns in Friesland. In the east and along the Rhine, other Dutch towns fell one after another.

For 1584, Farnese's strategy was to starve the great towns along the Scheldt into submission. Realizing their position as untenable, Aalst's English garrison sold the town in February. On April 7, Ypres surrendered after a six-month siege. Bruges soon followed suit. Dendermonde withstood one fierce Spanish assault, but it too fell in August. The next month, Farnese completed his pacification of Flanders when Ghent capitulated, and after subduing the large towns of the province of Brabant, he turned his attention to the great town of Antwerp.

Two noteworthy events took place before the Spanish invested Antwerp. The first was the June 10, 1584, death of Francis, duke of Anjou (brother of Henry III and the last Valois heir to the French throne), who had been made lord over the Netherlands by a desperate rebel States-General in 1581. Though Calvinist Holland and Zeeland had protested the solicitation of a Catholic's aid, the majority of the States had hoped Francis would be able to shield the Dutch from Farnese's inexorable advance. Although Anjou had brought a French army to aid the rebels, he fared poorly against Farnese and could not prevent the Spaniards from taking five cities by 1582. The second significant event followed precisely one month after Anjou's death when an assassin killed William of Orange in his own home on the Delft. Although William too had been unable to withstand Farnese's assaults, he had been the great, spiritual leader of the rebels. His loss was considered insurmountable.

Prepared to Invade Antwerp

With the deaths of Anjou and Orange, and the remarkable success of his own campaigns, Farnese prepared to invade Antwerp in July 1584. The city—surrounded by walls five miles in circumference—was considered one of the most strongly fortified towns in Europe, as well as one of the richest. When Farnese ordered the construction of a pontoon bridge on the Scheldt below the city in order to cut Antwerp's access to the sea, Antwerp's leaders responded by opening the dikes. The land held by his army was flooded. The dikes themselves remained above water, and "became the scene of bitter and bloody encounters between the picked men of the two sides." While the Spaniards enjoyed the better of these encounters, they had to brave the oncoming winter "with bare legs and empty stomachs" outside the city's gates.

Farnese meanwhile implored Philip to send more money for their survival. His letters often betrayed his frustration with his uncle's parsimony: "The millions promised me have arrived in bits and morsels and with so many ceremonies that I haven't ten crowns at my disposal. The enterprise at Antwerp is so great and heroic that—if your Majesty knew [it] you would estimate what we have done more highly than you do, and not forget us so utterly, leaving us to die of hunger—God will grow weary of working miracles for us."

In early March, news of the fall of Brussels helped lift the Spanish morale. About this same time, Farnese's men finished constructing their massive bridge, an engineering miracle for its day. At 2,400 feet long, the bridge rested on piles driven 75 feet deep by a machine invented expressly for this purpose. Regarding it as "his sepulchre or his pathway into Antwerp," Farnese protected it with over 200 large cannon.

After Dutch fireships destroyed a 200-foot span of the bridge, blew up 800 Spanish troops, and nearly killed Farnese, the Spanish decided to act. On May 26, they clashed with the Dutch, English, and Scottish defenders of the city in the decisive Battle of Kowenstyn. For eight hours, over 5,000 men struggled on the slippery surface of the narrow, mile-long dike. Following a sharp engagement that favored the defenders, Farnese "descended suddenly—like a deity from the clouds," inspiring the Spaniards to rally and rout the defenders. Though the English and Scottish soldiers resisted to the last man, most were cut to ribbons. About 2,000 of Antwerp's stout defenders lost their lives in the engagement. On August 17, 1585, Antwerp fell.

Farnese and the Spanish appeared unstoppable. The deaths of Anjou and Orange had been major blows, but the fall of Antwerp was even more frightening to Protestant leaders like Queen Elizabeth of England. To safeguard her own interests, Elizabeth realized that she somehow had to stop Farnese in the Netherlands. For Farnese, the path lay open to sweep into the northern provinces and crush the Dutch Revolt for good. Elizabeth knew she had to act. If Farnese completed his conquest of the Protestant provinces, England might be next. On August 20, 1585, just three days after the fall of Antwerp, Elizabeth reluctantly, and with

great fear, agreed to the Treaty of Nonsuch with the rebels—in effect, openly declaring war on Spain.

The English declined sovereignty over the Netherlands, but the queen sent her favorite, the earl of Leicester, to act as governor-general. By Christmas, 8,000 Englishmen were fighting in the Netherlands. There was no love lost between Protestant England and Catholic Spain. But along with this hatred also came the fear that the formidable power of Spain might swallow up England as the “ravenous Crocodile doeth the smallest fish.”

Philip’s reaction was fast and furious. In Spanish ports, he seized all English and Dutch shipping. He also ordered his advisers to prepare a study for the invasion of England. Meanwhile, Farnese continued to enjoy unimpeded success, concentrating his 1586 efforts along the Maas and the Rhine despite the English presence. “Sadly outgeneraled” by Farnese, Leicester gave up Grave, Meghen, Batenburg, Venlo, Neuss, and Mors; yet he consoled himself and his queen by exaggerating the losses of his nemesis. The English general had begun his defense of the Dutch by portraying Farnese as “dejected—melancholy” and “out of courage.” Farnese seemed only mildly amused by this assessment when he informed Philip that the “English think they are going to do great things and already consider themselves masters of the field.” The only real moment of concern for the Spanish came at Grave, where Farnese lost the hind half of his horse to a cannonball. Within a few weeks, the duke had swept the English out of every town in the area.

The Spanish spent most of 1587 preparing for the invasion of England. Accordingly, Philip sent orders for his nephew to mass his troops on the Flanders coast. There, his strategists foresaw a rendezvous between Farnese’s hand-picked army and the 130 ships of the Spanish Armada. In preparation, Farnese besieged the deep-water port of Sluys in August. Despite the resistance of England’s best troops and commanders, the Spaniards took the town. Soon thereafter Devanter’s Anglo-Irish garrison betrayed their town to Farnese. At Zutphen, the duke engaged Leicester in the Battle of Warnsfield, defeated him, and took that town also. By now it was apparent to all that Leicester’s rule in the Netherlands was “little short of a continuous disaster.”

Historians since Sir Walter Raleigh have speculated on what might have happened if Farnese’s army had ever reached England. In 1614, Raleigh wrote that the English were “of no such force to encounter an Armie like unto that.” Geoffrey Parker concurred that Farnese’s invasion force constituted the “cream of the most famous and formidable army in Europe—The English were terrified of them.”

Spanish Formation is Broken

But disaster struck in the summer of 1588. England’s admirals, assisted by a great “Protestant Wind,” managed to break the formation of the Spaniards. The Dutch and English bottled up Farnese’s transport barges in their ports and prevented the crucial rendezvous with the fleet. Rightly or not, Farnese received much of the blame for the disaster. In Spain, his prestige plummeted.

On the heels of the armada debacle, Philip decided to intervene openly in the civil war raging in France over the

succession of Henry III. Accordingly, he ordered Farnese to invade France. In 1590, literally “sick to death,” Farnese, at the head of a 20,000-man army, confronted Henry of Navarre near Paris and defeated the great French general, thereby lifting the siege of the city. Meanwhile, in the Netherlands, the rebels took advantage of his absence to seize Breda, their first success in over 12 years. Maurice of Nassau, the second son of William of Orange, also rose to prominence in Farnese’s absence. Disregarding his uncle’s urgent entreaties to continue subduing the French Protestants, Farnese rushed instead to the north of the Netherlands to turn back the rebel offensive at Nijmegen. He paused at home in July 1591 to inform the King of his disobedience. A furious Philip retaliated by slashing his nephew’s economic support in order to compel his obedience. Instead of helping, this action led to the mutiny of 2,000 of Farnese’s finest troops at Diest.

In August 1591, an exhausted and sick duke of Parma retired to Spato convalesce. By November he had raised another army of 22,000 and was preparing a second French invasion. With Farnese’s absence in France, Henry Navarre’s military reputation and victories had been steadily growing. But all of that was to change when the two met again at Rouen in 1592. Spanish troops wounded the Frenchman, and Farnese lifted his siege despite Navarre’s English allies. After Rouen, Farnese laid siege to Caudebec, where he was severely wounded. Still, the town fell. Exhausted and ill, Farnese returned to the Netherlands late in the year. He died at Arras on December 3, 1592. Farnese’s death brought immediate confusion and deterioration to the Spanish position in the Netherlands. One of Spain’s most brilliant lights had been extinguished.

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Jessie Redmon Fauset

Jessie Redmon Fauset (1882-1961) had a career as a teacher, but she is best known for her writing and her contribution to the Harlem Renaissance as literary editor of the *Crisis*.

Fauset was born on April 27, 1882, in Camden, New Jersey. She was the seventh child born to Redmon Fauset, an African Methodist Episcopal minister, and Annie Seamon Fauset. After the death of Annie Fauset, Redmon Fauset married Bella Huff, a widow with three children. To this union three children were born, including writer Arthur Huff Fauset. Jessie Fauset grew up in cultured but economically poor circumstances in Philadelphia, graduating with honors from the High School for Girls in 1900 as the only black student. Officials at Bryn Mawr College, which Fauset sought to enter, obtained aid for her to go instead to Cornell University, from which she graduated in 1905 after a demanding course of study emphasizing languages (Latin, Greek, French, German, and English). She was the first black woman in the country elected to Phi Beta Kappa, and the only black graduate elected to that honor fraternity at Cornell before 1921.

After being denied a teaching job in Philadelphia because of her race, Fauset taught one year at the Douglass High School in Baltimore before moving to Washington, D.C., where she successfully taught French at the M Street High School (after 1916 called the Dunbar High School) for fourteen years. Highly intelligent, highly educated, and well-read, yet exceedingly modest and even shy in social circumstances, Fauset was an impressive and effective teacher, according to her students. One of them recalled 60 years later that she was the first person he heard use the word "ubiquitous" in ordinary conversation, and it sent him scurrying to the dictionary.

Fauset completed two graduate degrees, a master of arts in French at the University of Pennsylvania in 1929, after summer courses in 1901 and 1912 and a year's work in 1918-19; and a certificate at the Sorbonne, Paris, France, after six months of study there in 1925-26. She returned to teaching French at DeWitt Clinton High School in New York City after her tenure as literary editor of the NAACP's publication, the *Crisis*, from 1919 to 1926.

Became Influential Literary Editor

Fauset's amiability, intelligence, education, and interactive teaching skills made her an exceptional and highly influential literary editor during the height of the Harlem Renaissance period. Poet Langston Hughes called Fauset one of the three "mid-wives" who guided the artistic development into life.

In 1919 Fauset was brought from Washington, D.C., to New York City and the offices of the NAACP and the *Crisis* by W. E. B. Du Bois, editor of the magazine from its inception in 1911. By that time, Fauset had published numerous short stories, poems, articles, and book reviews in the journal and had been fleetingly involved with various NAACP legal cases. She had also been an admirer of Du Bois, fourteen years her senior, from her college days at Cornell, beginning a correspondence with him just when her own father died and obtaining Du Bois's aid in locating summer teaching jobs as a college student.

From 1919 to 1926 Fauset took over much of Du Bois's work connected with the *Crisis* and with his international Pan-African Movement meetings (her facility in French in

fact made her indispensable to some of this activity). She did much work for which Du Bois has been given credit by himself and others, including the short-lived but delightful children's publication *The Brownies' Book* (1920-21). For the twenty-four issues of this publication, Fauset wrote hundreds of signed and unsigned stories, poems, dialogues, biographies, and articles, as well as handling all of the correspondence with contributors and all of the editing.

As literary editor of the *Crisis*, Fauset discovered or published very early in their careers Langston Hughes, Jean Toomer, Claude McKay, and Countee Cullen, as well as many lesser-known women writers with views ranging from radical to conservative on racial and sexual issues, and with widely-differing writing styles.

Fauset included in the magazine many articles dealing with literary movements of the day, putting the *Crisis* at the center of the 1920s debates on how "the Negro" should be portrayed in art. Explanatory articles on the nature and structure of short stories and plays were designed for the wide audience reached by the *Crisis* and were successful in encouraging new writers to enter competitions sponsored by the NAACP, such as the Amy Spingarn awards for black writers of poetry, drama, essays, and short stories.

Fauset's own writing for the *Crisis* before and during her tenure as literary editor includes a large number of poems and stories, one rather lengthy novelette, translations from French and West Indian and African writers, many essays, book reviews, and articles on topics ranging from Egyptian nationalism and Brazilian emancipation to reports on the Second Pan-African Congress in Europe in 1921, which she attended as a delegate of Delta Sigma Theta sorority, of which she was a member.

This range of writing reveals a woman thoroughly aware of the American social and literary scene, as well as of the relationships of American life to what was being lived and written in other countries. Her reviews cover a wide range of material appearing in periodicals as well as books, and include evaluations of English and French works of fiction, drama, poetry, folklore, journalism, biography, criticism, and literary history, many of them dealing with Africa and African literature. Fauset's standards of form are invariably high even when she is strongly moved by content. Her negative criticism is kind and polite while nevertheless clearly stated. She attempts to find something to praise even when the sum of a review is negative. Her assessments of works that have since become well-known do not differ significantly from those of subsequent critics, as, for example, in her praising James Weldon Johnson's anonymously published *The Autobiography of an Ex-Colored Man* in 1912.

Essays Less Recognized Than Fiction

Fauset is a very good—and heretofore unrecognized—essayist, with her intelligence, precise language skill, wide-ranging interests, and sensitivity suited more to this form than to that for which she is usually recognized, her fiction. Five travel essays from France and Algeria in 1925-26, published in the *Crisis* demonstrate her skill. Fauset reveals deep interest in the lives and strengths of the poor in

"Yarrow Revisited," contrasting the Paris she knew as a student in 1913 and the Paris of the Second Pan-African Congress in 1922 with the "workaday season" she knows in a cheap pension in 1925. "This Way to The Flea Market" describes in detail the lives of the extreme poor of all nationalities clinging to the fringes of the fortifications of Paris. Here and in "Dark Algiers and White" she concentrates on the women, looking beneath the "voluminous garments" of the Arabians, for example, to see "the misshapen bodies, broken and distorted by neglect, abuse and much beating of children."

Fauset's essays reveal a strong and gentle woman with happy childhood memories, an intense intellectual life, and wide social contacts as well as a deep awareness of the lives of the poor and of women. Her imagery and figurative language is suitably sparse and effective; she makes her points subtly and entertainingly. The personal essay form was particularly suited to her thought and writing skills. Fauset explores opinions and experiences in her essays that are invariably ignored when her fiction is cursorily examined.

Fauset's poems, neither simplistic nor innovative, reveal personal delights and pains behind her more public concerns, many seeking consolation in nature after love is gone. Most frequently anthologized is a lighthearted exploration of love and pain and irony called "La Vie C'est La Vie," first published in the *Crisis* in July 1922 (124). The poem's narrator sits "quiescent" in the park beside a man who loves her, idly watching the squirrels while his voice breaks "with love and pain."

Also anthologized, for example, in the Langston Hughes and Area Bontemps anthology, *The Poetry of the Negro: 1746-1949* (1949) and in James Weldon Johnson's *The Book of American Negro Poetry* (1931), are Fauset's very good translations of French West Indian poets. She was aware, writing about translating Haitian writers in 1920, that "French poetry does not lend itself easily to our harsher, less flexible mould," making it difficult to convey the "charm" of the original, charm which nevertheless ranked, in her estimation, with the "charm of the poetry of France" (Sylvander, 129).

Most-Published Novelist of Harlem Renaissance

Fauset's short stories published in the *Crisis* lend some insight into themes of the fiction for which she is best known—she is, in fact, with her four novels, the most published novelist of the Harlem Renaissance period. "Emmy" shows her interest in the ironies of American discrimination based not only on skin color but on invisible "Black blood," and her more extensive concern with what characters do within the constraints of their heritage. "The Sleeper Wakes" presents some of the race and sex issues later developed in her novel *Plum Bun* in 1929. "Double Trouble" is an early version of the barely-avoided incest of her novel *The Chinaberry Tree* of 1931. In each case, the movement from the shorter to the longer exploitations of the themes shows conscious artistic development in Fauset's fiction.

In the early 1920s, Fauset was inspired to write her first novel by what she thought to be inaccurate or incomplete depictions of black life in fiction. *There Is Confusion* was published in 1924 by New York publishers Boni and Liveright (who also published Jean Toomer's *Cane* and Eric Walrond's *Tropic Death*, as well as white writers Theodore Dreiser, Ezra Pound, T. S. Eliot, Hilda Doolittle, H. L. Mencken, William Faulkner, Sherwood Anderson, and Hart Crane). Fauset's novel was well reviewed and sold well, even being issued in a second edition in 1928.

There is Confusion presents the story of two families through the marriage of Joanna Marshall from one family and Peter Bye from the other. Fauset traces the lives of the main characters from childhood and provides extensive information about their ancestry, leading to a plethora of characters, descriptions, and leaps in time that are often confusing. For its themes, however, the novel is a worthwhile read, depicting the kinds of racial discrimination faced by northern, urban blacks, and the kinds of responsive actions possible given American slave history, racially-mixed heritage, and various environments.

Many formal improvements by the time Fauset published her second novel, *Plum Bun*, in 1929, make it in many ways her best work. Time transitions are shorter and smoother than in her first novel, and the limitation of the point of view to one character, Angela Murray, gives the reader depth without confusion. The plot is structured by the nursery rhyme, "To Market, to Market, to buy a Plum Bun. Home again, Home again, Market is done." Angela is a young woman from a strong Philadelphia family of modest means. She and her mother can pass for white, her sister and her father cannot. In New York City as a struggling painter, Angela makes the choice to pass, becoming involved also with a rich white playboy (the "Plum Bun" section). "Home Again," the longest section of the novel, explores Angela's attempts to establish meaningful relationships with men and women she carefully evaluates. In the final "Market is Done" section, Angela sacrifices an award of a trip to France by revealing her racial identity in response to reporters' badgering of a black woman. In fitting nursery rhyme fashion, Angela is then rewarded not only by getting to France anyway but by a Paris reunion with her true love, Anthony Cross, who has lingered in the background throughout the novel in triple disguise—poor, black, looking white.

Fauset uses the plot freedom of the American romance while satirizing traditional romantic assumptions in *Plum Bun*. Black blood is customarily a "bar sinister" in American romance. Angela sees it just that way at the beginning of the book; her romantic ideal of adventure and love points directly toward being white and marrying white as well as rich. But it is only after Angela sees skin color, money, and marriage in a transformed light that Roger, the rich playboy, arrives at her door with a marriage proposal.

Stylistic Elements of Earlier Novels Return

Unfortunately Fauset's final two novels, *The Chinaberry Tree*, 1931, and *Comedy: American Style*,

1933, return to some of the stylistic defects of her first. The Frederick A. Stokes Company, which had published *Plum Bun*, balked a bit at her third, deciding to do it only after writer Zona Gale agreed with Fauset to write an introduction. The readers at Stokes, Fauset said, "declare plainly that there ain't no such colored people as these, who speak decent English, are self-supporting and have a few ideals" (Jessie Fauset to Zona Gale, 20 October 1931). The Stokes Company went on to publish Fauset's fourth novel as well as her third.

Despite weaknesses in form, the two novels are nevertheless worth reading for their thematic relevance. In her foreword to the 1931 book, Fauset said she wanted to explore "the homelife of the colored American who is not being pressed too hard by the Furies of Prejudice, Ignorance, and Economic Injustice." This she does through a story set in a small New Jersey community named Red Brook, in which white townspeople appear only once, as onlookers to a skating party.

Both *The Chinaberry Tree* and *Comedy: American Style* use formal structures from analogues to drama, implicit in the former with its suggestions of classical Greek tragedy and Shakespearean festive comedy, explicit in the latter with its formal divisions using dramatic terms. Fauset had been extremely involved with drama in her New York City social life throughout the 1920s, naming theater-going as her favorite recreation. Her fourth and final published novel, in 1933, is divided into elements of a play: "the Plot," "The Characters," "Teresa's Act," "Oliver's Act," "Phebe's Act," and "Curtain," with each of the theatrical terms acting as *double entendre*.

At the age of forty-seven, in 1929, Fauset married Herbert Harris, an insurance broker somewhat incapacitated by World War I injuries, and they made their home with Fauset's sister Helen Lanning, an elementary school teacher, in a cooperative apartment on Seventh Avenue in Harlem until Lanning's death in 1936. Fauset and Harris were separated for a time in 1931 and 1932, during which time Herbert Harris was named corespondent in the divorce suit of Harold McDonald. In the early 1940s the Harrises moved to 247 Orange Road in Montclair, New Jersey, where they lived until Herbert Harris's death in 1958. Following his death, Fauset returned to Philadelphia, where she lived with her half-brother, Earl Huff, until her death on April 30, 1961.

Fauset's achievements in American literary history are significant and are particularly noteworthy when one recognizes the many ways in which she was a courageous and successful pioneer in education, in employment, in editing, in translating, and in writing. Her last two novels were published when the Harlem Renaissance she had helped spur was over, and the Great Depression was on. She attempted to write and publish more after her retirement from her second career in teaching in the 1930s, but by then it was too late. It often seems that great artists are less than admirable people. Jessie Fauset is an example of an extremely admirable person who made the most of her opportunities but whose modesty and selflessness prevented her from becoming a major American literary figure.

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Henry Fonda

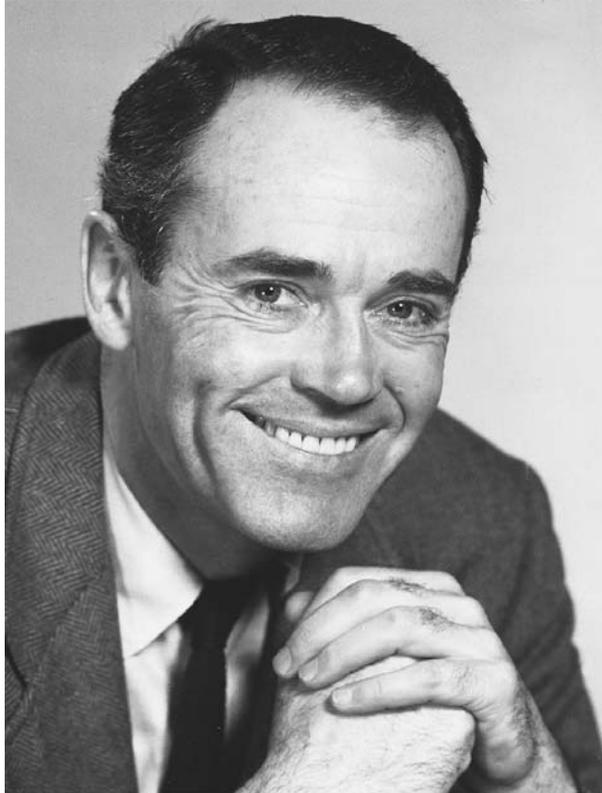
A star of both stage and screen for more than 50 years, Henry Fonda (1905-1982) was known for portraying the average "every man" with sincerity, integrity, and decency. Though Fonda occasionally played characters with a dark or impatient side, critics considered most all of his performances to be natural and unassuming. Despite spectacular performances in films such as *The Grapes of Wrath* (1940), Fonda did not receive an Academy Award until a shortly before his death.

Fonda was born in Grand Island, Nebraska, on May 16, 1905. He was the oldest of three children, born to William Brace Fonda and his wife, Herberta (nee Jaynes). William Fonda worked as a printer. When Fonda was still an infant, the family moved to Omaha, Nebraska, where his father opened a print shop. As a child, Fonda liked to write, winning a short story contest when he was ten years old. Two years later he began working in his father's shop after school.

Discovered the Theater

After graduating from Omaha Central High School in 1923, Fonda entered the University of Minnesota to study journalism. William Fonda insisted that his son hold a job while in college, and Fonda held two. He worked as a physical education instructor at a settlement house and for the telephone company. The strain of maintaining two jobs may have contributed to Fonda's dropping out of school after about two years. In 1925, Fonda returned to Omaha, to look for a job in journalism. A friend of his mother's, Dorothy Brando (mother of famous American actor Marlon Brando), offered him a chance to audition for a part at the Omaha Community Playhouse. Dorothy Brando was an amateur actress and very involved with the group. Despite his inexperience, Fonda was cast as Ricky in *You and I*. Though initially unsure of himself, Fonda grew to love the experience. Soon he was spending a significant amount of time at the Playhouse, performing odd jobs such as ushering and set building.

Fonda's father did not approve of his son's new career choice. He made Fonda take a job as a clerk in a credit company to support himself. Still, Fonda was cast in the lead role of *Merton of the Movies* at the Playhouse in 1926 or 1927. When William Fonda attended a performance, he



recognized his son's talent. Fonda got an early break in 1927 when he wrote a sketch for George Billings, a leading impersonator of former president Abraham Lincoln. The sketch featured a role for Fonda as Lincoln's secretary. He toured on the vaudeville circuit with Billings for three months. When he returned to Omaha at the end of the tour, Fonda became the assistant director at the Omaha Community Playhouse.

In 1928, Fonda moved to New York City to pursue a professional acting career. That summer, he worked in summer stock at the Cape Playhouse in Dennis, Massachusetts. He was the third assistant stage manager and had several small rolls. Fonda began an association with the University Players Guild, based in Falmouth, Massachusetts. He spent the next four summers (and one-year long season in Baltimore, Maryland) appearing in a number of University Players productions, first in smaller rolls, then in bigger ones. Not all were successes. Fonda's role as the dumb boxer in *Is Zat So?* was critically panned. As he had done in Omaha, Fonda performed other tasks for the Guild, including setting up the lighting and building and painting sets. Fonda liked to paint (primarily landscapes and still lifes), pursuing it as a hobby for the rest of his life.

Made Broadway Debut

Fonda's first appearance on Broadway was a small walk-on role in the 1929 production of *The Game of Life and Death*. The production closed after six weeks, and it would take several years for Fonda to establish himself in New York City. In addition to his summer work with the

University Players Guild, Fonda appeared in many productions of the National Junior Theatre in Washington, D.C. He appeared in many productions in 1929 through 1931, including a stint as the Cowardly Lion in *The Wizard of Oz*. Fonda was married in 1931, to fellow actress, Margaret Sullivan. The marriage was short-lived, however, and the couple divorced in 1933.

By the early 1930s, Fonda appeared more regularly in productions in New York City. In 1932, for example, he played Eustace in *I Loved You Wednesday*. Critics began noticing Fonda in 1934 when he appeared in the revue *New Faces*, doing comic sketches with actress Imogene Coca. Through his work in summer stock, Fonda got a big break later in 1934 when he was cast as the farmer, Dan Harrow, in *The Farmer Takes a Wife*. After a run in Washington D.C., the play moved to New York City, where it was critically and commercially acclaimed. Producer, Walter Wanger offered Fonda a film contract. Although Fonda demanded \$1000 per week, Wanger agreed to the terms. Instead of jumping immediately to films, Fonda appeared in the Broadway play *All Good Americans*.

Began Film Career

In 1935, Fonda made his film debut in *The Farmer Takes a Wife*, opposite co-star Janet Gaynor. Though he had created the role on stage, Fonda was not the first choice for the screen version. His work garnered widespread critical attention. In a review of the film, Andre Sennwald of *The New York Times* fortuitously wrote, "Mr. Fonda, in his film debut, is the bright particular star of the occasion. As the virtuous farm boy, he plays with an immensely winning simplicity which will quickly make him one of our most attractive film actors." Fonda immediately began making American epic-type films including *The Trail of the Lonesome Pine* (1936) and was a recognized film star. Despite his Hollywood success, Fonda continued to appear both in films and in theater in New York City. He married his second wife, Frances Seymour Brokaw, in 1936. They had two children together, Jane and Peter, both of whom later became actors.

In 1939, Fonda first film with director John Ford, *Young Mr. Lincoln*, received much acclaim. This marked the beginning of fruitful creative association. Fonda appeared in many of Ford's films, as did another screen legend, John Wayne. After the pair made *Drums Along the Mohawk* (1939), Ford was eager to cast him as Tom Joad in a 1940 screen version of John Steinbeck's *The Grapes of Wrath*. To secure the role, however, Fonda had to sign a seven-year deal with 20th Century-Fox. The result was one of Fonda's best performances, one that cemented his reputation for emotionally honest and powerful acting. Unfortunately, the contract also meant that Fonda was forced to take roles he probably would not have agreed to otherwise. For example, he appeared in the 1941 comedy, *Lady Eve*. While he did receive some praise for this work, the genre as a whole was not his strong suit.

In the early 1940s, during the onset of American involvement in World War II, Fonda wanted to serve in the military. The head of 20th-Century Fox, Darryl Zanuck,

worked behind the scenes to ensure this did not happen. After Fonda completed *The Immortal Sergeant* and *The Ox-Bow Incident* in 1942, he volunteered for the United States Navy, though he was exempt from serving. Fonda worked in operations and air combat intelligence. For his heroism, he earned the Bronze Star and a presidential citation. Before his discharge in 1945, Fonda reached the rank of lieutenant.

After his tour of duty was ended, Fonda briefly returned to film before concentrating on theater. After his calmly valiant turn as Wyatt Earp in John Ford's *My Darling Clementine* (1946), Fonda appeared in Ford's *Fort Apache* (1948). Fonda's role in *Fort Apache* showed a different side to his acting abilities: his character was darker, meaner, and a bit stuffy. It was his last starring film role for seven years.

In 1948, Fonda returned to Broadway and starred in *Mister Roberts*. He did not miss any of the long-running show's 1077 performances, and later claimed that this was one of his favorite roles. Fonda was praised for his accomplishments, receiving critical acclaim for his genuine performances. He later recreated the role on a national tour. During the run of *Mister Roberts*, Fonda's tumultuous marriage to Frances Seymour Brokaw came to an end. Mentally unstable for much of their marriage, she committed suicide on October 14, 1950, when Fonda demanded a divorce. Fonda was married for a third time to Susan Blanchard, on December 28, 1950. He adopted her daughter, Amy, from a previous relationship. The couple divorced in 1956.

While Fonda continued to appear on Broadway in the 1950s, in such plays as *Point of No Return* (1951) and *The Caine Mutiny Court Martial* (1953), he also returned to film. His first project was a film version of *Mister Roberts* (1955). This was the last collaboration between Fonda and John Ford, who took over the directorial helm at Fonda's request. However, they had completely opposite opinions on interpretation, which resulted in physical clashes. Ford became ill and was unable to complete the work, so Mervyn Le Roy took over as director. Still, Fonda was never happy with the way the film turned out.

Fonda had mixed success with films throughout the 1950s, 1960s, and 1970s. Though many critics believed that he was miscast as Pierre, others praise his work in *War and Peace* (1956). The only time Fonda acted as a film producer was for 1957's *Twelve Angry Men*, in which he also had a starring role as the juror who saves the life of the accused man. He played political roles in several movies in the early 1960s, including a turn as the president of the United States in *Fail-Safe* (1963). Fonda continued to explore his dark side by playing villains several times, primarily in westerns such as *Firecreek* (1968) and Sergio Leone's *Once Upon a Time in the West* (1969). Fonda married his fourth wife, Countess Adfer Franchetti, on March 10, 1957. They divorced in 1962. Fonda married for the fifth and final time to model and stewardess Shirlee Adams, in 1965.

Professionally, Fonda concentrated on theater and television. In 1959, he was the co-producer and star of the short-lived series *The Deputy*. In 1962, he returned to Broadway to appear in *A Gift of Time* with Olivia De Havilland. Fonda took a second try at a television series in 1971-72 as the patriarch of *The Smith Family*. One of

Fonda's last major theater roles was as *Clarence Darrow* in a one-man show. From 1974 until 1975, Fonda appeared in this role on Broadway and on a national tour. Before one performance, he collapsed backstage and was forced to have a pacemaker installed on his heart. This marked the beginning of frequent health problems. Despite frequent hospitalization, Fonda continued to work.

Fonda's last film role was one of his most memorable and acclaimed. In 1981, he appeared in *On Golden Pond* as an irascible old professor reflecting on his life, trying to make peace with his daughter (played by Fonda's daughter Jane), and face his own fears about death. Vincent Canby of *The New York Times* wrote "Mr. Fonda gives one of the great performances of his long, truly distinguished career. Here is film acting of the highest order—As you watch him in *On Golden Pond*, you're seeing the intelligence, force and grace of a talent that has been maturing on screen for almost 50 years." Fonda won his only Academy Award for this role, a short time before his death. He died of heart failure on August 12, 1982, in Los Angeles, California. He was 77 years old.

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Betty Ford

Betty Ford (born 1918) was thrust into the public eye when her husband succeeded Richard Nixon as the 38th president of the United States. After leaving the White House in 1977, Ford battled alcoholism and drug dependency. Following her recovery, she co-founded a drug and alcohol treatment facility in Rancho Mirage, California., where she continues to serve as chairman of the board.

Betty Ford wanted to be a dancer, a wife and a mother. But she became much more. When her husband was appointed 38th president of the United States, she suddenly became a celebrity. She used her notoriety to promote humanitarian causes and to raise awareness of breast cancer, alcoholism and drug addiction, battles that she personally fought and was compelled to publicly acknowledge.



Betty Ford was born Elizabeth Ann Bloomer on April 8, 1918 in Chicago. She was the third child and only daughter of Hortense Neahr and William Stephenson Bloomer. The family lived in Chicago and Denver, before settling in Grand Rapids, Michigan, when Betty was two years old. William Bloomer sold conveyor belts for the Royal Rubber Co. The family spent summers at its cottage at Whitefish Lake in northern Michigan. In her 1978 autobiography, Ford described her childhood and high school years as filled with friends, dates, and social outings. Her mother was a stickler for etiquette and she enrolled her children in social dance classes. When Betty began the lessons at the age of eight, it was the beginning of a lifelong love for dance. Soon, she was learning Spanish, ballet, tap and acrobatic dance. She began teaching dance to young children at the age of 14. There were dark times in her childhood. The family lost money during the Depression, and when Betty was 16, her father died of carbon monoxide poisoning while working on a car.

Dreamed of Dancing

After graduating from high school, Bloomer worked as a fashion assistant for a department store in Grand Rapids and taught dance. She dreamed of dancing in New York, but her mother, with whom she had a close relationship, refused to allow her daughter to move to New York until she was 20. As a consolation, Bloomer studied for two summers at the Bennington School of Dance in Bennington, Vermont, where she met many well-known dancers, including Martha Graham. In 1938, Bloomer traveled to New York to study dance at Graham's school. To help support herself,

she also worked as a model with the John Roberts Powers agency.

After about one year, Bloomer's mother persuaded her to return to Grand Rapids. She continued working at the department store, started her own dance group, worked with handicapped children, and maintained an active social life. Bloomer expected to return to New York to continue her studies with Graham, but her plans changed.

In 1942, she married Bill Warren, whom she'd known since grade school. Warren held a series of jobs, moving the young couple to Maumee, Ohio, and Syracuse, New York, before returning to Grand Rapids. Three years into the marriage, Bloomer realized the couple was incompatible. She wanted a home and a family; her husband spent a lot of time on the road. She decided to seek a divorce. Before she had the opportunity to share these thoughts with her husband, he fell into a diabetic coma, which left him unable to walk. Bloomer supported the household and visited her husband in the hospital until he recovered two years later. In 1947, when she was 29, the couple divorced.

In 1947, Bloomer met Gerald R. Ford, a Navy lieutenant who had recently returned from a tour of duty to resume his law practice. The young couple dated for a year before marrying on October 15, 1948. Two weeks later, her husband won election to the House of Representatives.

Life in Washington

The Fords moved to Washington, expecting to stay for one two-year term. They remained for 29 years. Ford immersed herself in her new life as the wife of a young Congressman. She learned how the legislature and Supreme Court operated and participated in the Congressional Wives Club.

The Fords had four children, Michael Gerald, born March 15, 1950; John Gardner, born March 16, 1952; Steven Meigs, born May 19, 1956; and Susan Elizabeth, born July 6, 1957. The family lived in Alexandria, Virginia. While her husband climbed through the ranks of the House, Ford was involved with her young children's activities, including Cub Scouts, Brownies, Sunday school and sports. She also remained active in the Congressional Wives Club, the 81st Congress Club, and the National Federation of Republican Women.

In 1964, at the age of 46, Ford suffered a pinched nerve in her neck, which caused debilitating pain. She was placed in traction and underwent physical therapy, but the condition remained. The pinched nerve combined with pain from arthritis prompted doctors to prescribe pain medication, which eventually caused dependence.

When her husband became minority leader of the House of Representatives in 1965, it put a strain on Ford's mental health. He traveled extensively, leaving her to care for the family almost exclusively. It was a difficult year for Ford. In her autobiography, she described herself as a fragile bottle that finally broke. She sought therapy to ease the strain.

White House Years

In 1973, as the Fords were planning for retirement, Vice President Spiro Agnew resigned and President Richard Nixon appointed Gerald Ford as his replacement. The family was suddenly thrust into the limelight and Ford had to adjust to the attention and the challenge of dealing with the media. She soon developed a reputation for candor. During an interview with television journalist Barbara Walters, she commented on the Supreme Court ruling on abortion, saying, it was time to bring abortion out of the backwoods and put it in the hospitals where it belonged.

Less than a year after being appointed vice president, Gerald Ford became president of the United States when Richard Nixon resigned. On August 9, 1974, Ford took on a new role—first lady. In her 1978 autobiography, Ford described her sudden fame: "I was an ordinary woman who was called onstage at an extraordinary time. I was no different once I became first lady than I had been before. But, through an accident of history, I had become interesting to people."

As first lady, Ford became known for her candor and forthrightness. She gained the public's admiration when, shortly after moving into the White House, she was diagnosed with breast cancer and underwent a mastectomy. At the time, cancer and mastectomy were subjects people didn't discuss publicly. Ford explained her reason for going public in an interview in *Ms.* magazine in 1984: "We were in a position where my husband had been sworn into office during a very, very difficult time. There had been so much cover-up during Watergate that we wanted to be sure there would be no cover-up in the Ford Administration. So rather than continue this traditional silence about breast cancer, we felt we had to be public." The American people reacted with admiration. Breast detection clinics opened nationwide and women lined up for screenings.

Ford championed many other causes as first lady. She campaigned for the Equal Rights Amendment, the proposed Constitutional amendment that would have guaranteed equal rights to women. She encouraged the president to appoint women to high-level positions—secretary of Housing and Urban Development and ambassador to Great Britain. Ford was an advocate for the arts. She persuaded her husband to present the Presidential Medal of Freedom to Martha Graham. Ford remained a friend of Graham's until her death in 1991. Ford also worked for social causes. She supported Washington's Hospital for Sick Children, the Heart Association, Goodwill Industries, the Cancer and Arthritis foundations and No Greater Love, an organization which assisted children of soldiers lost or missing in action.

Ford's outspokenness continued to gain attention. During a television interview with Morley Safer on *Sixty Minutes*, she repeated her support for the right of pregnant women to decide whether they wished to have an abortion. She also raised no objections to young people of opposite genders cohabiting before marriage. Some people believed that the expression of Ford's liberal opinions was inappropriate for her position. Many others rallied behind her and her popularity rose.

Battled Alcohol and Drugs

After Jimmy Carter defeated Gerald Ford in the 1976 presidential race, the Fords retired to Palm Springs, California. They had spent their entire married life in Washington. Several years later, Ford acknowledged that the adjustment to private life and retirement was more difficult than she realized at the time. "It was like cutting off one life and starting a completely new one," she said in a 1984 *Ms.* magazine interview.

Ford had been taking pain medication since 1964. She also took tranquilizers and sleep medication. Doctors had prescribed and recommended these drugs for many years. In addition, Ford has never stopped social drinking. The combination proved dangerous. In 1978, her family confronted her about her chemical dependency and Ford entered the Long Beach Naval Hospital for alcohol and drug treatment. She described her recovery in a 1987 book, *Betty A Glad Awakening*. After her recovery, she became an advocate for drug and alcohol awareness, education and treatment. In 1982, Ford and Leonard Firestone co-founded the Betty Ford Center in Rancho Mirage, California, to treat people with drug and alcohol dependencies. It is regarded one of the best treatment facilities in the United States. Ford is the center's chairman of the board.

No Rest in Retirement

The Fords live in Rancho Mirage. They have six grandchildren. Ford continues her work at the center and remains involved with handicapped children, the arts, breast cancer detection, arthritis, AIDS, and other women's issues. Ford's legacy is her openness and forthrightness in discussing her personal struggles. Her willingness to reveal her breast cancer raised the public's awareness of the disease and educated many women about early detection. She also spoke frankly about mental health and helped remove the stigma associated with alcoholism.

At a time of her life when she could be enjoying retirement, Ford works tirelessly to raise awareness about alcohol and drug education. She has been honored for her work related to cancer, arthritis, alcoholism, disabled people, women's rights, and women's health. In 1999, she and her husband received the Congressional Gold Medal for their dedication to public service and their humanitarian contributions.

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Milos Forman

A master of ironic comedy and sumptuous period dramas, film director Milos Forman (born 1932) has won two Academy Awards for directing the year's best pictures in 1975 and 1984. His works show a humanist empathy for people as victims of cruel systems over which they have little control.

Milos Forman was born on February 18, 1932 in Caslav, Czechoslovakia. His father, Rudolf, was a Jewish professor of education, while his mother, Ann Svabova, was a Protestant. Forman's parents introduced him to the cinema when he was a young boy, and he fell in love with American classics such as *Snow White and the Seven Dwarfs* and the westerns of John Ford. Forman was orphaned at the age of nine, when his parents died in Nazi concentration camps. His older brother Pavel, hunted by the Nazi secret police, took a job designing stage sets for a theater troupe that staged operettas. His brother took Forman backstage. "It was a revelation to me and I decided there and then that the theater, this other world, would be my life," he later recalled.

In 1951, Forman enrolled at the Academy of Music and Dramatic Arts in Prague. That same year, he married actress Jana Brejchova. The marriage ended in divorce five years later, at the time Forman graduated from the Academy.

For several years, Forman worked in mixed-media "magic lantern" theater productions in Prague. His first film work was as a screenwriter for the film *Automobil* in 1956. He also worked as an assistant director on several films and was a writer and director for Czech television. In every medium, he had to wrestle with the Communist government's restrictions on art.

Forman's Czech films were fresher and less constrained than most Eastern European films of the era. Heavily influenced by Italian neo-realists, Forman liked stories of ordinary people and often used non-professional actors and improvised dialogue.

Three of Forman's movies were released in the West in the 1960s, displaying to the world his sardonic wit. They owed much stylistically to silent American comedies. Chaplin, Forman has said, was a big influence. His 1963 feature film, *Black Peter*, is the story of a disillusioned store detective. Next came *Loves of a Blonde*, an unorthodox romantic comedy, followed by *The Firemen's Ball*, a deft satire about a ceremony for a retiring fire chief which is interrupted by a beauty contest, a marching band, a raffle, a copulating couple, and an actual fire. Misunderstanding the humor, 40,000 Czech firemen walked off their jobs after the release of *The Firemen's Ball*, and Forman had to publicly apologize. Besides being a disarming comedy, the film was a satire on Stalinist excesses of the 1950s, with the firemen's bosses serving as a metaphor for the Czech government.

Though his work was at first attacked by Stalinist critics, it was soon embraced by the more liberal faction of the Communist Party that held power at the time in Czechoslo-



vakia. Success at the box office in his own country and recognition at international film festivals made Forman the leader of a Czech cinematic "New Wave" that coincided with the radically humanist films coming out of other European countries.

Political events soon interfered with Forman's career and family. In 1964, he married singer Vera Kresadlova, and they had two children, Petr and Matej. Forman was scouting locations in Paris when Soviet troops rolled into Czechoslovakia in 1967. Forman decided to stay in the West, leaving behind his wife and two young sons. He was concerned about being imprisoned if he returned to his home. Vaclav Havel, later president of the Czech Republic and a close friend, became his hero for staying, resisting the invaders, and going to jail. The Soviet-backed regime which took power immediately banned *The Firemen's Ball*.

Triumphed in Hollywood

Forman came to Hollywood with a solid reputation but little command of the English language and few marketable ideas. He was unable to interest producers in a fanciful project that would have starred Jimmy Durante as a wealthy bear hunter in Czechoslovakia, or in an adaptation of Franz Kafka's scathing political satire, *Amerika*. In 1969, Forman made his first American film, *Taking Off*, which he co-wrote with playwright John Guare and others. Based on a newspaper story, *Taking Off* was a subversive comic examination of the generation gap through the eyes of a conservative couple whose hippie daughter had run away to Greenwich Village. His only American film based on his own original

idea, it was a critical success, but did poorly at the box office. Forman had trouble getting funding for other projects. In 1972, he directed one-eighth of an ensemble film about the Olympics called *Visions of Eight*, his segment focusing on decathlon athletes.

Forman spent the rest of his career working on literary or theatrical adaptations. In 1975, he came seemingly out of nowhere to direct a major success with a Bo Goldman screenplay adapted from a 1962 Ken Kesey novel, *One Flew Over the Cuckoo's Nest*. The film, which took great liberties with the Kesey story, was a huge commercial hit and swept the top five Academy Awards—best picture, director, screenplay, actor, and actress. That had been done only once before, with Frank Capra's *It Happened One Night*, in 1935. Oscars went to Jack Nicholson for his role as irrepressible con artist Randall P. McMurphy who works scams at a mental hospital and to Louise Fletcher for her performance as the stern nurse who battles against him. Like much of Forman's work, the movie is a portrait of an individual struggling against the system. Filmed at the Oregon State Hospital, it contained many segments with a quasi-documentary look.

Forman became a U.S. citizen in 1975. He was given a full professorship and made director of the film division at Columbia University in New York City.

In many of his films, Forman displayed an affinity for music. In 1965, he had adapted a jazz opera, *The Well-Paid Stroll*, for Czech television. In 1979, Forman filmed a long-anticipated film adaptation of the quintessential youth counter-culture musical *Hair*. However, he missed the opportunity to cast a young singer named Madonna, who was on the cusp of stardom, and the film seemed sadly anachronistic to most critics and many viewers.

Forman's next project was a film of E.L. Doctorow's historical novel, *Ragtime*, a handsomely mounted, wide-ranging examination of events of early 20th century America. Released in 1981, it garnered mixed reviews. David Thomson, author of *A Biographical Dictionary of Film*, called it "an underrated film, true to Doctorow, complex and challenging, a movie about a time and its ideas."

Ragtime was the first of three period pieces which Forman would direct in the 1980s. He returned to top form in 1984 with *Amadeus*, a moody, bracing biography of the composer Mozart, adapted by Peter Shaffer from his own stage play. It won eight Oscars, including best director and picture and a best actor award for F. Murray Abraham, who played Mozart's oily nemesis, Salieri. Filmed in Prague, the film is a lavish, lustrous, assured and mature but eccentric work. At 52, with two awards for best director in a ten-year period, Forman seemed to be at the pinnacle of his career. Few at the time would have imagined he would direct only two more feature films in the remainder of the century.

A Slow Pace

Despite his success, Forman seemed content to work sparingly and slowly. As a film student, he had read the sexually charged historical novel *Les Liaisons Dangereuses* by Choderlos de Laclos and had always wanted to film it. However, he was beat by director Stephen Fears, who

signed big-name stars for his 1988 release *Dangerous Liaisons*. A year later, Forman's version of the story, entitled *Valmont*, was released, with a much less famous cast. Some felt it was better than the Fears film, which was generally regarded as cold. Most critics and audiences, however, were not impressed. While complaining that it was not very erotic, Playboy's Bruce Williamson called *Valmont* a "spectacularly filmed, sumptuously costumed, visual feast." Critic Stuart Klawans derided the film as the equivalent of "Wet T-Shirt Night at Lou's Ancien Regime," saying Forman "removed the danger from the liaisons, leaving the viewer with a long, lavish snooze of a picture."

In his post-*Amadeus* days, Forman seemed more interested in his academic duties at Columbia than in making movies. He appeared as an actor in several films, including a small role in *Heartburn* in 1986, a cameo as a janitor in *New Year's Day* in 1989, and a part in *Disclosure*, a film he was originally enlisted to direct. He also penned a memoir, *Turnaround*, released in 1994.

Forman mounted a comeback of sorts with the controversial 1996 film, *The People vs. Larry Flynt*. The film makes an unorthodox hero out of a pornographic magazine publisher who wages a long battle over his free-speech rights. Forman's sympathy toward his crude, annoying protagonist (played by Woody Harrelson) is obvious and probably can be traced to his early struggles against Communist censors. *Newsweek's* Jonathan Alter said *The People vs. Larry Flynt* was "proof that raunchy entertainment can be highly educational" and called it "a socially important film" that illustrates the complexities of free speech rights. Film critic Stanley Kauffmann complained that Forman softened the rough edges of the story even while bringing out the best in his unusual cast.

Shot in Memphis, Tennessee, the film uses many Memphis citizens, both professionals and non-actors, including a local judge, D'Army Bailey, who plays a judge. Flynt himself plays another judge. Equally idiosyncratic was Forman's decision to use rock star Courtney Love to play Flint's wife, Althea Leasure. The studio wanted a rising young star such as Mira Sorvino to play Mrs. Flynt, but Forman wanted a fresher face. He tested Love and two others and sent the tests to Vaclav Havel and a few other close friends. Havel said he liked Love the best, and Forman agreed. Her performance was well-received.

Forman generally has been considered an actors' director. His films, while richly realized and warmly humane, are not generally regarded as highly innovative. Some critics say he does not have a coherent style. Kauffmann contends that "one can't speak of a Forman film, only a film by Forman." But no one could dispute that Forman's successes were prodigious ones, and all his films are richly staged.

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Bert Fraser-Reid

The career of Bert Fraser-Reid (born 1934) in chemistry research focused on carbohydrate reactivities and organic compound synthesis from carbohydrates. His findings allowed the Canadian Forestry Service to use a biological means of pest control in timber management. Other research projects of Fraser-Reid (with oligosaccharides, a complex sugar) brought us closer to finding a cure for such immune deficiency diseases as AIDS.

Bertram Oliver Fraser-Reid was born in Coleyville, Jamaica, on February 23, 1934, to parents who both worked in the educational field. Fraser-Reid's father, William Benjamin Reid, served as a school principal. His mother (Laura Maria Fraser) was a teacher, who died during Fraser-Reid's first year of life.

By the time Fraser-Reid had completed secondary school in Jamaica, his education was equivalent to that of a second year college student in the United States. He was able to begin teaching—the field he had chosen for his career. Fraser-Reid served as a junior master at the secondary school that he had graduated from. In the next few years, he pondered whether teaching was really the career of his choice. An accomplished pianist and organist, Fraser-Reid considered switching to music. During this time, Fraser-Reid met Stanley Shepard, who had been hired to teach math, physics, and chemistry, but intensely disliked chemistry. Intrigued by his peer's feelings about chemistry, Fraser-Reid began to study the subject on his own, facilitated in part by a book which he read titled *Teach Yourself Chemistry*. Fraser-Reid became fascinated with chemistry as he learned more about this aspect of science. His curiosity was to shape the direction of his career.

Academic Study and Research

Fraser-Reid went on to study chemistry at Queen's University in Kingston, Ontario, Canada, after ruling out study in the United States during the racially charged 1950s. He began his studies in 1956 and assisted organic chemist J.K.N. Jones with research on sugar chemistry. The research had potentially far reaching implications, since sugar and

related substances comprise most organic chemicals and since sugar can be broken down to provide animals with life-sustaining energy. Fraser-Reid began to gain recognition for his research in sugar chemistry and was rewarded with scholarships during his undergraduate years. He earned his bachelor's degree in 1959 and remained at the university to work toward a master's degree, continue his sugar chemistry research, and assist Professor Jones. Fraser-Reid was awarded his Master of Science degree in 1961.

Anxious to continue his education, Fraser-Reid began doctoral studies at the University of Alberta, Edmonton, Canada. For his doctoral research, Fraser-Reid studied the use of nuclear magnetic resonance in determining the structure of complex molecules. During his doctoral study, Fraser-Reid also became reacquainted with Lillian Lawrynyuk, a woman he'd met at Queen's University. Fraser-Reid and Lawrynyuk were married in 1963; they later had two children, Andrea and Terry. Fraser-Reid was awarded a Ph.D. in 1964. For the next two years, he worked in a postdoctoral position at the Imperial College in London, England. He was exposed to international chemistry research and began to think about the mechanics of carrying out ongoing research programs.

Manipulated Sugar Chemistry to Create Synthetics

Armed with experience from his postdoctoral position, Fraser-Reid returned to the University of Waterloo near Toronto, to continue his sugar chemistry research. He was interested in determining whether more complex materials could be synthesized from the sugar molecule. For the next 14 years (1966-1980), Fraser-Reid determined that sugar could be used to create many carbon-based chemicals, medicines, plastics, and paints. He also discovered that the chemical industry could rely on sugar cane and sugar beet derivatives, rather than petroleum, as a raw material. This was a significant finding in light of possible petroleum shortages. Fraser-Reid's research presented alternatives in the manufacture of plastic and pharmaceutical products.

Fraser-Reid's research in sugar chemistry led him to study insect chemistry, specifically pheromones which insects used to attract members of the opposite sex. He found that sugar chemistry could be used to duplicate pheromone qualities and to prevent certain wood-eating insects (such as the Pine Beetle) from destroying trees. The Canadian Forestry Service, thanks to the research of Fraser-Reid, was able to use synthetic pheromones to interrupt insect mating cycles in lieu of the dangerous and banned insecticide, DDT. His findings contributed to forest management practices and prevented timber damage.

Continued Academic Career

By the late 1970s, Fraser-Reid had developed a reputation as a productive research scientist and had attracted the interest of academic institutions in the United States. Initially reluctant to leave Canada, he eventually accepted a position with the University of Maryland at College Park in 1980. He remained there until 1982 and conducted re-

search on the chemical structure of materials that could be used to fight or slow cancer.

After his work in Maryland, Fraser-Reid accepted a professorial chair at Duke University, in North Carolina and began his work there in 1982. He continued his sugar chemistry research and worked on variations in assembling sugar-based synthetics. Fraser-Reid focused on sugar chemistry as it pertained to virus cell membranes—these viruses adjusted sugar content in their cell membranes when they invaded other cells. Fraser-Reid worked toward pinpointing a chemical process and adjustment that could thwart virus cells from producing this membrane. He continued his research at Duke into the 1990s. A prolific researcher, Fraser-Reid had published 250 papers by 1990. He also spent time traveling and speaking to audiences throughout the world.

During his tenure at Duke, Fraser-Reid focused on the biochemistry of oligosaccharides, which he called “among the most important biological regulators in nature . . . they regulate the whole immune system.” Through his research with oligosaccharides, he hoped to make strides toward a cure for immune deficiency diseases such as AIDS.

Mentor for Minority Students

As a black man, Fraser-Reid had a particular motivation in assisting minority students with an interest in chemistry. Due to his efforts, several minority students at the high school and college level were able to work alongside chemists at Duke University laboratories. Fraser-Reid recognized the value of mentorship in the scientific field. But he was quick to comment on the challenges of attracting minority students to science in America, noting that “the black students in my classes are first and foremost Americans, and over the past 15 to 20 years Americans have not been going into science and engineering.”

Fraser-Reid supplemented his academic research with related professional activities. He served as a member of a chemistry study section for the National Institute of Health (NIH) from 1979 to 1982. He also served on pharmacological review panels for the NIH between 1984 and 1988, and served in a consulting capacity to firms like Burroughs-Wellcome, SCM Organic Chemistry, and Glaxo. Fraser-Reid served as a member of organizations including the Chemical Institute of Canada, the American Chemical Society, the American Institute of Chemistry, and the British Chemical Society. Fraser-Reid continued to pursue his passion as a keyboard musician and regularly performed international organ recitals. His research on oligosaccharides earned him a nomination for the Nobel Prize in chemistry.

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Fredegund

Slave attendant turned queen, Fredegund (c. 550-597) cleared the way for her son to rule a reunited Francia by her ruthless use of assassination as a political tool.

Among the enslaved women who attracted the attention of Merovingian monarchs while serving in the royal households, Fredegund was among the small number who became queens, not merely concubines. She survived political dangers which would have ended the careers of even wellborn queens and retained her husband's loyalty though unable to provide him with healthy sons. Developing innovative methods of assassination and the ability to persuade others—even monks and priests—to join her plots, Fredegund distinguished herself by sheer viciousness. By the standards of her day, she was a great success: she was honored by her royal husband, accumulated a great treasure chest, put her son on his throne, and even died a natural death.

It is impossible to recover any information about Fredegund's early life. She must have been in her mid-teens when she first attracted the attention of Chilperic, king of the Soissons, while attending his first wife Audovera. Quick to obtain influence over him, she displaced Audovera in his affection and in the intrigues of the court, even though Audovera had borne the king three sons. As a teenaged concubine, Fredegund must have been very clever, since Merovingian queens were able to acquire political authority independent of that exercised by their husbands. As Suzanne Wemple writes in *Women in Frankish Society*: “They could participate in assemblies and issue donations and privileges—[T]hey received secular and ecclesiastical officials; they could also influence episcopal elections and draw upon the treasury to build a network of political loyalties.” Audovera had plenty of time to organize a coterie of followers who could have opposed her political eclipse by a mere concubine. Nevertheless, she virtually dropped out of the dynasty's history once Fredegund became the center of Chilperic's court. She is heard of only later as one of Fredegund's victims.

Fredegund's own status is difficult to discern. While Merovingian kings were certainly not given to lifelong devotion to one woman, some scholars believe that they practiced “serial monogamy.” Once married, they took only concubines, not second and third wives, or they divorced one wife before acquiring the next. Others believe that they enjoyed the polygamy customarily practiced by Frankish kings. In any case, Fredegund was probably not married to Chilperic when, in 567, he married Galswinth, the older sister of his sister-in-law Brunhild, queen of Metz (later Austrasia) through her marriage to Chilperic's brother, King Sigibert. As the two sisters were from the royal family of Visigothic Spain, a second marriage to a second Frankish king must have been a carefully negotiated diplomatic event, with implications for Europe from the Atlantic to the Danube. Galswinth converted from Arianism to Roman Ca-



tholicism upon her marriage to Chilperic. Surely the Visigothic king would not have sent his oldest daughter to be the second wife of the Frankish king with the smallest territory, especially if the first wife were a former slave. Fredegund must have been a concubine at the time of his marriage, or she must have been temporarily repudiated. Very temporarily, since Chilperic found Galswinth dead, strangled in bed, shortly after the wedding.

The marriage had begun happily, since, as Gregory of Tours remarked, "He loved her very dearly for she had brought a great dowry with her." Unfortunately, Gregory's account of her death is not altogether coherent. He believed that Galswinth had annoyed Chilperic with her constant jealousy of Fredegund and that Chilperic, consequently, had her strangled by a servant. Chilperic's discovery of the body seems odd in that context, but Gregory despised Fredegund and surely would have blamed her for the murder had he been able to discover any evidence to support the accusation. Whether Chilperic had Galswinth killed or Fredegund had suborned the murder and got away with it, Fredegund's powerful hold on Chilperic is clearly demonstrated. Gregory ends his account: "King Chilperic wept for the death of Galswinth, but within a few days he asked Fredegund to sleep with him again."

Contemporaries had no doubts, however, about Fredegund's role in the later events of 573. Chilperic's territorial ambitions had led him to make war on his brother Sigibert, and he was losing badly. Theudebert, one of his sons by Audovera, had been killed. Although they were under siege and in personal danger, Fredegund saved the

situation when her agents approached Sigibert—just as his army was raising him triumphantly on their shields—and hacked him and his chamberlain to death with poisoned axes. Fredegund's talent for such well timed, impressively brutal assassinations might have endeared her to Chilperic. As Wemple writes: "Her willingness to make arrangements through her own servants for assassinations, and for handling bribes, made her a political asset to the king."

Brunhild, Sigibert's determined widow, quickly provided Fredegund with the opportunity to apply her special skills on Chilperic's behalf again. Brunhild married Merovech, another son of Chilperic and Audovera, and began plotting with him to take over the kingdoms of Soissons and Metz. Brunhild had long blamed Fredegund for the death of her sister, and Fredegund began to return her hatred. Fredegund had already contracted a secret alliance with Duke Guntram Boso of Metz. Although he had been Sigibert's right-hand man, he had killed Audovera's son Theudebert, and she liked him for that reason. As an enemy of Chilperic's, Guntram Boso was able to win Merovech's confidence and lure him out of sanctuary. However, Fredegund's assassins did not work so efficiently that time, and Chilperic would need to hunt down Merovech later. Nonetheless, this may have been just the kind of service which led Chilperic to depend on her. He would not have wanted to bear the opprobrium attached to conspiring with a man who had already killed one of his sons to do in another. But Fredegund could do it for him.

Fredegund did, however, still lack an important component of queenly power. Even highborn queens needed the leverage that came from having sons in the line of succession. As Janet L. Nelson notes in *Medieval Women*: "A Merovingian ex-wife often cut a pathetic figure, especially if she was sonless, or if her sons quarreled with, or pre-deceased their father." What Fredegund most needed was a healthy son to enable Chilperic and Soissons to dispense with Audovera's sons. Gregory claimed that while Sigibert besieged them, Fredegund believed that she was dying from complications of childbirth when she bore Samson to Chilperic, and therefore wanted to have the boy killed. Presumably she did not want to leave a pawn for others to play. Chilperic refused and had Samson baptized. It must have been a great disappointment to Fredegund when the boy died shortly before his fifth birthday. With Theudebert and Merovech dead, and only Clovis in the way, Fredegund must have believed that her son had a good chance to succeed Chilperic.

She was not spared additional blows. An epidemic of lethal dysentery swept Gaul, nearly killing Chilperic and almost all the infants in that part of Francia. Fredegund's sons Chlodobert and Dagobert were among the victims. According to Gregory, Fredegund told Chilperic what the problem was: "We still lay up treasures, we who have no one to whom we can leave them. Now we are losing the most beautiful of our possessions! Come, then, I beg you! Let us set light to all these iniquitous tax-demands!"

Their bonfire of records ended the first attempt at an orderly tax collection system in Gaul, and it apparently did not strike contemporaries, including Gregory, as odd that

Fredegund assumed that taxation was a greater sin than murder. Her “conversion,” as it came to be known, was too late to save their youngest son, who was deeply mourned. “From this time onward,” wrote Gregory, “King Chilperic was lavish in giving alms to cathedrals and churches and to the poor, too.”

Never one to miss an opportunity, Fredegund promptly convinced Chilperic to send Audovera’s last boy, Clovis, to a city where the dysentery was still raging. He stayed healthy, however, and joined Fredegund and Chilperic at the country estate where they were spending a month in mourning. There he made the mistake of gloating over what he would do to his enemies when he took the throne and thereby terrified Fredegund, who according to Gregory, was uncharacteristically vulnerable and deeply depressed over the loss of her own sons. Such vulnerability might have enticed her to listen to the sycophant who reported that Clovis, while sleeping with the daughter of one of her serving women, had persuaded that servant to kill Fredegund’s young princes with black magic. Fredegund had the mother and daughter tortured and persuaded Chilperic to have Clovis arrested. He died in custody, and Chilperic accepted the story that he had somehow stabbed himself. In the sequel, Fredegund finally had Audovera tortured to death and the informer burned at the stake.

Fredegund bore another son, Theuderic, but similar events followed upon his death in infancy. Informers told her that he had been killed by witchcraft and that her old enemy, Mummolus the Prefect, was behind it. As a result, she had a large number of Parisian bourgeois wives tortured until they admitted that they were witches who had associated with Mummolus. They were then beheaded, burned alive, or tortured to death. Mummolus underwent a particularly varied torture. Again demonstrating that wealth was not an end in itself, according to Gregory, Fredegund burned everything associated with little Theuderic: “All his clothes, some of them silk and others of fur. Any object in gold or silver was melted down in a furnace, so that nothing whatsoever remained intact to remind her of how she had mourned for her boy.”

Nor did Fredegund miss the destroyed wealth. When her daughter Rigunth was sent on an abortive expedition to marry into the Visigothic dynasty, Fredegund added to the dowry Chilperic provided “a vast weight of gold and silver and many fine clothes.”

Assassination of Chilperic

Certainly Fredegund participated with Chilperic in all he did. In his obsequious poetry addressed to Chilperic, Venantius Fortunatus described Fredegund as an important aide and support to Chilperic, ascribing the prosperity of the royal house to her. There were those who suggested, however, that Fredegund was engaged in other activities about which Chilperic knew nothing. Count Leudast spread the rumor that Fredegund was having an affair with Bertram, the bishop of Bordeaux. Fredegund ordered that Count Leudast be beaten on the throat with a block of wood. The *Liber Historiae Francorum*—which was even more hostile to Fredegund than was Gregory—claimed that she had

Chilperic assassinated in 584, because he had caught on to her affair with his mayor of the palace, Landeric. The chronicler Fredegar, on the other hand, believed that Brunhild was behind the assassination. Just months before the murder, Fredegund had born Chilperic a son, Chlothar. Chilperic ordered him hidden away in the countryside, apparently out of the belief that enemies had killed their other children. Fredegund may have been pregnant again at the time of the assassination, but nothing is heard of that child later.

Whether she had planned the assassination or had been surprised by it, Fredegund’s immediate situation was extremely dangerous. Seeking sanctuary in the cathedral at Paris, along with her personal treasury and her infant son, she sent a message to Chilperic’s brother King Guntram, placing her and her son, Chlothar, under his protection. He and her nephew-in-law King Chilbert—son of her old enemies Sigibert and Brunhild—both converged on Paris. Luckily for Fredegund, Guntram got there first. Chilbert’s emissaries brought a simple message to Guntram: “Hand over the murderess, the woman who garrotted my aunt, the woman who killed first my father, and then my uncle, and who put my two cousins to the sword.” Guntram’s eventual reply demonstrated the importance of sons of royal blood to a woman without powerful family to protect her: “She has a king as her son, and she therefore cannot be surrendered.”

While Fredegund was still hiding in the cathedral, she began accusing various people of theft and worse, prompting Gregory to claim: “Fredegund had no fear of God, in whose house she had sought sanctuary, and she was the prime mover in many outrages.” Eventually Guntram sent her off to a manor near Rouen, where Chilperic’s chieftains deposited her in the care of Bishop Melanias and set up a government under the infant Chlothar. Fredegund could hardly bear this quiet life of retirement in the countryside, since, wrote Gregory, “She was very depressed because much of her power had come to an end, and yet she considered herself a better woman than Brunhild.” She persuaded her household cleric to an assassination attempt on Brunhild. When he was caught and sent back to her, she had his hands and feet cut off. For her next project she sent two clerics, armed with swords specially grooved to hold poison, after both Brunhild and Brunhild’s son King Chilbert. Caught along with another of her agents, they were tortured, mutilated, and killed.

Attending church in Rouen, Fredegund had a hostile encounter with an old enemy, Bishop Praetextatus, whose words Gregory reports: “In exile and out of exile I have always been a bishop. But when you give up your role as Queen you will be plunged into the abyss. It would be better for you to abandon your stupid malicious behavior.”

As one would expect, “The Queen bore his words ill. She was extremely angry.” So angry, in fact, that she had him stabbed while he said Easter Mass. After he had been carried still living to his bed, she called upon him under the pretext of offering her own doctors. Giving her one last lecture, Praetextatus died without further assistance. When a local leader came to call, expressing his opinion that she had gone too far, Fredegund offered him a hospitable drink

that killed him within an hour. She attempted to assassinate Leudovald, bishop of Bayeux, for trying to bring her to justice, and sent agents to try to kill King Guntram, when he too took a strong stand against the assassination of bishops during mass.

Meanwhile, having never made it to Spain with her large dowry, Fredegund's daughter Rigunth was stranded in Toulouse where her own situation was now perilous. Though Fredegund was finally able to rescue her daughter, they were unable to live together happily. Gregory claimed that "she would often insult her mother to her face, and they often exchanged slaps and punches." Worst of all, Rigunth repeatedly reminded her mother of her servile origins by pointing out her own royal blood. Inviting Rigunth to lean over into the treasure chest and pick out whatever she liked, Fredegund tried to break her neck with the lid. Servants pulled her off just in time to keep Rigunth from being strangled. Clearly, there was little possibility that mother and daughter could live on their manor placidly after that, and Gregory described the aftermath: "There were never-ending outbursts of temper and even fisticuffs. The main cause was Rigunth's habit of sleeping with all and sundry."

Some of Fredegund's projects in Rouen prospered, while others did not. A team of 12 more assassins sent after King Childebert were caught, and some killed themselves in prison rather than face the torture and mutilation inflicted on the others. When a blood feud between two large families in Tournai became a hazard to public safety, Fredegund warned them to stop. When they would not, she invited them to a dinner of reconciliation. As all were seated at the table, the three survivors of the original quarrel were simultaneously beheaded by axemen. The problem, quite simply, was solved.

Fredegund Became Regent

Most important, she convinced Guntram to bring her son to Paris for baptism (which was then routinely delayed long past infancy) and to allow her to participate in the ceremony. From there it was a short step to replace the men around Chlothar and become regent herself, although she accepted an arrangement which left Guntram as Chlothar's godfather and protector.

Naturally, she did not remain in the background during her regency. In 593, the childless Guntram died, leaving his kingdom to King Childebert and touching off war between the two surviving royal families. The *Liber Historiae Francorum* claims that Fredegund took to the field herself after Landeric fell in battle. Fredegar associated her with the 12-year-old Chlothar in describing Neustria's victories in 596: "Fredegundis and her son King Chlotar took possession of Paris and other cities after the barbarian fashion." Though Childebert's early death that same year left Brunhild vulnerable, Fredegund's own death the following year deprived her of enjoying the victory for which she had planned. She died unaware that the now aged, but heretofore astute, Brunhild would make the fatal error that would leave Fredegund's son, Chlothar II, the ruler of a reunited Francia.

In 612, Brunhild's grandson died, and she refused to partition the two kingdoms among his four sons or even to separate Burgundy from Austrasia again. Powerful dukes who wanted more recognition of their regional authority defected and in one campaign Chlothar reunited all of Francia, celebrating his victory by having the elderly Brunhild tied to horses and dragged to death in memory of his mother.

Nonetheless, Fredegund could not have been an altogether terrible mother, because Fredegar described her son as "strong-minded and well-read, a god-fearing man, kindly disposed to all and full of piety." While it is true that Chlothar had been sent away from his mother for much of the first decade of his life, it is tempting to see Fredegund's influence in his later respect for women. Fredegar, in fact, regarded this as his main failing, commenting that he "took too much notice of the views of women young and old." Although Chlothar never witnessed Chilperic's intense and long-term devotion to Fredegund, Fredegar did think that Chlothar's love for his second wife was eccentric in its intensity. Still, Nelson insisted: "Fredegund's is probably the best-documented case of a king's passion giving his consort long-term political ascendancy."

Fredegund used her ascendancy not only to accumulate wealth and power but also to contribute to some of the processes which were to transform Europe: the rise of the mayors of the palace, steps taken toward the creation of an exchequer, and the union (if only temporary this time) of Francia.

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Lucian Freud

At the end of the twentieth century, figurative painter Lucian Freud (born 1922) came to dominate the London art scene like few others before him. His controversial work was in much demand throughout the late 1980s and 1990s, often setting sales records.

Lucian Freud, grandson of the noted psychoanalyst Sigmund Freud, was born in Berlin on December 8, 1922, the second of three boys. He was named for his



mother, Lucie. His father, Ernst, was an architect. In Berlin, the Freuds led a comfortable middle-class life (in an era of grave political instability in Germany). When Hitler came to power in 1933, Lucian's parents saw how their lives could change, even for secular Jews. They immigrated to England that same year.

Freud became a naturalized British citizen in 1939. From an early age, young Freud had exhibited an interest in art, which was fostered by his family. Even his grandfather, Sigmund, acknowledged his inclination by giving him a set of color reproductions of Brueghel's *Months*. In London, Freud and his brothers were enrolled in a progressive coeducational private school, Dartington Hall. Freud proved to be a rebellious student, often skipping art class because he disliked the teacher. Instead of gaining an education at Dartington, all Freud acquired was a bad reputation. After two years, his parents enrolled him at Dane Court, a preparatory school that was intended to serve as an entree to Bryanston. While Bryanston was not coeducational, it was progressive enough to ban corporal punishment. Thus the unruly Freud, who loved the outdoors, spent many hours on so-called punishment runs. Eventually Bryanston tired of his rebellious behavior and expelled him. In 1937, Freud produced a remarkable sandstone carving of a three-legged horse. On the strength of this piece, he was accepted in the Central School of Arts and Crafts in London. Freud's truancy continued, though between bohemian adventures he produced some extraordinary artwork. Years later, when his fame was established, these and other early works were exhibited at the Gallery of Modern Art in Edinburgh. Critics were astounded at the maturity of the pieces, which were

done when Freud was between fifteen and twenty-three years old. Martin Gayford noted in *The Daily Telegraph* that "between 1937 and 1945 he was already producing work imbued indelibly with that characteristic and unmistakable intensity. He was still searching for his idiom. To an extent, at that stage he was trying on different styles and approaches to see what fitted best. Surprisingly loose handling alternated with the meticulous graphic sharpness that became characteristic of Freud in the late forties and early fifties." In the *Independent*, Richard Ingleby pointed out how some of the early work showed the influence of German expressionism.

In the late 1930s, Freud fell in with Stephen Spender, Peter Watson, and Cyril Connolly. The latter two were the founder and editor of the avant-garde magazine *Horizon*, which published Freud's drawings in 1939 and again in 1944. He also began attending the East Anglian School of Art though, as usual, his attendance over the next three years was erratic. There were two major interruptions in Freud's studies at East Anglian. The first came when the school caught fire (Freud's careless smoking was most likely the cause); the second in happened 1941. Freud won a prize of £25 for a textile design and used the money to travel to Liverpool where he joined the Merchant Marine. After a round-trip crossing of the Atlantic Ocean, Freud managed to get himself discharged from the service and promptly returned to the school.

His first exhibition was in 1944 at London's Lefevre Gallery. It contained most of the work that was shown more than fifty years later in Edinburgh. Critics and patrons were treated to an unknown talent that moved skillfully from expressionism to surrealism. In these early years, Freud produced portraits and still life's—the latter being mostly dead birds. One of these, *Dead Heron*, has been called by Bruce Bernard, in an essay on the painter, "the first seriously beautiful painting that Freud achieved. Freud could never paint or draw an animal, however long dead, without conveying a sense of its once personal life." This is no idle comment when one considers the direction of Freud's work toward realism. After the Second World War, Freud traveled first to Paris then to Greece where he visited the painter John Craxton, with whom he shared an exhibition in 1947 at the London Gallery.

Arts Council Award

In 1947, Freud married Kitty Garman. For a time, she was his most important model. Her portraits demonstrate the refining of his style and subject matter. Much as Bernard perceived the subject's inner life in Freud's paintings of animals, Freud's realism would also be defined by his ability to transmit the inner personality of the subject. This was due, in part, to the fact that many of his models were friends and family members. Clearly Freud's star was rising. Between 1946 and 1951, his work was displayed in individual and group exhibitions nine times in London, as well as in Paris and Vancouver. Freud was awarded first prize by the Festival of Britain Arts Council in 1951 for *Interior in Paddington*. This work was the portrait of a friend, Harry Diamond, whose clenched fist and slightly disheveled

appearance perfectly captured the inner torment of a man at odds with his station in life. Diamond was the subject of four more paintings by Freud over the next nineteen years, until a falling out left them estranged.

1952 was something of a watershed year for Freud. The now-divorced painter married his second wife, Caroline Blackwood. He also produced two portraits that are considered to be early masterpieces. The subjects of these paintings were his friends, the artists Francis Bacon and John Minton. Freud and Bacon had met in the 1940s and remained friends until Bacon's death. They were often linked professionally, though their personalities would suggest theirs was something of an odd couple relationship. Bacon was the outrageous extrovert, while Freud preferred to shun the limelight. Freud's 1952 portrait of his friend, oil on copper, generated a great deal of excitement but unfortunately has not been seen in public since 1988 when it was stolen from Berlin's Nationalgalerie. Freud also did an interesting drawing of Bacon (1952) that reinforces his friend's scandalous reputation. The portrait of painter and illustrator Minton, is a shock to look at. The subtle tones and fixed stare of his subject reveal a general malaise that is conveyed to the viewer. In addition to these, Freud painted his wife, Caroline. She dominated his canvasses until 1954. That year he exhibited his work at the Venice Biennale along with Francis Bacon and Ben Nicholson.

In the mid-1950s Freud began to change his technique: hog's hair brushes replaced sable, and for a time there was an increased use of pigment. This was his most exploratory period. During this time he exhibited very little. By the mid-1960s he had moved toward the dominant, but by no means sole, theme of his work—naked women (and later men). Seeking for years to liberate his subjects, he did the obvious, but with Freud the obvious was never done tritely. His technique was to make one aware of the brush strokes and the paint. His realism in these naked portraits—Freud, himself, preferred the word naked over nude—was deemed existentialism by the critics. In fact, the portraits were not even portraits in the classical sense of the word, as Freud generally painted the whole body. He subverted the definition further in *Double Portrait* (1985-86) of a reclining young woman and a dog. The woman has her arm over her face. But these are certainly portraits in the Freudian sense. Michael Kimmelman in *Portraits: Talking with Artists at the Met, the Modern, the Louvre, and Elsewhere* quoted Freud as saying, "Normally I underplay facial expression when painting the figure, because I want expression to emerge through the body. I used to do only heads, but came to feel that I relied too much on the face. I want the head, as it were, to be more like another limb."

The "School of London"

In the 1970s, Freud diverged from this philosophy by painting a series of portraits of his widowed mother that concentrated on her face, thereby showing the tortures of her loneliness. As for landscapes (or actually cityscapes) Freud, in this period, chose the waste grounds of Paddington. In the middle of the decade, the painter R. B. Kitaj coined the phrase "School of London" to refer to his work

and that of Freud, Bacon, Michael Andrews, Frank Auerbach, and Leon Kossoff. Kitaj was referring to colleagues whom he felt were world-class painters though the label was so convenient that it stuck, despite the demurrals of some critics. Whether a ploy or not, it benefited Freud's career as galleries began to show his work more often. In 1977, his work was exhibited at the Royal Academy of Arts and the Tate. This renaissance continued to gather steam in the 1980s. By the end of the decade the School of London was a hot item. Throughout, Freud affected a distance toward the public response to his work that was not dissimilar from the distance he as a painter affected toward his models.

International Prominence: The Met Retrospective

In the early 1990s, Freud enjoyed one of his most productive collaborations when he painted a series of naked portraits of the performance artist, Leigh Bowery. These portraits of the obese Bowery stand as Freud's response to his own previous series of naked women, for Freud has shunned the ideal at almost every turn and yet still managed to convey beauty and simplicity. Amidst this series, Freud was given a major retrospective by the Metropolitan Museum of Art (1993). Mark Swart, in the fourth edition of *Contemporary Artists*, wrote that this show "brought to a head a long-standing debate surrounding Freud's approach to the figure. His advocates view him as an inheritor of a tradition that includes Watteau and Ingres, painters who managed to capture the elegance of the human form without losing its earthly qualities, while his opponents dismiss him as a skilled draftsman too mired in solipsism and egomania to express anything other than a monotone conception of depressing and humiliating sexuality."

The notion of Freud's solipsism has dogged him throughout his career but he himself (as quoted by Marina Warner in a 1993 article in the *New York Times*) belies this: "[Professional] models would have some idea of posing in itself—which is exactly what I'm trying not to do. I want them to be themselves. I don't want to use them for an idea I've got. I actually want to do them. Even their identical twin wouldn't do at all."

Earlier that year, the reclusive Freud—he seldom traveled from London—had refused an honorary degree from Oxford, claiming he was neither an Oxford graduate nor a graduate of any university. He was simply, as art critic Robert Hughes declared, the greatest realist painter of his time.

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Leonhard Fuchs

Leonhard Fuchs (1501-1566) compiled the first significant glossary of botanical terms, which contributed to the development of modern botany. The plant genus *Fuchsia* was named for him.

Leonhard Fuchs was born on January 17, 1501, in Wemding, Bavaria. He was trained as a physician and had a particular interest in natural history. Fuchs served as a professor of medicine at Tübingen University from 1535-1566. He was especially interested in the medicinal properties of plants. In 1542, Fuchs published a plant manual titled *Historia stirpium*, or *History of Plants*. Also known by the title of *Concerning the Description of Plants*, this publication was illustrated with woodcuts and admired for its precise detail and attention to scholarship. The book was an important milepost in the developing science of natural history.

The plant genus *Fuchsia* was named after Fuchs in 1703 because he was the first to describe it. This genus comprised a group of shrubs that he described in his book. Later, the color of the flower on these shrubs, a sort of blue/red, also came to be referred as *Fuchsia*.

Fuchs also published *Mendendi Methodus* in 1541. As a physician he treated patients with success who suffered from plague.

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G

Ira Gershwin

Ira Gershwin (1896-1983) captivated audiences worldwide during the 1920s and 1930s with his provocative lyrics and librettos. His 1932 Pulitzer Prize was the first ever for a musical comedy. In the 1940s his lyrics enhanced the scores of several motion picture classics.

Ira Gershwin emerged as a master of musical comedy during the 1920s and 1930s, when vaudeville was golden. With his memorable lyrics, Gershwin charmed the audiences of stage and screen and inspired the most popular singing stars of America and Europe. He strummed heartstrings with his dazzling show-stopping tunes and caused critics to notice an art form they had never before taken seriously. In collaboration with his younger brother, composer George Gershwin, the elder Gershwin put lyrics to the scores of vaudeville reviews and Broadway plays beginning in 1918. In 1932 he shared a Pulitzer Prize for the musical satire, *Of Thee I Sing*, and he collaborated on light operas, including a libretto for the poignant *Porgy and Bess* in 1936.

Ira Gershwin was born Israel Gershvin on Manhattan's East Side on December 6, 1896. His father, Morris (Moishe) Gershovitz, changed the family name to Gershwin sometime after emigrating from St. Petersburg, Russia. Gershwin's mother, Rosa Bruskin, also emigrated from Russia, just four years before she married Gershovitz. A refreshingly informal attitude permeated the Gershvin household that accounted for the variation of surnames between children and parents. Such informality overflowed into virtually every aspect of the Gershvins' lives. Indeed, Ira Gershwin went by

the name "Izzy" as a child and always believed his proper name to be Isidore, until he applied for a passport in 1928 and learned his true given name.

Gershwin was the oldest of four siblings. His brother, George, was two years younger, followed by another brother, Arthur, and a sister, Frances, who was born on Ira Gershwin's tenth birthday. His father changed jobs frequently and moved the family residence accordingly. Thus, Gershwin lived at dozens of addresses around New York City as a child. The children amused themselves by roller-skating and playing street games and, in adolescence, the boys frequented the billiard halls. Ira Gershwin attended P.S. 20 elementary school and Townsend Harris Hall. In 1914, he enrolled at City College of New York, but left two years later without a degree. He enrolled briefly in a pre-medical curriculum through the Columbia University extension system in 1918. During his college years, Gershwin held assorted odd jobs. He worked as a steam room attendant, a carnival helper, and a photographer's assistant.

Gershwin, who aspired to be a writer, published early works under a variety of pseudonyms including Bruskin Gershwin, which was the name he affixed to his short story "The Shrine," when it appeared in February 1918 in *Smart Set*, an H.L. Mencken publication. His first published song was the whimsical "You May Throw All the Rice You Desire but Please Friends, Throw No Shoes." He published many of his earliest song lyrics under the pseudonym of Arthur Francis, a name that he contrived from a combination of the first names of his youngest brother and his only sister. He chose to conceal his identity because of his naturally retiring nature and to eliminate confusion between himself and his younger brother, George Gershwin, who came to prominence as a composer around the same time. In the early 1920s, Ira Gershwin's song-writing efforts became



closely entwined with those of his brother. The two collaborated in earnest for over a decade, with Ira Gershwin writing lyrics for George Gershwin's musical scores. They wrote for vaudeville, as well as Broadway musicals, and operettas.

Early Works

Gershwin collaborated with Vincent Youmans as early as 1920. The two wrote "Who's Who with You?" and "Mr. And Mrs." for *Piccadilly to Broadway*, and *Two Little Girls in Blue*. In 1921, as Arthur Francis, Gershwin wrote "The Piccadilly Walk" from *Pins and Needles* with Arthur Riscoe and Edward A. Horan. In 1922, he penned "When All Your Castles Come Tumbling Down," for *Molly Darling*, with Milton E. Schwarzwald. Gershwin also contributed to the Schuyler Greene and Louis Silvers score of "Fascination," from the picture of the same name.

Gershwin's earliest published collaboration with his younger brother was "The Real American Folk Song," a tune they incorporated into *Ladies First*, which opened at the Broadhurst Theatre on October 24, 1918. Ira Gershwin continued to create song lyrics as Arthur Francis as late as 1922 when he and his brother collaborated on that year's version of George White's annual Broadway review, *Scandals*. That show featured their popular standard, "I'll Build a Stairway to Paradise." That same year Ira Gershwin penned the lyrics for "Someone" and "Tra-La-La," and collaborated with Arthur Jackson on "French Pastry Walk" for the show *For Goodness Sake*, a musical starring Fred and Adele Astaire. *For Goodness Sake* was a pivotal achievement for both Gershwins and led to a long-standing working

relationship between the Gershwin brothers and the Astaire siblings. The show later debuted in London under the name *Stop Flirting*.

In 1924, Gershwin and his brother scored an operetta called *Primrose* in collaboration with Desmond Carter. The show debuted to favorable reviews on September 11, 1924, at the Winter Garden in London. Two months later the Gershwin brothers sealed their reputation in the musical world with their first complete and independent collaboration, an Alex Aarons/Vinton Freedley production called *Lady Be Good*. Starring the Astaires and backed by Otto Kahn, *Lady* premiered in Philadelphia on November 17, 1924. The play, which opened at the Liberty Theater in New York on December 1, continued for 184 performances and then played a profitable run in England. The Gershwins collaborated with Buddy De Sylva on the score of *Tell Me More*, which opened at the Gaity Theater on April 13, 1925. That production experienced success in London as well. Ira Gershwin had by then dropped his pseudonym and emerged as an accomplished lyricist in his own right. In 1926, the Gershwins contracted to write a musical for Gertrude Lawrence. The play, *Oh, Kay!* received outstanding reviews when it opened at Broadway's Imperial Theater on November 8; the show ran for 256 performances. Biographer Charles Schwartz, commenting on the Gershwin mystique, noted that he had "the uncanny knack for coming up with the fresh and the novel ballads appropriate for their time and genre [with] wonderfully creative lyrics, songs of chivalric love and gallantry."

Fame and Fortune

Gershwin married Leonore Strunsky on September 14, 1926. As he and his brother embarked on a lucrative professional career, they moved their entire family to an impressive five-story house at 316 West 103rd Street in Manhattan. Ira Gershwin lived with his wife on the fourth floor. The house was generally astir with a flurry of visitors: artistic colleagues, neighbors, and friends.

To escape the pandemonium of New York City, Gershwin retreated to the Chumleigh Farm, north of the city in Ossining in 1927. He and his brother spent the spring and summer months of that year on the rented estate as a respite from the hectic pace of vaudeville. At Chumleigh the brothers wrote a musical called *Strike Up the Band* which debuted later that summer. The show featured a future Gershwin classic, "The Man I Love," but failed to attract pre-Broadway audiences in New Jersey and Philadelphia. After some revision by the Gershwins, the program ran a successful tour on Broadway in 1930. The Gershwins rewrote another show originally entitled *Smarty*, for producers Aarons and Freedley in November 1927. The reworked production, called *Funny Face*, starred the Astaires. Ira Gershwin implemented innovative lyrical devices with aplomb. In the hit song "'S Wonderful" he cued the male lead to drop each line in mid-verse, leaving the female lead to complete the line in perfect time, without losing a beat. In that same song, Gershwin employed what Schwartz called a "slurred-over, sibilant sound of its lyrics—with its 's wonderful,' 's marvelous,' 's paradise, a combination not easy to

ignore or to forget." The overhauled musical met with enormous success when it returned to Broadway the following year. It grossed \$44,000 within a few weeks and enjoyed a Broadway run of 244 performances.

In 1928, Gershwin and his brother moved from the family home into adjoining penthouses on nearby Riverside Drive and 75th Street. That year, Gershwin updated the lyrics to some discarded compositions of his brother. He added some Sigmund Romberg tunes, and the result was a Flo Ziegfeld production, *Rosalie*, that opened on January 10, 1928 and ran for 335 performances on Broadway. A subsequent Ziegfeld review was cancelled that year, but the songs and score survived nonetheless and were incorporated into other Gershwin works, including the immensely popular "Embraceable You," which went into *Girl Crazy* in 1930 and "Blah, Blah, Blah," heard in the 1931 movie, *Delicious*. By 1929, the long-standing working relationship between the Gershwins and Ziegfeld ended in the wake of an overdone production called *Show Girl*. Six years later Ira Gershwin contracted one last time with Ziegfeld, to collaborate with Vernon Duke on the *Ziegfeld Follies of 1936*.

Great Escapes

Ira Gershwin along with his wife and sister accompanied George Gershwin on a European holiday in 1928. That trip was the inspiration for George Gershwin's orchestral, *An American in Paris*. The four travelers departed on March 11 and followed an itinerary through London, Paris, and Vienna. Upon their return to the United States the Gershwin brothers prepared a new Broadway musical, *Treasure Girl*, for Gertrude Lawrence, including such quality Gershwin tunes as "I've Got a Crush on You," a favorite of many popular singers. In 1929, the Gershwins reprised *Strike Up the Band* for Boston's Schubert Theatre. The production opened on Broadway at Times Square Theater on January 14, 1930.

In 1932, Gershwin shared a Pulitzer Prize with writers George S. Kaufman and Morrie Ryskind for the satirical score of the musical comedy *Of Thee I Sing*. It was the first time that a Pulitzer Prize went to a songwriter, and it was the first time that a musical comedy was honored by an award of such magnitude. The award brought new respect to the musical comedy as an art form.

The Gershwin brothers rented a residence on Fire Island in 1935, along with Vernon Duke, Joseph Schillinger, and Moss Hart. There they wrote much of the opera *Porgy and Bess*, based on a DuBose Heyward novel set in Charleston's Catfish Row. Gershwin worked closely with Heyward on the libretto for that production which opened in Boston that same year.

Following the Broadway production of *Porgy and Bess*, Gershwin began to spend most of his time in Hollywood, working on motion pictures. The Gershwin brothers were under contract to complete another musical, the *Goldwyn Follies*, when George Gershwin became ill. After his death in July 1937, Ira Gershwin completed the final song for *Follies* in collaboration with Duke.

Family Matters

Ira Gershwin was a retiring person by nature and shunned the limelight. Jablonski and Stewart quoted Gershwin's sentiment, "I always felt that if George hadn't been my brother and pushed me, I'd have been contented to be a bookkeeper." Indeed, Ira Gershwin spent a great deal of time maintaining the financial affairs of his younger brother and functioned, to a large extent, as a business manager for their collective interests. After the death of his brother George, Gershwin inherited the lucrative royalties from his brother's musical scores and a priceless collection of artworks, valued at untold millions of dollars.

After his brother's death, Gershwin collaborated with Jerome Kern and Harry Warren on the *Goldwyn Follies of 1938*. Other Gershwin/Kern collaborations remained unpublished until 1968, including "Once There Were Two of Us," "Now That We Are One," and "No Question in My Heart." They worked on a movie score together, *Where Do We Go from Here?* and an operetta, *The Firebrand of Florence*. Gershwin and the German-born composer, Kurt Weill, became acquainted in 1935, and collaborated on *Lady in the Dark*, which opened on January 23, 1941 at the Alvin Theatre in New York City. In 1943, Gershwin worked on the score for Samuel Goldwyn's film, *North Star*, followed by the 1944 movie musical, *Cover Girl*. Gershwin's final Broadway musical, *Park Avenue*, opened at the Shubert Theatre on November 4, 1946. Ira Gershwin died on August 17, 1983 in Beverly Hills, California.

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Lillian Gish

Lillian Gish (1893-1993) was responsible for turning film acting into an art form. She appeared in such monumental works as *Birth of a Nation*, directed by the man who launched her career, D.W. Griffith. Gish became known as the "First Lady of the Silent Screen."

Lillian Diana Gish was born on October 14, 1893 (some sources say 1896), in Springfield, Ohio. She was the eldest of two daughters born to James Lee Gish and his wife, Mary Robinson McConnell. Gish's father was a candy salesman, who had previously worked in the grocery business. When his daughters were toddlers, he moved his family to Baltimore, Maryland, then deserted them and moved to New York City. Gish's mother soon relocated there as well. To support her daughters, Mary Gish worked at a candy stand in a department store and as a



boardinghouse manager. Continuing poverty drove her to appear on stage in the theater. She did so under the name Mae Bernard because she was ashamed of the acting profession. At the time, actors were regarded with disdain by society.

Made Stage Debut

The boardinghouse that Mary Gish managed was frequented by theater people. Mary Gish and her daughters shared a room with a young actress named Gladys Smith and her mother, with whom they became close friends. Through boardinghouse connections, Gish was put to work on stage as well in order to help support her family. She made her acting debut in a touring production of *In Convict Stripes*, in 1901 or 1902, when she was younger than ten years old. Gish, billed as "Baby Lillian," was put in the care of an actress-friend of her mother's who also appeared in the play. This role led to others. In 1902, she appeared in *The Little Red Schoolhouse*. Gish received no training as an actress. She told Enid Nemy of *The New York Times*, "The only acting lesson we ever had was to speak loud and clear. We were told that if we didn't, 'they'll get another little girl,' and they would have."

Gish's burgeoning acting career meant that she often was separated from her mother and sister, and in the care of others. Occasionally, the family could find work in the same production. In 1903-04, for example, she toured with her mother and younger sister Dorothy in *Her First False Step*. Sometimes, however, Gish was taken by Elbridge Gery's Society for the Prevention of Cruelty to Children, until she was retrieved by her mother. Gish's education suffered. By the time she was 11 years old, she had only attended school

for five months. However, she did manage to teach herself to read, and Gish's love of books lasted a lifetime.

Cast for Film by Griffith

In 1912, Gish and her sister visited New York City's Biograph Studios to see their old friend, Gladys Smith. Smith had become something of a star under the name Mary Pickford. Smith introduced her friends to director D.W. Griffith, who immediately gave them an unusual screen test. Without warning, he shot at them with a prop gun and then chased them around the room. Their reaction to the situation impressed Griffith enough to hire them at a salary of \$5 per week. Gish and her sister made their screen debut that same year in his *An Unseen Enemy*. For the next nine years and 40 films, Griffith and Gish worked to legitimize film as an art form.

Gish primarily appeared in melodramas, often playing characters with innocence at their core. Griffith liked working with Gish because, though she had the look of an angel, there were complex feelings below the surface as well. To gain a better understanding of people, Griffith directed Gish to attend prizefights and visit insane asylums. To encourage emotional and physical responses in her acting, Gish also took lessons in voice, dancing, and fencing. Thus, when she appeared before the camera, Gish became a master at improvising meaningful small gestures. For example, in 1912's *Muskateers of Pig Alley*, she cradled her cheek with her hand. Gish also handled many of her own stunts.

Many of Gish's early films with Griffith were two-reel shorts. She usually appeared as a victimized character. For example in 1913's *The Mother Heart*, Gish played a 30-year-old woman whose baby had died. As Griffith's narratives grew longer and more intricate, Gish's acting ability bloomed. Though some critics said that she had a narrow emotional range, Gish's style was completely different than most actresses of the time. On stage and in film, the popular acting style emphasized exaggeration. Gish balanced restraint and dignity with unbridled passion.

Appeared in *The Birth of a Nation*

Gish made her best known and most artistically relevant films with Griffith after 1915. *The Birth of a Nation* (1915) was considered the first film of modern cinema. In *Intolerance* (1916), Gish played a small but key role as Mother Ages, who rocked the cradle of humanity. Gish's definitive turn as an angel-like waif came in 1919 when she played Lucy in *Broken Blossoms*. In the movie, Lucy's affectionate relationship with an Asian shopkeeper infuriates her Cockney father so much that he beats her to death. One of Gish's most memorable scenes as an actress was the death scene, as she twisted fitfully to avoid her father's blows. Another unforgettable Gish scene was found in *Way Down West* (1920). Gish floated down an icy river as she collapsed, with her hand and hair trailing in the frigid water. To get this shot, Gish laid for hours over a three-week period in the cold water in Long Island Sound. The stunt left her with permanent nerve damage in two of her fingers.

In 1920, Gish took on a new challenge when she directed her first and only film, *Remodeling Her Husband*.

The movie starred her sister Dorothy, who had become a successful comedic actress in her own right. The sisters had written the script together. Gish also edited the film, a skill that she learned from Griffith. She also learned how to set up lighting and choose costumes. Griffith and Gish had a collaborative working relationship. He allowed his star to direct screen tests for him. Gish even oversaw construction of his new studio. Her loyalty to Griffith was far-reaching: she followed him from Biograph to Mutual to what later became Paramount. However, Griffith and Gish made their final film together in 1921, *Orphans of the Storm*. Some speculated that the break was caused by Griffith's jealousy, because Gish was often given credit for the success of his films. Gish claimed that they had argued over money.

Gish had a bad experience with her next two movies, made for Inspiration Pictures. In her unusual contract, she received 15% of the profits, perhaps because she was one of the company's financial backers. After appearing in *The White Sister* (1923) and *Romola* (1924), Gish had questions about the finances for the first film. Her inquiries led Charles Duell, president of Inspiration Pictures, to claim that she had promised to be his bride. Gish sued and won, her reputation remaining intact. Free of Inspiration, Gish signed a six picture contract with Metro-Goldwyn-Mayer worth about \$800,000 to \$1 million in 1925.

Asserted Creative Control

Gish's deal with Metro-Goldwyn-Mayer (MGM) was unprecedented for a female star of the time. She had the power to choose projects, directors, and co-stars. Two of Gish's films were literary adaptations. She played Mimi in a 1926 version of *La Bohème*, with director King Vidor. Gish was so dedicated to the role that she fasted for three days in order to play Mimi's death scene. Also in 1926, Gish played Hester Prynne in *The Scarlet Letter*. The film was not a financial success because its production costs were high. The only other film of significance that Gish made at MGM was *The Wind* (1928), her final silent film performance. The story focuses on a West Texas woman who goes insane after she is raped and kills her rapist. While the film was acclaimed in retrospect, studio executives found it too harsh and delayed its release.

MGM's reaction to *The Wind* was similar to its attitude towards Gish by 1928. Studio head Louis B. Mayer thought Gish's appeal was out of date. He wanted her to be involved in a scandal appropriate for the era of the flapper. When she refused, Mayer threatened to blacklist her and dropped her from MGM's payroll. Gish made two more films for other companies at the beginning of the sound era, *One Romantic Night* (1930) and *His Double Life* (1933), before returning to the stage.

Gish had appeared on stage intermittently while doing films with Griffith. Throughout the 1930s, she focused on her theatrical career and some radio appearances. Much of her work was critically acclaimed. She appeared in a Broadway production of *Uncle Vanya* in 1930, and of *Camille* in 1932. In 1936, she played Ophelia in *Hamlet*. In addition to national tours of certain plays, Gish appeared in the long-running comedy *Life with Father* on Broadway in 1939, and

in Chicago for a 66 week run in 1941-42. Gish also made inroads into the literary circles of the day. She became friends with playwright Tennessee Williams, who wrote the role of Blanche DuBois for her in his play *A Streetcar Named Desire*. Gish was forced to turn down the role because she had to care for her ailing mother.

In the 1940s and 1950s, Gish did more film work, often playing supporting, character-type roles. In 1947, for example, she appeared in David O. Selznick's grandiose *Duel in the Sun*. In 1955, she appeared in *The Night of the Hunter* as a shotgun-carrying guardian of orphans. With the growth of commercial television in the late 1940s and 1950s, Gish found roles in the new medium, especially guest spots on episodic shows. She made her television debut in a 1948 episode of *Philco Playhouse*, "The Late Christopher Bean." Gish returned to Broadway in 1960 when she was cast in *All the Way Home*.

Despite her successful career, Gish never forgot her roots. In 1969, she began lecturing on college campuses about the beginnings of the American film industry and her work with Griffith entitled "Lillian Gish and the Movies: The Art of Film, 1900-28." Gish also became an advocate for film preservation, perhaps because her own directorial effort had been lost.

Gish continued to work until the late 1980s. In 1978, she appeared in Robert Altman's *The Wedding*, playing the family's matriarch who dies during a post-nuptial reception. In 1986, she appeared as a crazy mother in Alan Alda's *Sweet Liberty*. Gish earned an Academy Award nomination for her 105th film role opposite Bette Davis in *The Whales of August* (1987). In the last decades of her life, Gish was repeatedly honored for her accomplishments. She died of heart failure on February 27, 1993, at her home in New York City. Gish had never married, despite numerous proposals. She was never able to reconcile a career with a husband. In her will, Gish left funds to preserve the work of D.W. Griffith at The Museum of Modern Art.

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Maud Gonne

Nationalist leader, Maud Gonne (c. 1865-1953) was called the “Irish Joan of Arc,” for her activities on behalf of Ireland’s independence movement.

Born in England to English parents, Maud Gonne was the daughter of Edith Frith Cook and Thomas Gonne. Her mother was a member of the distinguished and wealthy Cook family, who manufactured silk, linen, woolen, and cotton goods and sold them throughout the world. The Cooks were also a military family, with younger sons joining the queen’s service and daughters marrying officers. Edith Cook was no exception, for Thomas Gonne was a captain in the 17th Light Dragoons when they were married on December 19, 1865. It has been suggested that Maud was born the following day, or very soon thereafter. No record exists of her birth. Since it was illegal not to record the birth of a child, it is assumed that her parents wanted to hide the date. While Maud was often vague about her birthdate, she was quoted in an unpublished Dublin newspaper article as saying that she was born “near Aldershot Camp in 1865.” Aldershot Camp, approximately 40 miles from London, was the military base at which her father was stationed.

In 1868, when Captain Gonne was assigned a post in Ireland, Maud and her younger sister Kathleen lived with their mother in a small fishing village north of Dublin Bay, while their father visited from the nearby army base on weekends. The girls did not attend school; instead, they spent their time climbing rocks on the coast and playing with the poor Irish children who lived a world apart from the wealthy English Gonnés. While the local children went off to school each day, Kathleen and Maud amused themselves under the watchful eye of their nurse.

The family moved to Donnybrook, a Dublin suburb. In 1871, Edith Gonne became ill with tuberculosis. Since the Irish climate was terrible for someone suffering from this disease of the lungs, Thomas Gonne soon decided to move his wife to Italy. But her illness had progressed too far, and she died during the trip. Gonne would later recall a comment of her father’s, at the time of her mother’s wake in London that had a profound effect: “You must never be afraid of anything,” he told his six-year-old daughter, “not even of death.”

Thomas Gonne left his daughters in the care of their mother’s aunt for a short time, but Aunt Augusta was not the person to be raising two small girls. He then received notice of a posting to India and found a home and a nanny for the children in the south of France. The Frenchwoman who cared for them taught the girls French, history, and literature, as well as cooking skills; she also imbued them with an interest in art and radical politics.



But Maud did not become a child of the French countryside. She spent her summers in Switzerland and her winters in Italy. When her father became a military attaché, traveling throughout Europe, Gonne often met him in various cities. She had a truly cosmopolitan upbringing. Her independence and defiance of the norms were probably rooted in her unconventional youth and her exposure to places, people, and ideas that young English ladies rarely experienced.

As Gonne grew into her teens, it also became obvious that she was going to be stunningly beautiful. As an adult, she was six feet tall, and her figure, face, and wavy red hair classed her among the great beauties of the age. An aunt, the Comtesse de la Sizeranne, took great pride in showing her off and introducing her to Parisian high society. Gonne received several marriage proposals before she was 18; legend has it that when King Edward VII of England was the Prince of Wales, he saw her at a dance and longed to marry her.

By 1884, when Thomas Gonne was permanently posted to Dublin and his daughters joined him, Maud assumed her absent mother’s role as hostess of the household. She held parties and teas to help her father’s career, impressing higher-ranking officers and their wives. But this family life was not to last: Thomas Gonne contracted typhoid fever in the winter of 1886 and died within a week. His body was taken back to England for burial next to his wife, and Kathleen and Maud—now orphans—were taken in by relatives.

The next several months were stormy ones. Scheming relatives, aware of the large inheritance the girls were about to receive, wished to become their guardians in order to gain legal control over it. They informed the girls that their father had left them nothing, and that they would have to accept being adopted by an aunt. But the girls were determined to earn their own living. Kathleen decided to become a nurse, and Maud trained to be an actress. Neither succeeded in their plans, but their activities kept them busy until their father's will was probated in the spring of 1887 and each became financially independent. With the greedy relatives left behind, Gonne returned to her aunt, the Comtesse, in Paris.

Involvement in Irish Politics

It was there that Gonne met and eventually fell in love with Lucien Millevoeye, a French political activist. Since Millevoeye was already married, their relationship remained secret throughout her life. It was sharing in his political interests, however, that shaped Gonne's life more than their romantic liaison. Millevoeye's passion for his homeland corresponded to his equally deep hatred for England. He urged Gonne to get involved in Ireland's independence movement as a way to strike at the English. She took him up on this and eagerly began spending time in Ireland, traveling through the countryside to see firsthand the oppression that the Irish were suffering under their English landlords. Witnessing the eviction of tenants who were asking for a fair rent and the starvation of those suffering during famines, she quickly got involved with famine relief efforts and the Land League, an organization dedicated to reforming tenancy laws. Gonne gave speeches, rallying the Irish and influencing the decisions and lawmaking of their English overlords.

Becoming involved in Irish politics meant meeting quite a circle of revolutionaries and leaders in Dublin. Gonne's most famous and influential acquaintance—though she didn't know it at the time—was William Butler Yeats, whom she met in 1889. Not yet the world-renowned poet but only a nondescript young man who wrote a bit of poetry, "Willie" Yeats failed to impress her. Though they became friends, her heart was in Paris with Millevoeye. Yeats, on the other hand, was totally taken with Gonne's beauty, spirit, and passion for Ireland, and his love for her inspired much of his poetry.

In 1889, Gonne had her first daughter by Millevoeye. Named Georgette, the child survived only three years. Devastated by her daughter's death, Gonne threw herself with renewed vigor into her work for Ireland. She founded lending libraries in remote rural areas of the country, thus promoting the cultural revival then going on. During most of English rule of Ireland, Gaelic (the native Irish language) had been suppressed: children were taught only English, English literature, and English history in the state-sponsored schools, and often learned nothing of the language, history, or literary heritage of their own land. The cultural revival of the Gaelic language and literature was a key element in Ireland's becoming a free state.

In 1896, Gonne had a second daughter by Millevoeye, this one named Iseult. Shortly after, Gonne left Millevoeye.

The break became final in 1898, when she discovered that he had fallen in love with someone else. Iseult Gonne was raised by Maud as a niece.

Gonne traveled to the United States in an effort to raise money for Irish causes and to work for international condemnation of England's continued rule of Ireland. It was during one of these speaking tours that she met John MacBride, a veteran of the Boer War and an Irishman from County Mayo, who was also traveling through the U.S. on behalf of the Irish. In 1903, the two married, which was seen by many as a terrible mistake. MacBride's conservative, rural Irish background clashed terribly with Gonne's cosmopolitan ways: a quiet, homebound, obedient wife was something she could never be. By the time their son Sean was born the following year, the couple's problems had already begun. MacBride was a heavy drinker, and it was rumored that he abused his wife when he was drunk. It is also possible that he discovered that Iseult was Gonne's child. In 1905, in a separation agreement drawn up in France, Gonne was awarded custody of Sean, but she was forced to avoid Ireland almost completely for the next 11 years, fearful that if she brought her son there his father could take him away. She was also afraid to leave him for long in France due to his fragile health. In addition to worries about Sean, there was also the fact that many of the Irish people were appalled that she had left her husband. Ireland was a profoundly conservative Catholic country, and marriage was nothing to be trifled with. Shortly after the separation, when Gonne appeared in Dublin to speak, she was booed by those who had once adored her.

On Easter Monday in 1916, the Irish Republican Brotherhood attempted a revolution to rid the country of the English. The Easter Rising was a failure. When the English executed many of the captured Irish revolutionaries, John MacBride, now a martyr to the cause of Irish independence was among them. This meant that Gonne was free to stay in Ireland with Sean. She plunged once again into the work and agitation she had enjoyed in the past. In May 1918, Gonne was arrested, along with many other Irish nationalists, and imprisoned in England without charges being filed. Never extraordinarily healthy, having inherited her mother's tendency toward tuberculosis, Gonne did not adjust to prison life. By October, she was desperately ill. Rather than have another martyr on their hands, the English authorities released her. Despite the fact that she had been forbidden, Gonne returned to Ireland immediately.

Worked to Improve Prison Conditions

Spending the 1920s in efforts to improve conditions for Irish political prisoners, she visited prisons, wrote letters to prisoners, and continued to speak out as often as possible. By now Gonne was a fixture in Irish politics: she had been an influential voice for over 40 years. In 1932, the country honored her for her years of service to the cause of Irish nationalism. It would seem a fitting end to a career—but Gonne was far from finished.

The year 1919 had seen the founding of an independent Irish parliament, but it wasn't until 1932, when Eamon de Valera was elected prime minister of the Irish Free State,

that the most significant ties between Ireland and England were broken. Abolishing the oath of allegiance to the British Crown that all Irish officials were required to take, de Valera continued a unilateral revision of the treaty that established the relationship (and lack of one) between the two countries. Though Gonne had originally supported de Valera's efforts, she eventually decided that they were not radical enough. Despite the fact that her son Sean had worked for de Valera's election and was his secretary, Gonne began speaking against de Valera and his policies. She also continued to work tirelessly with the Women's Prisoners' Defense League and to agitate for free school lunches for children.

In 1949, the long process of wresting freedom from the English-piece by tiny piece—was finally over. On Easter Monday, when the Republic of Ireland was formally begun, Gonne was one of the great nationalists invited to the ceremonies in Dublin; she attended with her son, who was now an active figure in Irish politics. One of the last survivors of her generation, Gonne struggled through the next several years; age and illness were taking their toll. She wrote her memoirs and was interviewed several times for reminiscences about the glory days of the struggle for Irish freedom. On April 27, 1953, Gonne died quietly at home, with her daughter Iseult, her son Sean, and Sean's wife at her side.

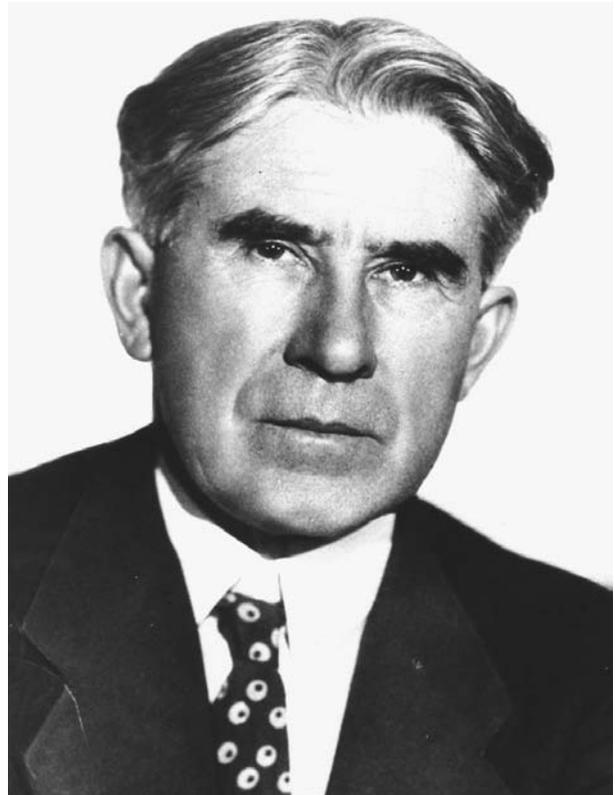
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Zane Grey

Ask anyone to name a western writer and chances are the first name to come to mind will be Zane Grey (1872-1939). Considered to be the father of the modern American western novel, Grey was beloved by two generations of readers. His strength as a writer was in his descriptions of the Old West as only he remembered it.

During his career as a writer, Zane Grey produced a total of 89 books. These included 56 novels set in the West, one set in the East, three Ohio River-country novels, two novelettes, three collections of short stories, two hunting books, six juvenile books, two books of baseball stories, and eight fishing books. From 1915 to 1924 a Grey book was in the top ten on the best seller list every year except 1916. *Riders of the Purple Sage*, published in 1912, is considered by most readers of Western novels as the best of its kind and also holds the record as his highest selling book. Called the people's author, Grey was published in hard cover, serialized in magazines, and reissued



in paperback editions. Hollywood turned 46 of his books into movies beginning in 1912 and continuing into the present, with a new version of *Riders of the Purple Sage* for television. The television series, *The Zane Grey Western Theatre*, lasted from 1956 through 1960 and produced 145 episodes. His novels have been translated into 20 languages and are huge sellers in Europe and South America.

Pearl Zane Gray was the fourth of five children born to Lewis M. Gray and his wife Josephine Alice Zane Gray. His sisters Ella and Ida and his brother Lewis Ellsworth were older. Zane was closest to his brother Romer, who was only three years younger. His mother chose Pearl as his first name because she admired Queen Victoria and heard that pearl gray was her favorite color. The name caused him no end of trouble. When he became a professional writer he dropped Pearl and changed the spelling of his last name to Grey. Zanesville, the Ohio town where he was born, was named after his mother's family who founded the town. His family was not wealthy. His father made a living as a dentist and part time preacher, and fully intended that his second son would follow in his footsteps. He was a strict parent, and kept his children in line with the switch if necessary. Grey's main interests were fishing and baseball. As a teenager, girls became a focal point. Schoolwork ranked a distant fourth. He was later to regret this when he seriously began to write.

Early Influences

About the time he discovered fishing and baseball, Grey was introduced to books. He read Daniel Defoe's

Robinson Crusoe and George Fenimore Cooper's *Last of the Mohicans*, many times, as well as the Frank Castlemon books *Frank in the Mountains* and *Frank at Don Carlos' Rancho*. He also read *Our Western Border* and learned the history of Daniel Boone, Simon Kenton, and his own ancestors Colonel Zane, Betty Zane and Isaac Zane who married the Wyandotte Indian princess Myeera after she saved him from burning at the stake. These literary influences determined the direction that his early writing would take.

Grey's father had definite ideas about what was a suitable career for his son and tore up his first story when he found it hidden in a cave. He made Grey learn the dental business as his assistant on Saturdays. Later, Grey won a baseball scholarship to the University of Pennsylvania. His ability to sketch got him through his histology class and raised his grade level enough to get him on the baseball team. His pitching ability got him through dental school, not his grades.

Because New York City was the center of the writing and publishing world, Grey opened his dental office at 100 West 74th Street in 1896. It was at this time that he changed the spelling of his surname. Reluctantly, he practiced dentistry and wrote at night. He joined the Orange Athletic Club in East Orange, New Jersey, and played on their baseball team. The team was better than some professional teams, and Grey had a number of professional offers. He refused because his main ambition was to become a writer. His brother Romer, also a dentist, joined him in New York. Romer became a professional baseball player and the brothers remained close. The two were fishing and taking photographs on the Delaware River near Lackawaxen, Pennsylvania, one afternoon in 1900 when Grey photographed the seventeen year old girl who would later become his wife. Lina Elise Roth was the daughter of a successful New York doctor who had recently died. She and her mother were spending the summer at the Delaware House. Even though she was eleven years younger and had not yet completed her education, the two became close friends. Grey gave her the nickname of Dolly, which she retained for the rest of her life. They were married five years later and went on to have three children: Romer, Betty, and Loren.

First Works Published

Grey's first story, *A Day on the Delaware*, was published in 1902. It dealt with a day spent fishing on the Delaware River with his brother Romer. He was paid only ten dollars, but was so proud that he gave copies of the story to his patients. Grey completed his first novel, *Betty Zane*, during the winter of 1902-1903. Dolly corrected the manuscript and rewrote it in longhand. When every publisher to whom he submitted the work rejected it, Dolly paid to have it published. The book sold well in New York, but never made its publishing costs back. His second novel, *the Spirit of the Border*, written in 1904-1905, with much help and encouragement from Dolly, was finally sold to a publisher.

The turning point in Grey's life came when he met Buffalo Jones and persuaded Jones to take him to his Arizona ranch. His wife financed this trip with the last of her

inheritance. The result was a story about Jones called *Last of the Plainsmen*, which was promptly rejected by Harper's. The Outing Publishing Company accepted it with no advance. Grey depended on articles he sold to sporting magazines and loans from his brother Romer to feed the family. Finally, Harper's accepted *The Heritage of the Desert* and *Popular Magazine* agreed to serialize it. After years of struggle, Grey's determination paid off. His novel was a success. *The Heritage of the Desert* was the prototype of all the Zane Grey westerns to follow, including the Eastern tenderfoot, wild horses, the Mormons, Indians, outlaws, cattlemen, sheepherders, and cowboys.

Riders of the Purple Sage

Grey's next novel, *Riders of the Purple Sage* (1912), was one of his most complex and most enduring. Lassiter was the archetype of the western gunslinger-on the surface a killer, but underneath a good man motivated by injustice. Jane Withersteen, his heroine, was more complex than his usual women characters. She was twenty-eight, wealthy in her own right, and loyal to her Mormon faith. The Mormon elders tried to force Jane to marry. Lassiter wanted to find out what happened to his sister. The two unite to fight the evil Elder Tull and Bishop Dyer. Morality is ambiguous in this novel, as outlaws are depicted as kind and churchmen revealed to be unbending and cruel. The story plays out against wonderfully described scenery and contains one of the most exciting horse races ever described in a novel. Harper's was reluctant to publish it for fear of offending members of the Mormon Church. Grey pled his case and Harper's relented. It became the most successful western novel ever published. *The Rainbow Trail*, which continued the story, was almost as popular.

With the success of his novels, Grey was becoming financially secure. He was now able to indulge in his favorite hobby, fishing. Grey enjoyed fishing in the Florida Keys, New Zealand, and Australia. He suffered from periods of deep depression. Being alone in a natural setting seemed to provide comfort and enabled him to continue writing. Thus, Grey and his wife were separated for months at a time. There was speculation that the marriage was in trouble, but that was never true. Their letters and diaries show that they remained devoted to each other.

Responded to Critics

Grey was always sensitive to the opinions of the critics. He had been accused of creating formulaic plots, drawing morally naïve and stereotypical characters, writing bad dialogue, and using verbose descriptions of scenery in the middle of an action scene. In an unpublished essay, *My Answer to the Critics*, Grey referred to his work as romances rather than novels. In the foreword to his novel *To the Last Man*, Grey wrote, "I have loved the West for its vastness, its contrasts, its beauty and color and life, for its wildness and violence, and for the fact that I have seen how it developed great men and women who died unknown and unsung. Romance is only another name for idealism; and I contend that life without ideals is not worth living." He carefully researched the historical background of his material and

faithfully depicted the minutiae of ordinary Western life. He was one of the first authors to write about the polygamy in the Mormon Church, the Mexicans, the Indians, African American cowboys, and interracial marriage. When Loren Grey republished *The Maverick Queen* in 1981, it was discovered that some of his earlier work may have been toned down. Kit Bandon, the leading female character, was obviously a prostitute and much more swearing was written into the original version. He dealt with rape in *30,000 on the Hoof* where an Indian rapes a white woman for revenge. The love of a white woman for an Indian is the subject of *The Vanishing American*. In the 1920 version Nophaie dies after a journey to the sacred bridge to seek God. In the 1982 version, which is the one Grey originally wrote, the two marry. In this novel he shows disgust for the Bureau of Indian Affairs and the ineptitude of the missionaries who have little understanding of the Indians they are trying to convert.

In later years the Greys bought a large estate in Altadena, California, a house on Catalina Island, a ranch in Riverside county, a hunting lodge and ranch on the rim of the Tonto, in Arizona; and a fishing lodge at Wihnckle Bar, Oregon. Grey was at his Altadena estate when he died of a heart attack on October 23, 1939, as he practiced casting his fishing line from a rod installed on his front porch.

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Jean Baptiste Vaquette de Gribeauval

Jean Baptiste Vaquette de Gribeauval (1715-1789) was known for his successful efforts to reform the artillery arm of the French army during the 18th century. He introduced changes that revolutionized the use of artillery—changes that were later adopted by the American army. Gribeauval also campaigned for reforms to improve the living and working conditions of French soldiers.

Jean Baptiste de Gribeauval was born on September 15, 1715 in France. He joined the French army in 1732, and was promoted to the rank of officer within three years. During the Seven Years' War, which lasted from 1756 until 1763, Gribeauval was attached to the Austrian army as a general of artillery. Between August 6 and October 9, 1762, he defended Schweidnitz against Frederick the Great.

Gribeauval was intrigued by the use of artillery that he had observed in Austria. Returning to France as a lieutenant general, he attempted to use the knowledge he had gained in Austria to improve his country's obsolete and chaotic artillery system. Gribeauval met with resistance from government officials when he tried to apply what he had learned in the field. In 1765, he began to consider implementing standard specifications for guns, designating guns according to their use, and ensuring that the army used lighter guns for greater ease of handling. Gribeauval also explored the possibility of harnessing horses in an improved pattern in order to transport more equipment and hiring more trustworthy drivers. He was responsible for improving the hardware which helped French guns to be mounted and used more effectively.

Implemented Artillery Reforms

In 1776, Gribeauval was assigned to the position of general of artillery. In this capacity, he trained younger officers, including Napoleon Bonaparte, and was able to implement his artillery reforms on a broad scale. He increased the wages given to soldiers and improved the living quarters of lower-ranking men. In addition, Gribeauval was able to standardize the caliber of cannons and increase their mobility by reducing tube lengths and weights. He also introduced the howitzer, which was commonly used by other armies of the time. Gribeauval designed waterproof ammunition wagons that were lighter than their predecessors. He developed specialized training for officers that incorporated aspects of career management. Gribeauval's reforms made the French army a leader in the use of artillery. It remained a superior European fighting force into the nineteenth century.

Gribeauval's reforms left the French army with a surplus of good, but outdated weapons, including the Valliere guns. The outdated supplies were secretly sent to assist the American colonists in their struggle against the British. Gribeauval's artillery reforms indirectly affected the fledgling American army. One of Gribeauval's proteges, a man named Philip Tronson du Coudray, had assisted in secretly shipping the outdated Valliere guns to America. Coudray was being considered to be the general of artillery and ordinance in the American army. Ultimately the American Congress chose the British general Henry Knox for the position, but several officers who had been trained by Gribeauval later served in the fledgling American army. One of the most influential of Gribeauval's proteges was Louis de Toussard. Many of Gribeauval's artillery reforms were adopted by the American military, and remained in effect until after the Civil War. They continued to play a role and influence the U.S. military through World War One.

Gribeauval died on May 9, 1789. His book, *Tables des Constructions*, was published in 1792. He is remembered as an innovative military leader who introduced many needed reforms that made him a leader in artillery development.

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Heinz Guderian

General Heinz Guderian (1888-1953) is responsible for developing the concept of *blitzkrieg*, or fast-moving mechanized warfare, which propelled the German army to early victories in World War II.

A passionate military leader and strategist, Heinz Wilhelm Guderian revolutionized modern warfare by using tanks and air power to gain rapid victories. Unlike military theorists who merely hypothesized, Guderian saw his vision become a reality, as the Panzer divisions were developed within the German army. Sanctioned by Nazi leader Adolf Hitler, the *blitzkrieg* led to stunning victories across Europe, which allowed Germany to control the continent for most of World War II. The Panzer forces were instrumental in Russia and North Africa as well.

A Born General

Guderian was born on June 7, 1888 in Kulm, Prussia. His close-knit family had roots in the military. His father, Friedrich, had been a colonel in the legendary Prussian army. Guderian attended the Principal Cadet School at Gross-Lichterfelde in Berlin. He was an ambitious and charming student, but determined and serious-minded as well.

In 1907, Guderian was sent to join the Tenth Battalion as a light infantry officer under his father's command. As a young officer, he had time to indulge in things he enjoyed, like riding horses, hunting, and architecture. He also learned a great deal under the tutelage of his father. A stern leader, Friedrich Guderian was both loved and feared by his troops and his family.

In 1909, Guderian's division was transferred to Goslar in the Harz Mountains. In one of the most scenic parts of Germany, he met and fell in love with Margarete Goerne, who he called Gretel. She was later called the perfect soldier's wife—cool and sensible—and able to console her husband during fits of anger. She shared his ambition and believed he had a great destiny. They married in 1913.

Prepared for War

In order to broaden his technical training, Guderian transferred to the Third Telegraph Battalion in 1912 to be-



come a specialist in the new radio-signal equipment. Over the course of the next decade, the ambitious young man pushed himself hard. Soon, he learned both French and English and studied military tactics and theory.

Guderian's diligence paid off when he was chosen as the youngest of 168 officers to attend a three-year program at the War Academy in Berlin. Already gathering a reputation for moving fast, Guderian earned the nickname *Schnelle Heinz* (Quick Heinz). He liked to quote a saying by military leader Helmuth von Moltke: "First reckon, then risk," which summed up his thinking. Always the student, Guderian would study a situation intently and then strike at a moment's notice.

Guderian's study of military history and strategy was interrupted by the assassination of Archduke Franz Ferdinand of Austria at Sarajevo and the outbreak of World War I. Guderian joined the wireless staff, a difficult post, because the new technology did not have the support of those directing the war effort. Although an arduous task, Guderian's work in the communications division allowed him to witness almost every front where real fighting took place. The carnage he viewed was instrumental in developing his thoughts on mechanized warfare, which would protect the infantrymen and provide for quick victory.

In the later stages of the First World War, Guderian served as an intelligence officer. Then, in February, 1918, he became a General Staff officer. Guderian's next post was as a staff officer on the Eastern Frontier Protection Service, a group of volunteers combating the Bolsheviks and Poles on the Eastern Front. The battles were fierce and ruthless. The

Germans believed they were preserving their sovereignty, while the Communists fought for worldwide revolution.

Blitzkrieg Theory Became Reality

When the war ended, Germany was permitted to train a small army for its national defense. After returning from the Baltics, Guderian served in a series of educational posts, teaching tactics and military history. It was during the ensuing years that he would digest the works on mechanized warfare of British theorist J.F.C. Fuller and interview German tank survivors. He began publishing articles in military journals at a prodigious rate and won a reputation for clear thinking on controversial matters.

Although he antagonized some older members of the German General Staff, Guderian became a catalyst for developing a Panzer division. Between the wars, German officers visited Swedish tank units, trained in secret bases in Russia, and studied all available foreign material about tanks. They formalized plans for armored warfare by 1929, but due to infighting and politics, the theories did not become a reality until 1934.

Guderian's ideas regarding mechanized forces were not based solely on tanks and air power, but were a balanced force of all arms equipped to run as a team. Using his background in wireless communications, Guderian realized the importance of radio for communicating between divisions and as they moved rapidly into enemy territory. As Guderian developed his military theories, Germany experienced political upheaval that would change the world. Hitler's rise touched off a renewed sense of power and national dignity for the German people and its military. Many young staff officers were drawn to the Nazi Party. Although Guderian was ardently anti-Communist, he was politically ambivalent. Patriotism was his principal political affiliation.

Slowly, Guderian's dream of a *Panzertruppe* came to fruition. In 1934, he was named the division's chief of staff. Three Panzer divisions were created, but without tanks since equipment, officers, and trained men were in short supply. By 1936, when Hitler aggressively pushed Germany toward war, the Panzer divisions were still lacking the firepower Guderian recommended. In his propaganda campaign, Hitler coined the term *blitzkrieg*, or the "lightning stroke" that would overwhelm a country by land and air.

To generate public support for the *blitzkrieg*, Guderian wrote *Achtung! Panzer!* The impact was incredible. The book became a military bestseller and essential reading for military leaders. In the book, Guderian summed up German military thinking, "Deeds are more important than words. The goddess of battle will crown only the most daring with laurels."

World War II

Hitler recognized Guderian's potential and promoted him quickly. By November, 1938, he was named general of Panzer troops. Germany prepared for war and Hitler launched an attack on Poland in 1939. Guderian put his theories into practice as he commanded a Panzer corps in the assault. After securing the Eastern Front, Hitler set his sights on the West.

In 1940, Guderian led a larger Panzer division through the Ardennes and across Northern France. The *blitzkrieg* worked to perfection. The German advance pushed through France and forced the British to evacuate at Dunkirk. Success on the Western Front, which the entire German army could not accomplish in all the years of World War I, made Guderian a national hero. His theories were vindicated.

When Hitler began planning an invasion of Russia, Guderian was outraged. He openly questioned the Nazi leader's plans. However, he soon acquiesced and led one of the four Panzer corps into Russia (later named the Second Panzer Army). In less than two months, Guderian won a number of important victories at Minsk and Smolensk and carried the battle to within 200 miles of Moscow.

German efforts in Russia soon fell apart. Political wrangling among German military leaders and ineffective supply lines caused dissension and chaos. When Guderian learned that Hitler intended to transfer his division to the South, he confronted the Nazi leader. Guderian felt the move would cost Germany the chance at total victory. Hitler, using his powers of persuasion, preyed on Guderian's Prussian discipline and loyalty and convinced him to back the move.

The move to the South was initially successful and Guderian played a major role in the victory at Kiev. Turning North once again, with weary soldiers and worn-out vehicles, he joined the delayed drive toward Moscow. Guderian's most explicit insurrection occurred when he defied Hitler's order to stand-fast during the harsh Russian winter. Guderian proved that a gradual retreat would work. Looking out for his men, he moved his troops back to safer positions.

Faced Defeat

Guderian's bravado cost him his position in the German army. Along with a list of other successful military leaders, Hitler forced Guderian to retire. The Nazi leader did, however, give the Panzer commander a 2,500-acre farm in Eastern Prussia. Guderian welcomed the relief from the German propaganda machine. The inactivity did little for his health. A heart condition slowed him down and gradually worsened.

Although German prospects for victory waned, they were able to repel Russian and British offensives in the winter of 1941 and into early 1942. The Germans pushed into Stalingrad after vicious, hand-to-hand combat in the streets and nearly reached the Suez Canal. Searching for someone to bring order to the German war effort, military leaders convinced Hitler that Guderian was needed. Hitler agreed and recalled Guderian in 1943 to be inspector general of Panzer forces. Soon, the general was back in the middle of Nazi political and military infighting, including open arguments with Hitler. A pervasive doom hung over Germany.

There is evidence that Guderian knew about the July 20, 1944, assassination plot against Hitler, but he did not participate. However, Guderian also did not warn Hitler or turn in the plotters. After the coup failed, Guderian was one of the leaders Hitler counted on for support. The Nazi leader

appointed Guderian to be his army chief of staff, in addition to his job as inspector of Panzer forces. Guderian's main focus was the defense of the Eastern Front. Since Hitler took a strong personal interest in the events in Russia, Guderian had to put up with frequent intrusions, even though disagreeing with Hitler could be detrimental to his own well-being. Guderian, ever the patriot, hoped to save Germany from Russian occupation.

End of the War

Guderian knew the war could not be won, but still had not resolved himself to Germany's total defeat. In March, he flagrantly opposed Hitler in meetings. Hitler had to get rid of Guderian. With Berlin surrounded, Hitler ordered him to take six weeks' sick leave. The Guderians went to Munich where he underwent treatment for his heart condition. The American forces captured Guderian on May 10, 1945.

Once captured, Guderian risked prosecution for war crimes. His reputation as the designer of the *blitzkrieg* made him a favorite for interrogation. He spoke freely of his experiences. In fact, when Guderian heard whispers that he would be turned over as a criminal, he refused to cooperate with his questioners. Most of his captivity was spent writing articles on his experiences and commenting on the German war effort. He also learned to play bridge and gardened. He was not released until his 60th birthday in June 1948.

Once released, Guderian wrote his memoir, *Panzer Leader*, which was translated into ten languages and became an international best-seller in 1952. Soon after its publication, Guderian's health failed. He died in Schwangau bei Fussen, Germany on May 17, 1954.

Military Leader

Like American General George S. Patton, Guderian was a fiery leader. His personal motto was "*Nicht kleckern*,

sondern klotzen" translated as "Don't tickle them—slug them!" A gifted military leader, he excelled at training his men to fight. In Russia, where his armies were often outnumbered and he had inadequate supplies, he won victory after victory by getting his men to give more than 100 percent. Although from an aristocratic background, he sympathized with his troops and was concerned about their well-being. He fought at their side in battle like few leaders would.

A true warrior, however, Guderian was difficult to command. Both calculating and impetuous, he had little time for those who did not share his beliefs. He held grudges and was not politically adept. Fellow German officers referred to Guderian as "Hothead." Throughout his career, he alienated more conservative generals with his audacious tactics, which they considered brash and offensive. Ultimately, many of the roadblocks he faced were a result of this animosity. One of Guderian's chiefs of staff, Walther Nehring, told the general's biographer, Kenneth Macksey, "His thoughts would race ahead and sometimes he had to be pulled back, and while he was a deep thinker he was also liable to act without thinking." As a military commander, this dichotomy led to success, but in the world of politics, Guderian was less successful.

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H

Clara Hale

Clara Hale (1905-1992) spent 52 years bringing hope and assistance to the less fortunate. Her greatest endeavor was the founding of Hale House, a home for drug-addicted and AIDS-infected children.

Clara Hale was a humble woman and a great humanitarian, a champion of the principles of self-help and self-determination. Through her devotion to her own three children she was inspired to reach out to others in her community who were in need of nurturing.

Clara Hale was born Clara McBride on April 1, 1905, in Elizabeth City, North Carolina. She was raised in Philadelphia, Pennsylvania. Her father was killed when she was very young. When Hale was sixteen years old her mother passed away, leaving her completely orphaned. She finished high school on her own and then married Thomas Hale. The couple moved to New York. There her husband ran a business and went to college while Hale worked as a janitor. They were married only a few years when Thomas died of cancer, leaving the young widow with three small children to support.

Hale cleaned houses and continued her job as a janitor, laboring day and night to make ends meet. Eventually she abandoned those jobs to spend more time with her children, Lorraine, Nathan, and Kenneth. She opened her home for childcare, initially keeping the children while their parents worked during the day. The youngsters in Hale's care, many of whose parents worked as live-in domestics, became extremely attached to Hale and her family. They preferred to live all week at the Hale's residence and stay with their own families only on the weekends.

Children came and went from the Hale residence. Her own children grew to consider each newcomer as one more sibling. Hale told *Parade's* Tom Seligson, "My daughter says she was almost sixteen before she realized all these other kids weren't her real sisters and brothers. Everyone called me 'Mommy.'" In 1940, Hale acquired a license to take foster children into her home. She reared some 40 members of this extended family into adulthood and sent each into the world armed with a healthy dose of self-esteem. In time, Hale's foster children grew up to have children of their own. She regarded them as her own grandchildren. Indeed, Hale raised so many children as her own that accounts of the size of her natural family vary from source to source, although most mention one daughter, one son, and an adopted son. What is known for certain is that her family fared well. Her daughter, Lorraine, earned a Ph.D. in child development and became the executive director of Hale House. Hale continued to provide foster care for over 25 years. When she retired in 1968 she could not have foreseen that her most notable endeavor, the founding of Hale House, was yet to begin.

In 1969, Hale was again hard at work, unable to turn her back when confronted by a young, drug-addicted mother, too intoxicated to care for her baby. Lorraine Hale had encountered the young mother and her baby in dire circumstances and had sent the pair to Clara Hale for help. Hale was then 64 years old, but she could not refuse the desperate pair. Indeed, she had no choice when the mother disappeared while Hale made a phone call in another room and left the baby behind. Hale took the tiny baby girl and nursed her through drug withdrawals. The young mother had other children, and when she returned to Hale's residence, she brought the others and left them, too. Eventually she returned to take the children back. Hale sent the family off with her blessing and never charged a penny for her



help. Within a few short weeks Mother Hale's apartment was packed from wall to wall with 22 drug-addicted babies. Some of them were abandoned; some were orphaned. As Mother Hale told the tale to Irene Verag of *Newsday*, "Before I knew it every pregnant addict in Harlem knew about the crazy lady who would give her baby a home."

Slowly the Hales (Clara, daughter Lorraine, and sons Nathan and Kenneth) allowed their lives to become virtually consumed by the effort to instill hope and to inject healing into the lives of addicted parents in Harlem. The dedicated family worked day and night to support their cause. Mother Hale kept the frailest of the infants in her own bedroom, cradling them and walking the floors all night when necessary to comfort each one through the painful experience of detoxification. The younger Hales took as many jobs as was necessary to bring in the funds to support the many, many children who came into their home. "It wasn't their fault they were born addicted. Love them. Help one another," Hale explained to others, as quoted in the *Chicago Tribune*.

It is not difficult to understand why those who knew Hale adopted the appellation of "Mother" when referring to her. It is difficult to comprehend the extraordinary sense of love and commitment that must have driven Hale to suffer with these babies. Keeping the babies clean and fed, a maxim at Hale House, must have been a burden by itself. Many were premature and sickly. Some had become addicted to heroin in the womb. The babies often suffered from shaking fits and shivering. They would scratch at their own bodies and make themselves bleed. By far the majority of babies were born addicted to crack cocaine. Develop-

mental delays and passivity were commonplace symptoms among the babies at Hale House. The detoxification process took weeks, and Mother Hale strictly refused to administer drug therapies to her youngsters. Instead she comforted them through their withdrawals with personal care and compassion. "We hold them and touch them," are often quoted words from Hale, as noted in the *New York Times*. She continued: "They love you to tell them how great they are, how good they are. Somehow, even at a young age, they understand that." Many of the youngsters were withdrawn in their behavior, but Hale had a knack for bolstering fragile egos by providing the children with persistent verbal reinforcement, hugs, and smiles.

It was not long before the benevolent work of the Hale family came to the attention of noteworthy philanthropic citizens, civil welfare bureaus, and public assistance agencies. The Hales succeeded in securing a federal grant to renovate a five-story house on 122nd Street. The spacious Harlem brownstone was dubbed Hale House. Percy Sutton, the famed philanthropist and president of the Manhattan Borough, arranged public funding. John Lennon, of the world-famous Beatles, donated thousands of dollars to Hale House before he died, and the John Lennon Spirit Foundation perpetuated his generosity with annual contributions after his death. Other distinguished personalities also recognized the honorable work of Hale House and contributed generously throughout the years in support of the cause.

By 1984 Hale House had acquired a staff of seven college-educated care-givers along with a license to house fifteen children and a reputation for never refusing a child. In an interview with the *Los Angeles Times*' Beverly Beyette, Mother Hale confessed that she would defy the authorities, but never would she leave a child in need. "Sometimes we have 30 or 40 [children]," she confessed. "[When inspectors come by] we hide them. They say, 'Oh, Mother Hale, don't you give us any trouble.'" Many of the children were referred by public agencies, including the police and hospitals. Others were simply abandoned by their mothers.

The founding of Hale House coincided closely with the isolation by medical science of the virus known to cause Acquired Immuno-deficiency Syndrome (AIDS) in humans. This deadly and incurable virus can be easily passed among drug addicts who share needles. The virus can also be passed from mother to infant. Very little was known about the disease or its treatment at that time, but Hale courageously accepted and cared for children who were known to be infected with the AIDS virus, loving and nurturing them the same as all the others.

In 1986, it was estimated that over 500 babies and toddlers had been rescued from drug addiction and the pain and loneliness of AIDS via Hale House intervention. Children of all races and backgrounds, from two weeks to three years, were sheltered and given the same personal care. The work at Hale House did not stop with caring for the child victims of drugs and AIDS. The parents of Hale House children were offered counseling and assistance in finding housing. The goal of Hale House was to reunite the families by teaching the parents to shoulder the responsibilities of life. In order to be reunited, addicted parents were required

to participate in a rehabilitation program of approximately 18 months in duration. During that time they were required to maintain contact with their children via weekly visitation. It is a testament to the success of the program that in 1989, after 20 years of operation, only 12 of the many hundreds of children who had passed through the doors of Hale House had had to be placed for adoption. Wayward youths and other addicts also received help and direction to lead useful lives.

Mother Hale was honored by President Reagan during his State of the Union address in 1985. She was invited to Washington, D.C., where she was seated next to Mrs. Reagan during the speech when the President introduced her as "a true American hero." She received the applause of the Supreme Court and Congress with her characteristic humility. In 1989, she was honored with the Harry S. Truman Award for Public Service.

Hale was honored many times during her life. Despite the accolades, throughout the years, Mother Hale's thoughts were always with the needy children who were brought to her for assistance. In 1986, she told Herschel Johnson of *Ebony* that, "I'd like for it to go down in history that we taught our children to be proud Black American citizens, and that they learned they could do anything, and that they could do it for themselves."

In 1990, the 84-year-old Hale was invited to Los Angeles as an honored speaker at a symposium for care givers and social workers who were working with the problem of infant drug addiction. The public by then was familiar with Mother Hale's work and her reputation. Her words came nonetheless as a surprise to the professional crowd. Mother Hale, as quoted by Beyette, had little else to say except, "Help one another. Love each other," a refrain that she echoed many times throughout her life. Dr. Ernie Smith, also in attendance at the conference in Los Angeles, heard the no-nonsense words of love from Mother Hale, and he reiterated the message. He said, according to Beyette, "Well, Mother Hale didn't have a Ph.D. or an M.D. or 'any other kind of D,' but she took in that first drug baby back in 1969. 'All she had was a rocking chair.'"

Hale continued her work. "When I get to heaven, I'm going to rest," she told Beyette. As her health began to fail, she became too frail to hold even the tiny babies whom she loved so dearly. She died of complications from a stroke on December 18, 1992 in New York City. Clara Hale and Hale House are credited with saving the lives and futures of many hundreds of babies over the years. At her funeral in New York she was eulogized by Reverend Carolyn Knight of the Philadelphia Baptist Church, who praised Mother Hale as "The moral conscience of this [New York] city." Mother Hale's work has been perpetuated by the Hale Foundation in New York.

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Radclyffe Hall

Radclyffe Hall (1880-1943) is best known as the author of the controversial lesbian novel, *The Well of Loneliness*. Court cases led to the book being banned in both the United Kingdom and the United States. The American verdict was overturned on appeal, but the book remained unpublished in the United Kingdom until 1949.

Radclyffe Hall was born Marguerite Radclyffe Hall on August 12, 1880, at Christchurch, Bournemouth, England. In later life she was called John by her friends and M. Radclyffe Hall or simply Radclyffe Hall in her books. Her mother, Marie, was American and her father, Radclyffe Radclyffe Hall—or Rat—was British. Her parents divorced in 1882 and Marie remarried a musician, Albert Visetti, whom Radclyffe Hall did not like.

Hall's first romantic attachment was to a singer called Agnes Nicholls, who boarded with her mother. After she came of age and inherited her grandfather's considerable fortune, Hall visited her American family and developed close friendships with her cousins Jane Randolph and Dorothy Diehl. Hall claimed that she was never in the slightest attracted to men.

Hall wrote poetry from an early age. Her first volume of poems, *Twixt Earth and Stars*, was published in 1906. However, at that time, her main interests were hunting and travel. On August 22, 1907, at the German spa of Homburg, Hall met Mabel Batten, a 50-year-old married woman with a grown daughter. Mabel, or Ladye as her friends called her, had been a renowned beauty and was a keen amateur singer. They became lovers and Batten influenced Hall greatly, encouraging her to pursue her poetry writing. The year 1908 saw the publication of Hall's second book, which included "Ode to Sapho." Her third volume came out a year later. When Batten's husband died in 1910, the two women made a home together. Hall's fourth poetry anthology was dedicated to Batten. More volumes of poetry followed.

Batten introduced Hall to lesbian society and to Catholicism. Hall began to develop a masculine image, wearing tailored jackets and stiff collars. They both remained in England during World War I (1914-18) due to Batten's ill health. Hall began to try writing fiction.

Early Troubles

In 1915, Hall met Una Troubridge and the two women began a relationship that was to last the rest of her life. Troubridge was a professional artist with a young daughter



named Andrea and was married to a naval captain, Ernest Troubridge. This affair caused an uneasy situation between Batten, Troubridge, and Hall, until Batten died in 1916.

After Batten's death, Hall and Troubridge developed an interest in spiritualism and began attending seances with a medium, Mrs. Osborne Leonard. They believed that Batten's spirit gave them advice. Sir Oliver Lodge a member of the Royal Society and former president of the Society for Psychical Research (SPR), encouraged the two women to write a research paper about their seances. However, Batten's daughter complained to the SPR that the women's relationship affected their research methods.

In 1919, Troubridge and her husband agreed to a legal separation, allowing her and Hall to organize more settled domestic arrangements. Hall returned to novel writing, starting the book that would be published as *The Unlit Lamp*. However, Hall's problems were not over. In 1920, George Lane Fox Pitt, a member of the SPR, accused Hall and Troubridge of writing an "immoral" paper after talking with Troubridge's husband. Hall and Troubridge sued for slander and won a close victory.

Literary Success

In 1923, Hall acquired a literary agent, Audrey Heath. She began work on *The Forge*, which was published by Arrowsmith in 1924. This sold well and Cassell agreed to publish *The Unlit Lamp*. *A Saturday Life*, her third novel, was released on April 1, 1925, with a jacket designed by Troubridge. Hall started to write *Adam's Breed*, which was published by Russell Doubleday in the U.S.

Adam's Breed was released on March 4, 1926 and received favorable reviews. In early July, Hall completed the short story "Miss Ogilvy Finds Herself," which dealt with homosexuality. Twelve days later she began writing *Stephen*, the novel that became *The Well of Loneliness*.

The Well of Loneliness

The Well of Loneliness, a tragic novel about the life of a lesbian, conveys the message that lesbians cannot help being what they are and are unfairly persecuted by society. Hall researched scientific theories about homosexuality, especially those of Havelock Ellis, an English psychologist who believed that homosexuality was "congenital." She had trouble finding a publisher, eventually persuading Jonathan Cape to release it in the United Kingdom and Alfred Knopf in the United States.

The Well of Loneliness appeared in 1928. Initial sales and reviews were good. Then on Sunday, August 19, the *Sunday Express* printed a damning article labeling it immoral; "I would rather give a healthy boy or a healthy girl a phial of prussic acid than this novel. Poison kills the body, but moral poison kills the soul." The book became headline news and sales rocketed. On Wednesday, August 22, the Home Secretary instructed Cape to stop the book or face legal proceedings for obscenity. U.K. publication stopped, but Cape began printing it in Paris. Nevertheless, uneasy American publishers halted the scheduled U.S. October release.

On October 4, Dover customs officers seized a shipment of the novel bound for London. They released the books on the 18th, but only so that the Metropolitan Police could use Lord Campbell's Obscene Publications Act of 1857 to confiscate and destroy copies in shops and at Cape's Bedford Square office.

The courts were packed for the trial. Hall was not asked to stand in the witness box and the presiding magistrate disallowed all but the first expert witness for the defense on the grounds that opinions were not evidence. He decided for the prosecution, saying that the book's subject matter was obscene. A December appeal failed to overturn the verdict.

However, the book continued to sell well in France. In America, the Covici Friede imprint was similarly seized by New York Police and charges brought. The verdict of the first trial was that the book was obscene, but an appeal reversed the verdict.

Despite her disappointment, Hall started work on a new novel, published in 1932 as *The Master of the House*. Hall's writing was heavily influenced by Catholicism; in this novel the hero dies by crucifixion. Oddly, while writing it, Hall claimed to have developed stigmata in her hands. The book sold well initially, but reviews were disappointing. In 1934, a collection of short stories called *Miss Ogilvy Finds Herself* was released but, reviews were slightly disappointing.

At this time Hall met Evgenia Souline, a Russian nurse hired when Troubridge contracted enteritis while on holiday. Hall and Souline embarked on an affair that lasted until

shortly before Hall's death. This relationship caused unhappiness for Troubridge, who remained with her nonetheless. Hall's health deteriorated in 1943 and an examination revealed that she had cancer of the rectum. Operations were unsuccessful and she died in London on October 6, after several painful months. She was watched over by Troubridge, her faithful companion until the end.

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Jascha Heifetz

Jascha Heifetz (1901-1987) was widely acknowledged as the greatest violinist of the 20th century. Critics repeatedly voiced agreement that the "satin tones" of his music approached perfection in both expression and intonation.

With a delicately controlled vibrato and inspired musical interpretations, Jascha Heifetz attracted audiences in numbers rarely seen before or since. He first created an international stir when he toured Europe during his early adolescence. By the age of 16 he had performed a solo concert at Carnegie Hall. Although scores of recordings remain as a testament to his great talent, his death in Los Angeles, at the age of 86, left the world of music in mourning over the loss of his "silken bow."

A Prodigy at Three

Jascha Heifetz was born in the Lithuanian capital of Vilna (Vilnius) on February 2, 1901. He was one of three children—and the only son—of Ruvin (Rubin) and Anna Heifetz. Ruvin Heifetz, a violinist and concertmaster of the Vilna Symphony Orchestra, introduced his son to the violin at the age of three. Within a year, young Heifetz had learned seven different finger positions and was able to play the Kayser etudes, an advanced series of exercises. His parents sent him to the Royal School of Music where he studied under Ilya Davidovitch Malkin and completed the conservatory program within three years. Picture perfect in a blue velvet Lord Fauntelroy suit, replete with lace collar and cuffs, Heifetz performed in concert repeatedly, from the age of five years old. After some persuasion, he obtained an audition with the esteemed violinist, Leopold Auer. Despite his initial reluctance to hear Heifetz, Auer acknowledged the boy's genius and accepted Heifetz as a private student. Following a significant performance in St. Petersburg under Auer's direction, Heifetz went on to perform in Germany with the Berlin Philharmonic in 1911. He then toured Europe and, by the age of 12, his reputation as a prodigy preceded him. On one occasion, when the adolescent



Heifetz was on tour in Berlin, he had the honor to meet one of his contemporaries, violinist Fritz Kreisler. Kreisler had heard of Heifetz and insisted that the boy play for him. Heifetz obliged and the impromptu performance solicited Kreisler's highly publicized comment that he and his colleagues (violinists) might as well, "all now break our violins across our knees."

When Heifetz first performed for an American audience at Carnegie Hall in 1916, critics applauded the unparalleled talent of the 16-year-old genius. Many years later, Harold C. Schonberg, music critic for the *New York Times*, cited Heifetz's playing: "its silken tone, technical perfection, regard for the composers' slightest markings, aristocratic spirit; its lyricism was intense, and the elegance and purity of phrasing, always remarkable." Schonberg stated further that, "Most of these characteristics were already evident at Mr. Heifetz's New York debut [in 1916]."

In 1920, Heifetz toured much of the world. He traveled even to remote areas of the South Pacific where a violin was never seen before. Overall, he traveled two million miles during the peak of his young career. He habitually performed to sell-out crowds. In 1922, when he returned to Carnegie Hall for a series of four concerts, a melee ensued among would-be spectators who were unable to obtain tickets for the sold-out performances. They attempted to force their way into the auditorium, and the New York City police were summoned to quell the uproar.

Heifetz performed with a Tononi violin until an appreciative admirer loaned him a Stradivarius. He was honored to use the instrument and, in 1937, purchased it outright.

Later in his career he purchased a 1742 Guarnerius del Gesu violin that once belonged to Ferdinand David, the 19th century virtuoso and concertmaster of the Leipzig Gewandhaus. The David Guarnerius, as the violin was known, at one time belonged to another great violinist, Wilhelmj. Heifetz habitually carried a double violin case in which he stored both the Guarnerius and the Stradivarius. He kept his violin case very near to him at virtually all times. Heifetz also kept more than one-half dozen bows-including a prized Kittel bow that he received as a gift from Auer.

Approached “Spiritual Ecstasy”

Heifetz performed impeccably and, according to Dr. Herbert R. Axelrod, his playing “established a completely new set of standards for violin playing.” Second only to Heifetz’s reputation for perfection, was his reputation as a stoic. During a performance he was rarely seen to smile or reveal any emotion. Heifetz learned such behavior from his father, who taught that the violin, when played properly, could express all the emotion of the music. Facial expressions and other mannerisms were superfluous to a competent violinist, or so Ruvim Heifetz instructed. Audiences marveled at Heifetz’s ability to remain motionless during a performance, except for the exaggerated ebb of his bow arm and the delicate glide of his fingers on the strings. Even his vibrato technique was controlled and contained. He accomplished this feat without visible movement of his arm or wrist, employing only a subtle movement of his fingers to produce incomparably smooth tones. Even in his rare cinema appearances, Heifetz emoted only through his instrument and rarely flinched. In time, film directors of his day came to accept that Heifetz was not an actor but was indeed the world’s greatest violinist.

A brochure that accompanied the first RCA Victor recording of Heifetz in 1917 described his “innate musicianship,” and declared that, “He is playing as Mozart might have played, because the stream of consciousness within him is a fountain of music, and his violin is spokesman of his dreams.” The brochure declared of Heifetz’s recording of the Schubert Ave Maria, “Nothing more exquisite can be imagined than the tone of that spiritual ecstasy.” The reviewer described likewise a “silvery gloss” that emanated from Heifetz’s Scherzo-Tarantelle.

An Established Virtuoso

The Heifetz discography grew lengthy over the years. He recorded the Bach Sonatas and Partita unaccompanied in 1935 and again in 1952. That same year pianist Emmanuel Bay accompanied Heifetz in his recording of the Beethoven Sonatas. Some years earlier, during the 1940s, Heifetz and Bay performed a variety of contemporary favorites including “Deep River,” “White Christmas,” “Claire de Lune,” and “Humoresque.” Also during the Great Depression and war years Heifetz composed contemporary tunes in keeping with the times. Under the pseudonym of Jim Hoyle he wrote “tin-pan alley” ditties such as “When You Make Love to Me-Don’t Make Believe.” During the Second World War he toured army camps and performed overseas for the soldiers.

During the post-war years his interests turned to the performance and recording of chamber music, much of it in trio. Among his regular accompanists were pianist Arthur Rubinstein and Gregor Piatigorsky on the cello. In 1950, the trio was heard on Tchaikovsky’s *Trio in A Minor*, Mendelssohn’s *Trio in D Minor*, Schubert’s *Trio in B-flat*, and Ravel’s *Trio in A Minor*. Heifetz recorded many hours of beloved music during that era and turned his talents to teaching as well. He joined the staff of the music department at the University of Southern California and embraced the rising new media of radio and television. Among his media presentations he prepared a series of master classes for television audiences in 1952. Later during the 1950s he assisted in screening young musicians for a New York radio series called “Musical Talent in Our Schools,” and on December 9, 1959, he performed before the United Nations in New York.

As the 1950s drew to a close, Heifetz gradually eased his intensive performance schedule. He took sabbaticals from time to time and made time for other escapes from the concert halls. He was named as the Regents Professor of Music at the University of California, Los Angeles (UCLA) and served as the artist in residence during the late 1950s. In 1961, he taught master classes at the University of Southern California (USC) and was joined in this pursuit by his long-time trio partners, violist William Primrose and cellist Piatigorsky.

Heifetz performed a final farewell concert in Los Angeles on October 23, 1972. He continued his academic involvement and recorded for RCA as well. A shoulder operation in 1975 brought an end to the recording sessions, but he expressed no regret and continued to teach, primarily at USC, despite severe arthritic pain. In 1975, RCA Records, in an unprecedented tribute to the retired Heifetz, issued a comprehensive collection of 24 records containing virtually every recording he ever made. The collection spanned Heifetz’s career with RCA, from 1917 to 1965. In 1977, the record label released six additional platters of Heifetz chamber music.

People and Politics

Heifetz lived an intensely private life away from the concert stage. He became a naturalized citizen of the United States in 1925. On August 20, 1928 he married the silent film actress, Florence Vidor. They had two children, Josepha and Robert, and divorced in 1945. Heifetz established his permanent residence in California and enjoyed an affluent lifestyle. He played tennis and was particularly fond of sailing. His sailboat, which he named the “Serenade,” was one of his joys. His fondness for books led him to collect first edition volumes. In January 1947, Heifetz married Frances Spiegelberg. They had one son, Joseph (called Jay), and divorced in 1963.

As a young man, Heifetz explored other creative outlets. Cameras intrigued him. He also owned his own company, which distributed lamps designed by the virtuoso himself. In 1937, he joined the new American Federation of Radio Artists as a charter member. He served as a vice-president of the organization under vaudevillian, Eddie

Cantor. Heifetz also joined the American Guild of Musical Artists and fought with that group to prevent non-members from performing in major entertainment venues. Heifetz created a stir and was physically attacked in 1953, following a performance in Jerusalem, when a Jewish man became irate over Heifetz's performance of a violin sonata by Richard Strauss. Heifetz himself incited the incident through his apparent disregard for an Israeli national ban (since repealed) against the public performance of the works of German composers.

Heifetz received many distinguished honors during his life. In 1949, he was awarded an honorary doctorate of musicology from Northwestern University, and in 1957 he was given membership in the prestigious French Legion of Honor. He also received a Grammy Award from the National Academy of Recording Arts and Sciences.

Late in October 1987, Heifetz developed complications from a fall and was hospitalized at the Cedars-Sinai Medical Center where he died on December 10. His three children and younger sister, Elza Behrman, survived him. Upon his death, Schonberg whimsically dubbed Heifetz the "great stone face," and paid tribute in an obituary to the "playing machine." Conductor Erich Leinsdorf called Heifetz "nonpareil."

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Sonja Henie

Modern figure skating is deeply indebted to Sonja Henie (1912-1969), one of the greatest athletes of this century. She was the first skater to incorporate the principles of ballet into her routines and the first woman to perform spins and jumps. Through her live ice shows and a series of Hollywood movies, Henie enlarged the audience for figure skating and transformed it into a thrilling entertainment.

Born April 8, 1912, in Oslo, Norway, Henie was blessed from the beginning with every attribute a skater might need. Her father was a wealthy fur salesman and a former amateur cycling champion who encouraged his children to compete. Her mother was willing to travel all across Europe with her to find coaches and outdoor ice rinks. Private tutors were hired to educate her while she concentrated on her skating. Her talent was evident from a very early age.

Henie entered her first Olympic competition in 1924, when she was 11 years old. Because she was still a child, she competed in a knee-length skirt, rather than the calf-length outfits the older women wore. Her fur-trimmed cos-



tume afforded her greater ease of movement, and she performed some moves that were downright shocking for the time, including a jump into a sit spin. A surprised panel of judges awarded her third place in the free style portion of the competition, but her poor showing on the compulsory figures lowered her score dramatically. She finished in last place.

Far from being discouraged, the youngster poured all her energies into skating. In 1927, at the tender age of 14, she won the first of ten consecutive world championships. No other skater before or since has dominated the sport as thoroughly as Henie did between 1927 and 1936.

Soon after winning her first world championship, Henie saw a ballet performance by Russian great Anna Pavlova. The young Norwegian was profoundly influenced by Pavlova's artistry, and she tried to incorporate ballet-style choreography into her skating routines. At the time this was a brave departure from convention, and audiences loved it. Henie's sense of drama, athletic perfection, and graceful, balletic performances wrought a permanent change in figure skating and paved the way for today's skating superstars.

Henie won Olympic gold medals in 1928, 1932, and 1936 before retiring from amateur skating. At the height of the Great Depression she had become an international star with enough clout that she could announce that she planned to be in motion pictures. The idea of an ice skating movie might seem quaint today, but Henie starred in a number of them, most notably *One in a Million*, the story of a skater's rise to Olympic glory, and *Thin Ice*. Typically, Henie films were short on plot and long on her trademark

skating routines. In an era before television, these films were an introduction to skating for millions of American viewers.

Within a year of turning pro, Henie had earned in excess of a quarter of a million dollars. She became a millionaire by 1940, an accomplishment that outstrips even the male athletes of her generation. With her sunny personality and obvious love of skating, Henie popularized the sport and served as a role model for American skating hopefuls of both sexes, including Dick Button, Tenley Albright (the first American woman to win an Olympic gold medal), and Carol Heiss.

When live television began to cut into the film industry, Henie stopped making movies and returned to traveling ice shows. For a time she had her own company, Sonja Henie's Hollywood Ice Revue, but an unfortunate bleacher collapse at one of her shows caused the venture to fold. After that Henie could be seen in other ice shows and on television specials. Gradually her appearances dwindled, and in 1956 she retired.

Dividing her remaining years between homes in Norway and the United States, Henie lived happily with her third husband, Niels Onstad. In the mid-1960s she developed leukemia and spent the rest of her life fighting the disease. Her death in Los Angeles, California on October 12, 1969, robbed the skating world of one of its brightest stars. By today's standards, Henie's routines were almost ridiculously simple, her jumps far from spectacular. Her contribution to skating is secure, however, because she combined all of the elements so important to the sport today: high drama, athletic prowess, and star power. A champion in her own day, she has become a legend in ours.

Jerry Herman

Jerry Herman (born 1931) wrote the music and the lyrics for three of the longest running musicals in Broadway history, *Hello Dolly!*, *Mame*, and *La Cage aux Folles*.

Jerry Herman was born on July 10, 1931 in Jersey City, New Jersey, the only child of Harry Herman, a gym teacher, and Ruth Sachs Herman, a former pianist and singer. His parents also ran a camp in upstate New York, where Herman spent his summers as a child.

Herman wrote in his memoirs, "I learned about prejudice at an early age, when a group of neighborhood boys threw stones at me on my way to Hebrew school." His parents were active in the local Jewish community center, and they made their shy son attend events there.

Harry and Ruth Herman loved music. Harry played the saxophone and Ruth played the piano and accordion. After dinner each night the family would play show tunes. The Hermans attended Broadway shows once a week, and Herman recalled that he was inspired by the performance of Ethel Merman, at the age of 14.



Herman had a close relationship with his mother and she always encouraged his love of music. Herman's relationship with his father was more difficult. The gym instructor wanted his son to be athletic. Herman had no interest in sports, which greatly disappointed his father. In high school, Herman had few friends. He came straight home from school to play the piano and rarely socialized voluntarily. At the age of 18, Herman staged a musical at his parents' summer camp, which was a great success. Herman's father was finally proud of him.

Herman studied architecture and design at the Parsons School of Design for one year. After receiving encouragement from a famous songwriter, Herman decided to give song writing a chance. He transferred to the University of Miami, which had a very modern theater department. There he learned how to act, direct, and design a show. On his first day of college, Herman met Carol Dorian. The two remained close friends until her death. Herman joined a fraternity and became much more social. Many years later, the University of Miami named a theater after him.

Beginnings in Show Business

In 1954, Herman put on a show of the material he wrote in college. *I Feel Wonderful* was an off-Broadway musical revue which played at the Theatre De Lys and was financed by Herman's father. Herman was pleased that his mother was able to attend the show, because she was ill with cancer and died that same year, at the age of 44. In a 1986 interview with *People Weekly* Herman said of his mother, "She was glamorous like Mame and witty like

Dolly. When she walked into a room, she lit it up." Carol Channing, a friend since 1963, thinks Ruth is the key to understanding Herman and his work. "He grew up adoring this big, pizzazzy woman. Jerry always writes for wonderful, big avalanches of women. Jerry never replaced his mother in his life. He's been writing for her ever since."

About a year after Ruth Herman died, his father remarried and moved to Miami. Herman, who had been still living with his father, found his own apartment in New York City. He became very close to his mother's sister, Belle.

In 1958, Herman put together a cabaret show called *Nightcap*, at a jazz club in Greenwich Village. The show received rave reviews and soon after, Herman had an agent, Priscilla Morgan. *Nightcap* ran for two years.

In 1960, Herman turned his cabaret show into a theatrical venture called *Parade* by adding scenery, costumes, and a big-name star. After the show had run for a few weeks, a real estate tycoon named Gerard Oestreicher asked Herman to create a Broadway show about Israel.

Broadway Debut

Herman flew to Israel with the scriptwriter, Don Appell. Representatives of the Israeli government gave the two Americans a tour of their country. While Herman was very impressed with what he saw, he felt that he was being subjected to government propaganda. He and Appell decided to rent a car and see what they could for themselves. Herman noted the unrest, the fear, and the poverty of the country, as well as its good points.

Appell suggested they write a show about a group of American widows who take a trip to Israel. The show that was developed from this idea was *Milk and Honey*, starring Molly Picon. This was Herman's first Broadway production. The New York opening took place on October 10, 1961. The show got rave reviews and Herman was nominated for a Tony Award for the score. The 27-year-old Herman became one of the youngest composers on Broadway.

Producer David Merrick, who according to Herman's memoirs was "a very tough man who loved to intimidate people," saw *Milk and Honey* and asked to meet with Herman. Merrick was looking for a composer-lyricist to write the songs for *Hello Dolly!* Herman asked if he could read the script and if he could have the weekend to come up with some songs. The five foot, eight inch, 135-pound composer-lyricist described that weekend in his memoirs. "Those three days were the turning point of my career. I produced those four songs in two days of the wildest, most intensive writing binge of my life. I was like a crazed person, pacing up and down in the middle of the night, scribbling down lyrics and popping candy in my mouth. But I was young, I was full of energy, and I wanted this happy, brightly colored American musical more than anything in the world. I was determined to get this job. There was a new aggressiveness in me, this desperate need to prove something to myself. I killed myself for this job." On Monday morning, after hearing the songs, Merrick said, "Kid, the show is yours."

The production was an enormous hit and Herman developed a close friendship with its star, Carol Channing. Working on the show, however, was emotionally traumatic because of the difficult personality of Merrick. Herman won numerous awards, including a Tony for Best Composer and Lyricist of 1964. The show ran on Broadway for seven years and was made into a movie starring Barbra Streisand in 1969.

Herman's next triumph was *Mame*, a musical about an orphan who goes to live with his Aunt Mame. Herman helped Angela Lansbury get the role of Mame, and the two became close friends. Herman loved working on the show, which won *Variety's* Best Lyrics award. *Mame* ran on Broadway for five years, from 1966 to 1971.

Not All Shows were Successful

Herman wrote songs for *Dear World*, a musical version of the play *The Madwoman of Chaillot*. Angela Lansbury played the Madwoman and won a Tony Award for her performance. Although the show ran for six months, it was not a big success.

Herman's next show, *Mack and Mabel*, was about Hollywood producer Mack Sennett and silent film star Mabel Normand. The show ran for six months in 1974. About 10 years later, when an ice-skating team performed to the overture from *Mack and Mabel* during the 1984 Olympics, the music from the show became quite popular. In 1995, the show was revived in England. Of all his shows, Herman's favorite score was the one written for *Mack and Mabel*.

After the initial failure of *Mack and Mabel*, Herman became depressed and did not want to write musicals anymore. The financial success of *Dolly* allowed Herman to buy an old firehouse and renovate it. The magazine *House Beautiful* ran an article on it, and Herman's second career was born. During the 1970s, he turned to decorating houses and reselling them. Herman could have lived well just off the profits of his hits, but he found decorating to be therapeutic.

Herman wrote the songs for the musical *The Grand Tour*, which came out in 1979. He wrote of the show in his memoirs, "It got nice notices because it was a nice show. It just didn't have the energy and the excitement to become a real hit. And now here I was, with my third failure in a row."

Another Smash Hit

Herman wrote the score to *La Cage aux Folles*, a musical about two middle-aged gay lovers. One of the songs in the show, "I Am What I Am," has become the gay national anthem. The show won six prizes at the 1984 Tony Awards and had a Broadway run of five years. Gay critics claim *La Cage aux Folles* is too safe, but Herman believes, "One day when they are old and gray they will realize what this show is doing for their cause and send a thank-you note."

Jerry's Girls, a revue featuring 37 tunes from nearly all Herman's musicals, was quite popular. He argued in a *Time* magazine article that in the theater, "The strongest single force you could have is a larger-than-life lady on the stage,"

explaining his love for the big female lead. The show was a statement about what Herman stands for, “the simple, hummable show tune,” he noted in a 1986 *People Weekly* interview. Herman lives his life simply, too. A good time for Herman is “going out to the movies and then out for a hamburger with friends.”

While *La Cage aux Folles* was playing, Herman met Marty Finkelstein. The two spent the next seven and a half years together, until Finkelstein died of AIDS. After his friend’s death, Herman learned that he was HIV-positive. He began taking a new medication called a protease inhibitor, which helped control his condition.

In 1998, *The Best of Times*, a musical revue of Herman’s work got good reviews. “Composer and lyricist Jerry Herman could be the man for whom the term “showtune” was coined. His songs are mostly upbeat, big-grin-and-high-kick numbers which cry out for full chorus-line backing,” wrote Nick Curtis in *The London Evening Standard*. “The prevailing tone is remorselessly optimistic,” noted Jeremy Kingston in *The Times*. “A product of Broadway the way it used to be, Herman is very much in the business of cheering people up. Even if you have got only a moderately sardonic cast of mind, there are times when the breeziness and chin-up optimism can be wearing. Still, the songs are melodious, and every so often the humor in them takes wing. Much must be forgiven the man who can rhyme ‘life is peachy’ with ‘Don Ameche,’” wrote John Gross in *The Sunday Telegraph*.

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Caroline Herschel

Caroline Herschel (1750-1848) is noted for her scientific annals in astronomy more than for her mathematical knowledge. Yet, while her accomplishments were heralded in astronomy, Herschel deserves recognition in both fields. She never received formal mathematical training, which only serves to accent the dimension of her accomplishments and determination.

Caroline Lucretia Herschel was born on March 16, 1750 in Hanover, Germany. She was a homely child who received little love and encouragement from her mother. Her father, Isaac Herschel, was a musician in the Hanoverian Guard. He encouraged her to obtain an education. She was, as he kept telling her, so homely and without money, no one would marry her until she was older and had more character. Herschel was a literate young woman, but did not receive a formal education. At the age



of 17, her father died and she fell under her mother’s domination.

Herschel led a harsh life until her brother William, who was eleven years her senior, empathized with her plight. He invited her to live with him in Bath, England, where he was immersed in musical training and astronomy. Their mother refused to let her go until William promised to provide funds for her mother to retain a maid.

In August 1772, Herschel left for England. Over the next five years, her horizons expanded. A neighbor taught her cooking, marketing, and English. Unlike their parents, William encouraged his sister to be independent. She enrolled in voice lessons and learned to play the harpsichord, soon becoming an integral part of William’s musical performances at small gatherings.

In her spare time, she and William discussed astronomy. Her interest in the constellations grew. But, as William’s sister, she needed to learn and incorporate English society into her schedule. Such activities seemed like nonsense to her staunch German upbringing, but she did learn with William’s guidance, and soon began making appearances at the opera, theater, and concerts.

Herschel longed to be self-supporting. At the age of 27, she was in demand as a soloist for oratorios. But William increasingly needed her efficient, meticulous talents in copying his astronomy catalogs, tables, and papers. She eventually drifted from her desires and devoted herself to his astronomy.

Made Celestial Discoveries

Herschel assisted her brother in grinding and polishing his telescopes. He built a new six-foot telescope and began scanning the night skies. In 1781, William (with his sister's devoted help) discovered Uranus. This discovery assured him recognition in British scientific circles. Originally, Uranus had been named "Georgium Sidus," after King George III. William was appointed to the position of court astronomer and was knighted. While such an appointment guaranteed financial security for William, Caroline Herschel was appointed his assistant and given an annual stipend of 50 pounds. Herschel's appointment made her the first female in England honored with a government position.

Herschel focused on providing her brother with the support he needed. She systematically collected data and trained herself in geometry, learned formulas and logarithmic tables, and gained an understanding of the relationship of sidereal time (time measured by means of the stars) to solar time. Her record keeping was meticulous and systematic. The numerical calculations and reductions, which saved her brother precious time, were all done without error, and the volume of her work was enormous.

When Herschel was not engaged in other tasks, she too searched the night skies using a small Newtonian reflector. To her credit, in early 1783, Herschel discovered the Andromeda and Cetus nebulae. By year's end, she had discovered 14 additional nebulae. As a reward, William presented her with a new Newtonian sweeper of 27 inches, with a focal length of 30. Herschel was also the first woman to discover a comet. Between 1789 and 1797 she had discovered another seven comets.

Herschel calculated and catalogued nearly 2,500 nebulae. She also undertook the task of reorganizing John Flamsteed's *British Catalogue*, which listed nearly 3,000 stars. Herschel's listings were divided into one-degree zones in order for William to use a more systematic method of searching the skies.

Herschel's brother married in 1788, causing her concern about having to share his home and affections. These concerns proved to be without merit, as her new sister-in-law accepted her warmly and graciously. The two women became good friends.

On August 25, 1822, William died, leaving Herschel without support. She returned to Hanover, still supported by the British royal family. Herschel continued with her own work in the fields of mathematics and astronomy. In 1825, she had donated the works of John Flamsteed to the Royal Academy of Göttingen.

Herschel never married. She spent the last years of her life in Hanover, organizing and cataloguing the works of William's son, Sir John Herschel, who carried on his father's extensive work.

In 1828, at the age of 75, the Royal Astronomical Society awarded Herschel a gold medal for her monumental works in science. Ten years later, she was made an honorary member of the Royal Astronomical Society. She received a similar honor from the Royal Irish Academy. On her 96th

birthday, Herschel was awarded the gold medal of science by the King of Prussia.

On January 9, 1848, Herschel died at the age of 97. Her meticulous work aiding her famous brother was her legacy. While not credited with any original mathematical works, she applied her painstaking, meticulous skill to the advancement of human knowledge.

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Reinhard Heydrich

Known as "The Hangman" and "The Blond Beast," Reinhard Heydrich (1904-1942) was the chief lieutenant of the German secret police during the Nazi regime. He organized mass executions in occupied countries during the early years of World War II.

Reinhard Tristan Eugen Heydrich was born March 7, 1904, into a Catholic family in the German city of Halle. The second of three children, his father Bruno was a singer and minor composer, and his mother Elizabeth came from a well-to-do musical family. The Heydrichs intended Reinhard to have a musical career, and taught him to play the violin, a skill he retained for the rest of his life. The family's ambitions to be accepted in the high society of Halle, were thwarted by rumors about the ancestry of Heydrich's father. Hatred of Jews was common in Germany at that time, and it was rumored that Bruno Heydrich was the son of a Jew. These rumors applied to Reinhard as well, and he was well aware of them at a young age.

Throughout his life, Heydrich would be known for his ruthless, cold personality. Even among Nazis colleagues, he was feared rather than liked. According to Callum MacDonald in *The Killing of SS Obergruppenführer Reinhard Heydrich*, Heydrich's protegee Walter Schellenberg said that Heydrich had "an incredibly acute perception of the moral, human, professional and political weaknesses of others. His unusual intellect was matched by the ever-watchful instincts of a predatory animal. He was inordinately ambitious. It seemed as if, in a pack of ferocious wolves, he must always prove himself the strongest and assume the leadership." Another Nazi, Wilhelm Hoettl, said, "Truth and goodness had no intrinsic meaning for him; they were instruments to be used for the gaining of more and more power. To debate whether any action was of itself right appeared so stupid to him that it was certainly a question



he never asked himself." Hoettl also remarked that Heydrich's life was "an unbroken chain of murders."

Heydrich began his violent career at the age of 14, when he joined a "Free Corps" youth group, which trained him in terrorist tactics, looting, and street fighting. He joined the German Navy four years later and attained the rank of first lieutenant. In 1931, he was discharged as a result of a scandal involving a young woman he had treated badly. As MacDonald noted, "It was the height of the Depression and he found himself on the beach, neither an officer nor a gentleman, one of over five million unemployed." Nostalgic for military life but unable to get into any branch of the service because of the scandal, he joined the Nazi party, which was increasingly gaining power as the economic depression undermined the power of the ruling government.

Heydrich was assigned to create the intelligence-gathering organization that would later be known as the *Sicherheitsdienst* (SD or SS), security service. This organization gathered information on citizens who resisted the Nazis and were perceived as a threat to the Nazi party. When it began, the organization was run out of a small office, with one typewriter. But under Heydrich's control, the organization grew into a vast network of informers, enforcers, and information sources, with files on anyone of interest—not only rebellious elements, but also Nazi party members and leaders.

Rumors Resurfaced

Heydrich quickly rose through the ranks, from major in 1931, to colonel in 1932, to brigadier general in 1933. His ambitions were clouded, however, by the continuing rumors that he had Jewish branches in his family tree—a grave accusation in the anti-Semitic world of Nazi Germany. According to the rumors, his grandmother had married again after the birth of Heydrich's father, to a man with a "Jewish-sounding" name. Despite the fact that this man was not actually Jewish, and the fact that he was not related to Heydrich by blood, these rumors were extremely damaging.

Adolf Hitler, the Nazi chancellor of Germany, and Heinrich Himmler, his right-hand man, heard the rumors, and Heydrich was almost expelled from the SS. Hitler decided that, regardless of his family tree, Heydrich's ruthless desire to kill and control could be useful to the Nazis. According to *The History Place*, Hitler later said that Heydrich was "a highly gifted but also very dangerous man, whose gifts the movement had to retain. He would eternally be grateful to us that we had not expelled him and would obey blindly."

Hitler's summation of Heydrich's character was correct. Heydrich remained in the Nazi ranks, and developed great hatred for Jews as a result of the accusations against him. He also developed a great deal of self-hatred. One evening, according to *The History Place*, he went out drinking. When he came home drunk and saw his reflection in a mirror in his apartment, Heydrich took out his pistol and fired two shots at his own reflection.

Power Was Extended

When the Nazis took control of Germany in January 1933, Heydrich and Himmler were placed in charge of the mass arrests of anyone who might resist, including Communists, members of trade unions, Catholics, and other anti-Nazi elements. There were so many arrests that the authorities ran out of prison space, and soon converted an abandoned munitions factory at Dachau, a town near Munich, to a concentration camp for enemies of the Nazis.

At Dachau, prisoners worked 11-hour days and were fed little or nothing. Frightened, punished, and demoralized, the few who survived were initially set free. Dachau seemed so successful to the Nazis that they opened other concentration camps for political prisoners at Buchenwald, Sachsenhausen, and Lichtenburg.

In April 1934, Himmler took control of the new state secret police, known as the Gestapo; Heydrich was his second in command. Shortly after this, Heydrich, Himmler, and Nazi official Hermann Goering drew up a list of Nazi police officials who would be murdered, allowing the SS to take total control of the German police. By 1937, all local police forces, as well as other security forces, were under the control of the SS, and the Gestapo could do whatever it wanted. The security forces could arrest anyone and execute anyone, without a trial and without providing any reason. Heydrich's agents used terrorist methods of torture, threat, murder, blackmail and other tactics to enhance his power and increase people's fear of him.

When the Nazis took control of Austria in 1938, the SS rounded up Jews and others opposed to the Nazi government. Heydrich set up the "Gestapo Office of Jewish Emigration," which supposedly gave permits and safe passage to Jews who wanted to leave Austria. A hundred thousand Jews gave all their possessions to the SS, and managed to leave. On November 9 and 10, 1938, widespread terrorist attacks on the remaining Jews began. 25,000 Jewish men were arrested and sent to concentration camps.

In 1939, Germany invaded Poland and World War II officially began. Heydrich was put in control of the combined police forces of the SS, Gestapo, criminal police and foreign intelligence services. This huge, centralized information and punishment network would eventually terrorize all of Europe and inflict mass murders so vast that they were unsurpassed in all human history.

Prepared the "Final Solution"

Heydrich was placed charge of destroying Poland as a nation, killing anyone who was educated or held a position of power, including professionals, religious leaders, aristocrats, and political leaders. All other Polish citizens were considered by the Nazis to be subhuman, and were made to work for the Nazis as slave laborers. Heydrich ordered that the two million Jewish citizens of Poland either be killed immediately or forced into crowded ghettos. Disease and starvation resulted in the deaths of a half a million Jews by the middle of 1941.

In June 1941, the Nazis invaded the Soviet Union. Heydrich organized SS groups to seek out and execute anyone who was considered a threat to the Nazis. After this, they turned their attention to the Jews. According to *The History Place*, Otto Ohlendorf, one of the men involved in the mass murder of Jews, later explained, "The unit selected would enter a village or city and order the prominent Jewish citizens to call together all Jews for the purpose of resettlement. They were requested to hand over their valuables and shortly before execution, to surrender their outer clothing. The men, women and children were led to a place of execution, which in most cases was located next to a more deeply excavated antitank ditch. Then they were shot, kneeling or standing, and the corpses thrown into the ditch."

On July 31, 1941, Hitler ordered Heydrich to prepare a "final solution" to the "Jewish question"-in other words, find a way to kill all the Jews in Europe and the Soviet Union-about 11 million people. "Europe would be combed from east to west," Heydrich said, according to *The History Place*. Heydrich devised a plan in which Jews would be rounded up, loaded on trains, and taken to death camps, where they were killed by poison gas, starvation, disease, shooting, or burning. In Poland alone, as many as three million people were killed in these camps. Throughout Europe, Heydrich became known as "The Hangman" because of his ruthless killing.

Assassination by Czech Patriots

In September 1941, Heydrich was given control of Bohemia and Moravia-previously known as Czechoslova-

kia-and continued his murdering spree. He had become arrogant with his unlimited power, and demonstrated his complete control of the country by riding around in an open-topped green Mercedes, with no guard. The Czechs had taken notice of this habit, and on May 27, 1942, as Heydrich slowed to take a sharp turn on the Prague-Berlin highway, Czech agents who had been trained in England attacked. They threw a bomb into his open car. In spite of the explosion, Heydrich managed to get out of the car and shoot at them before falling in the road. He was later found to have a broken rib, a ruptured diaphragm, and shrapnel from the bomb. Mortally wounded, Heydrich lasted for several days under the care of Himmler's private doctors. He died on June 4, 1942 in the Czech capital of Prague, as a result of blood poisoning from the shrapnel.

In revenge for his death, German officials killed more than a thousand people they thought might have been involved, including Czech agents, resistance fighters, and 3,500 Jews. They also massacred the entire male population of the Czech village of Lidice, and deported all the women and children to the concentration camps, where most of them died. A few children, who looked like Germans, were taken to Nazi orphanages. After removing or killing all the people of Lidice, Nazis bombed and destroyed all the buildings in the village, leveled the ground, planted grain on the exposed soil, and removed the village's name from all German maps.

Despite Heydrich's death, his "final solution" plans were not forgotten. Other Nazis stepped in to continue his campaign against the Jews. This murderous campaign was not stopped until the Germans were defeated by Allied forces.

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Conrad Hilton

The Hilton name is synonymous with hotels. Conrad Hilton (1887-1979) bought his first hotel at the age of 31 and acquired or built dozens more in his lifetime. Through shrewd financing and bargaining, Hilton created one of the largest hotel chains in the world.

The son of a hard-working Norwegian immigrant father and a devout Catholic mother, Conrad Nicholson Hilton grew up in the small mining town of San Antonio, in the New Mexico Territory. Hilton, known as Connie, was born December 25, 1887 to August and Mary Laufersweller Hilton. He was the second oldest of eight



children and the oldest son. August Hilton was a trader and a prominent citizen of San Antonio. He owned a general store and, at various times, he also owned or operated the town's post office, bank, telegraph office and a small hotel. Hilton grew up among these businesses. Later in life, he said he learned about hard work from his father and about prayer from his mother—two lessons that remained with him throughout his life.

Hilton attended Goss Military Institute, New Mexico Military Institute, and St. Michael's College. At one point, the family moved to Long Beach, California, "because we were rich," Hilton said in his autobiography, *Be My Guest*. But soon after moving, August Hilton lost a lot of money in an economic downturn and the family returned to San Antonio.

The Hiltons lived in a large house across from the railroad station. As the family grew, August Hilton added rooms onto the house. When the children began leaving home, August got the idea of renting rooms to boarders for \$2.50 a day. Conrad Hilton and his brothers walked to the railroad station where they would greet visitors and carry their luggage back to the boardinghouse. This was Hilton's introduction to the hotel business. Before long, the family was back on its feet and the boardinghouse was abandoned.

At the age of 21, Hilton took over management of his father's store and began sharing in the profits. He soon became frustrated with his lack of autonomy and began thinking about another career. In 1912, New Mexico became a state and Hilton was elected to the state legislature as a Republican. He worked in the legislature for two terms

before leaving out of frustration with red tape and underhanded deals.

Hilton returned to San Antonio and raised \$3,000 to start a bank. When the United States entered World War I, Hilton sold the bank and enlisted in the army, where he served in France in the Quartermaster Corps. In 1919, Hilton was discharged, following his father's death in a car accident. Hilton went back to San Antonio to take charge of his father's businesses.

August Hilton's empire had shrunk. He'd lost the mercantile business during the war, when it became difficult to obtain merchandise. Having seen other parts of the world, Hilton didn't want to stay in San Antonio. He was 31 years old and was anxious to make his own way.

Sought Fortune in Texas

An old friend advised Hilton to seek his fortune in Texas, where an oil boom was making men rich. With \$5,000 pinned to the lining of his coat, Hilton traveled to Wichita, where he hoped to buy a bank. He found little opportunity there, so he moved on to Cisco, a smaller town near the oil fields. In Cisco, Hilton found a bank whose absentee owner agreed to sell for \$75,000. When Hilton wired that he was interested, the price was raised to \$80,000.

The dejected Hilton walked across the street to the Mobley Hotel to rest. He discovered a bustling lobby, with people waiting for their turn to get a room. The hotel turned the rooms over three times every 24 hours. Hilton didn't get a room that night, but within a few days, he had bought the hotel, which he described in his autobiography as a "cross between a flophouse and a gold mine."

Hilton raised \$35,000 to purchase the Mobley. Over the years, he came to be known as a master financier and a cautious bargainer. Hilton soon discovered two principles that would guide him throughout his career as a hotelier. He referred to them as "digging for gold" and "esprit de corps." Digging for gold was making efficient use of space. At the Mobley, he cut down the front desk and added a newsstand. Because there were many restaurants in town and the hotel made little money on food, he converted the restaurant into guestrooms. These conversions increased revenue. Hilton liked to describe how, years later, he created a room at the Conrad Hilton Hotel in Chicago, "out of thin air." He added the room by dividing a ballroom in half horizontally and building a new floor halfway between the original floor and the high ceiling. His second principle, "esprit de corps," involved motivating the staff to provide excellent service by making them responsible for whether the guests were pleased with their stay.

Hilton earned back the money he had invested in the Mobley in one year. He went on to buy the Melba Hotel in Ft. Worth and the Waldorf in Dallas. He called these old hotels his "dowagers," which he restored to show their true beauty. Hilton built his first hotel on leased land in Dallas at a cost of \$1 million. It opened in 1925.

That year, Hilton married Mary Barron, from Owensboro, Kentucky. The couple had three sons, Conrad Nichol-

son II, William Barron and Eric Michael. As his family grew, so did his business. He planned to build a new hotel every year. However, shortly after announcing plans to build a \$1.75 million hotel in El Paso, the stock market crashed. Hilton lost nearly everything during the Great Depression. He was \$500,000 in debt and was forced to give up many of his properties. Another setback occurred in the early years of the Depression. Hilton's dedication to the hotel business cost him his marriage. Conrad and Mary Hilton divorced in 1934.

Expanded Beyond Texas

By 1937, Hilton had purchased eight hotels and paid off his debts, using profits from oil leases. Hilton acquired his first hotel outside Texas in 1938. In the post-Depression economy, he bought the Sir Francis Drake in San Francisco, which cost \$4 million to build, for \$275,000.

Hilton added to his holdings when he purchased the Breakers in Los Angeles and built the Albuquerque Hilton in 1939. He relocated his corporate headquarters to Los Angeles in 1942 and moved to the Bel Air section of the city. In April 1942, Hilton married the Hungarian actress, Zsa Zsa Gabor. The marriage was doomed from the beginning. A devout Catholic, Hilton married Gabor in a civil ceremony, which was never recognized by the Catholic Church. Hilton regretted that the marriage prohibited him from participating in the Church's sacraments. The couple had a daughter, Francesco, before separating in 1944. When they divorced in 1946, Hilton was restored to the Church.

Hilton's empire expanded east in 1943 when he bought the Roosevelt in New York City. Two years later, he acquired Chicago's Palmer House and the Stevens, the world's largest hotel. With hotels from coast to coast, Hilton was now recognized as a major force in the hospitality industry. His marriage to Gabor had given him celebrity status. He maintained an energetic schedule of working six days a week. He would leave work at 6 p.m. and dance as late as 3 in the morning. He was the subject of many articles and a handful of biographies in the 1940s and 1950s. His autobiography, *Be My Guest*, published in 1957, was placed in every Hilton hotel room, right next to the Gideon Bible.

Hilton's reputation for eccentricity was reinforced when he bought a 61-room, 35,000-square-foot home in Bel Air, California in 1950. Named Casa Encantada (House of Enchantment), the house was set on nine acres, had a swimming pool, five kitchens and was maintained by 19 servants who catered to Hilton's every need.

Corporate Expansion

The Hilton properties were operated independently until 1946, when Hilton Hotels Corporation was organized. In 1947, the company became the first hotel chain to be listed on the New York Stock Exchange. Hilton was the largest shareholder with \$9 million worth of stock.

In 1949, Hilton realized a long-held goal when he leased New York's Waldorf-Astoria, considered to be the greatest hotel in the world. He had carried a picture of the Waldorf in his wallet for years, dreaming of one day owning

it. Another dream came to pass when Hilton orchestrated what came to be called the largest real estate deal in history. In 1954, Hilton bought the Statler hotel chain for \$111 million. His chain now totaled 28 hotels.

By the late 1940s, Hilton was poised to capitalize on the post-war travel boom. His first overseas hotel was the Castellana Hilton in Madrid. In 1948, he formed Hilton Hotels International. His motto was "World Peace Through International Trade and Travel." He told *Nation's Business* magazine in 1966 that he wanted to build hotels in every major city in the world. "We believe that we are helping out world peace by having these hotels," Hilton said.

The formation of Hilton International was one of Hilton's greatest achievements. But in years to come, it became a part of one of the company's biggest mistakes. In the 1960s, Hilton's second son Barron convinced him to trade Hilton International for a stake in Trans World Airways. The airline did poorly, while Hilton International thrived.

Conrad Hilton gave up active management of the company in 1966 when his son Barron was named president. The founder remained chairman of the board. Hilton Hotels continued to build and buy hotels around the world through the 1970s, 1980s and 1990s. It made its share of mistakes along the way. Its Statler Hilton Inns franchising subsidiary and Carte Blanche, a credit card company, were never very successful. Hilton continued to work six days a week. At 89, he married Mary Frances Kelly of Santa Monica. Hilton died of pneumonia in Bel Air, California on January 3, 1979, at the age of 91.

At the time of his death, the Hilton chain had 185 hotels in the United States and 75 in foreign countries. Hilton's business success was largely the result of his vision and financial prowess. He had the ability to recognize a profitable investment. When he first began building his empire, he bought hotels that had individual reputations. "I buy tradition and make the most of it," *The New York Times* quoted him as saying. Although he strived to give his hotels individual personalities, he also recognized the value of standardization, which he thought made travelers comfortable.

Since Hilton's death, his hotel chain has continued to expand. It has owned some of the largest hotels in the world. Its international unit was reestablished in 1982 and many of these properties were renovated in the 1980s. By the end of the twentieth century, the company that Conrad Hilton had founded with \$5,000 pinned to the lining of his coat was worth \$6.2 billion.

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Bobby Hull

Known as “The Golden Jet” for his blonde hair and speedy skating, Bobby Hull (born 1939) was the highest scoring left wing in the history of the National Hockey League (NHL). A member of the Chicago Blackhawks of the NHL, and later the Winnipeg Jets of the upstart World Hockey Association (WHA), Hull demonstrated power, drive, and speed in his 23 years as a professional hockey player.

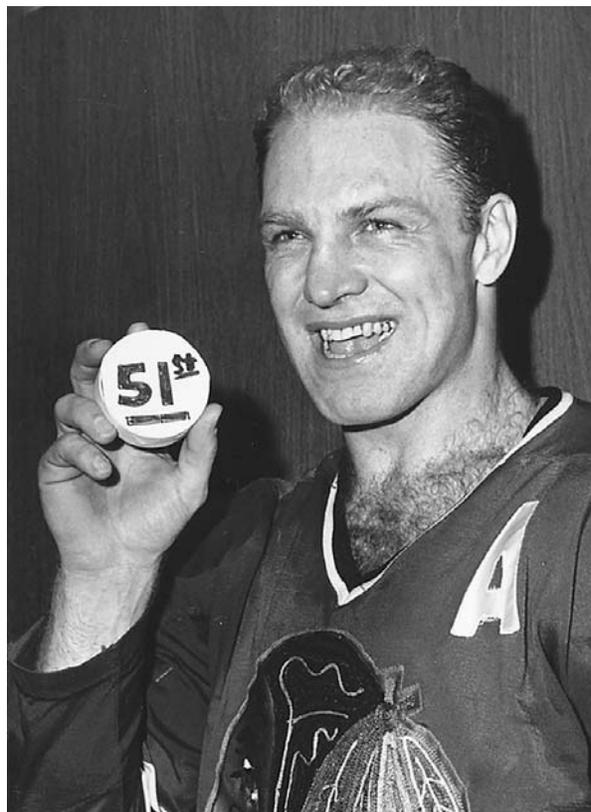
Robert Marvin Hull was born on January 3, 1939, in Pointe Anne, Ontario, a very small Canadian town of about 500 people. He was the eldest son in a family of 11 children, born to Robert Edward and Lena (maiden name, Cook) Hull. Among his siblings was younger brother Dennis William who later played professional hockey with his brother for the Chicago Blackhawks. Robert Hull had played minor league hockey for a few years, where he was known as “The Blond Flash.” He supported his family by working as a laborer at the Canada Cement Company Plant No. 5.

Hull played hockey from a very young age, and grew passionate about the sport. He told Joe Sexton of *The New York Times*, “As a kid, I never walked from here to there, I didn’t trot from here to there. I ran. And I couldn’t wait for winter. My father would sometimes find me in the heat of summer standing in the house, sweating crazily. I just wanted the feel of it. Hockey became an obsession.” By the age of ten, many thought Hull would play in the NHL. He went on to play junior hockey in Hespeler, Woodstock and St. Catharines, where his coach was Rudy Pilous, who would later coach him in the NHL.

Signed by the Blackhawks

In 1957, at the age of 18, Hull finally began his NHL career with the Chicago Blackhawks. He started slowly, however. In his first two seasons, though he appeared in 70 games each season, he only scored a total of 31 goals. However, Hull did manage to score 34 assists in the 1957-58 season, and 32 in 1958-59. His goal total increased dramatically to 39 in the 1959-60 season, when Hull mastered the slapshot by increasing the curve on his stick. He was responsible for making the slapshot popular in the NHL. His slapshot was timed at 118.3 miles per hour. Goalie Les Binkley was quoted by Charles Wilkins in *Hockey: The Illustrated History* as saying, “When the puck left his stick, it looked like a pea. Then as it picked up speed it looked smaller and smaller. Then you didn’t see it anymore.” Hull’s 39 goals won him the Art Ross Trophy for most goals in the 1959-60 season. Hull married former figure skater, Joanne McKay, in 1960. Together they had five children, Bobby Jr., Blake, Brett (who later had a stellar NHL career of his own), Bart, and Michelle.

In the 1960-61 season, Hull scored 31 goals and 25 assists for 56 total points in 67 games. More importantly, he was the key to Chicago’s winning the Stanley Cup for the



first time in 23 years. Hull had an outstanding playoff run. He scored four goals and 10 assists in 12 playoff games. Chicago’s coach was Rudy Pilous, who had coached Hull in juniors. The keys to Hull’s success lay in his natural abilities, his great skating and hard shot. He was one of the fastest skaters in the NHL, clocked at 29.7 miles per hour without puck and 28.3 with it. Though his slapshot was his fastest shot, Hull’s wrist shot was timed at 105 mph while his backhand was at 96 mph. Hull was also entertaining on the ice, much to the delight of Chicago fans. Joe Sexton of *The New York Times* wrote, “Bobby Hull was a swift-skating left wing who manufactured goals with his sheer mania for work, as well as his volcanic blast of a slap shot. And if he lost the majority of his teeth plowing through defenses, he never lost face.”

Hull’s abilities continued to shine in 1960-61 when he scored 50 goals, equaling the NHL record for most goals in a season. Hull won his second Art Ross Trophy for his effort. Though his goal total only broke 40 once in the next three seasons—in 1963-64 when he scored 43—Hull was one of the most dominant players in the NHL. In the 1964-65 season, though he only scored 39 goals and 32 assists in 67 games, Hull led the Blackhawks to a spectacular post-season. Though the team did not win the Stanley Cup, Hull scored 10 goals and seven assists in 14 games. At the end of the season, Hull was named the most valuable player in the NHL, winning the Hart Memorial Trophy. He also won the Lady Byng Trophy for sportsman-like conduct. Of this time, D’Arcy Jenish of *Maclean’s* wrote, “At the height of his career, in the mid-1960s, Bobby Hull was one of hockey’s most captivating performers. He dazzled his fans with rink-

long rushes and intimidated goalies with a fearsome slapshot."

Set League Scoring Record Twice

In the 1965-66 season, Hull became the first player in the NHL to break the 50 goals barrier, when he scored 54 goals. He also had 43 assists. For his effort, Hull won two major awards: his third Art Ross Trophy, for scoring and his second Hart Memorial Trophy as the NHL's Most Valuable Player. Hull topped 50 goals again the next season, 1966-67, with 52. Though he had a slightly off year in 1967-68, scoring only 44 goals and 31 assists in 71 games, Hull held out for more money at the beginning of the 1968-69 season. He wanted to be paid \$100,000 for the season, which was unheard of at the time. After sitting out 11 games, Hull settled for \$60,000 and was forced by team management to apologize publicly. Hull proved his worth however. He broke his own record for most goals in a season by scoring 58. With his 49 assists, Hull scored over 107 points on the season, the only time he would accomplish this in the NHL. At the end of the season, Hull was awarded the Lester Patrick Trophy for outstanding service to hockey.

One hallmark of Hull's career was his tendency towards outspokenness. Though Hull had one mediocre year, 1969-70 (only 38 goals and 20 assists in 61 games), followed by a decent year, 1970-71 (44 goals and 52 assists in 78 games), Hull threatened to organize a strike during the 1971 playoffs. The league was considering the banning of curved sticks like the ones Hull favored and popularized. Hull threatened to sit out of the playoffs, and get other players to join him if this ban passed. However a compromise was reached, and curves of up to one-half inch were allowed. Hull went on to have the best playoffs of his career, in terms of points. In 18 games, he had 11 goals and 14 assists, but the Blackhawks failed to win the Stanley Cup.

Defected to World Hockey Association

Money again became an issue for Hull before the 1972 season began. He wanted more money from the Blackhawks, but they would not give it to him. Jack Kent Cooke, the owner of another NHL team, the Los Angeles Kings, was interested in acquiring Hull, if the Blackhawks wanted to trade him. Hull later told Jim Proudfoot of *The Toronto Star*, "I've always felt things would have turned out differently if they'd have kept me or even sent me to L.A. There mightn't have been a WHA. And you know what? Ego and greed prompted that decision." But Hull had been intensely pursued by a new professional hockey league, the World Hockey Association (WHA). Founded by lawyers, the WHA believed it needed a star of Hull's caliber if it was to succeed.

When Hull talked to the WHA's Winnipeg Jets, he made an off-the-cuff remark about wanting \$1 million up front in case the WHA folded. He did not believe he would actually get that amount. But when the Jets offered him a salary of \$1 million signing bonus, \$1 million salary over four years, and a \$100,000 a year for six years to work for six years with the team's management, Hull left the NHL. His defection gave the league the instant credibility it needed.

His contract had a secondary effect, causing a massive increase in players' salaries in both the WHA and NHL. In addition, the NHL spent millions fighting the very existence of the WHA in court.

Hull had some of the best scoring years of his career in Winnipeg. In each of his first four seasons, he scored more than 50 goals. In the 15 years Hull played in Chicago, he only had five seasons in which he scored more than 50 goals. In his first season, 1972-73, Hull missed 20 games, yet scored 51 goals and 52 assists for 103 points in the 63 games he did appear in. In the 1974-75 season, Hull scored 77 goals in 78 games, and was named league most valuable player, as he had been the previous season. This was the best season of Hull's WHA career. The following year he only played in 34 games, though he managed to accumulate 53 points. In 1977-78, Hull played in 77 games, but only scored 46 goals and 71 assists.

Retired from National Hockey League

The WHA could not sustain itself, and several teams, including the Winnipeg Jets, folded into the NHL at the beginning of the 1979-80 season. Hull remained with the team, but played in only 18 games before being traded to another old WHA team, the Hartford Whalers. Hull appeared in nine regular season games, and three post-season tilts, before being released. At the time, Hull had been going through a very bitter and public divorce from his wife, Joanne. Among other claims, Joanne Hull accused him of being physically abusive. After the divorce was finalized in June 1980, she took the children and moved to Vancouver. Hull did not see his children for a decade. His personal life in shambles, Hull tried to restart his hockey career with the New York Rangers. He attended their 1980 training camp, but was cut from the team. Hull had played professional hockey for 23 years.

When he retired, Hull was second only to hockey legend Gordie Howe in goals and total points scored. In his 15 NHL seasons, Hull had scored a total of 610 goals and 1170 total points, making him the highest scoring left wing in history at the time. His WHA numbers were no less impressive. In 330 games, he scored 255 goals and 515 total points. After his retirement, Hull spent much of time running cattle ranches in Saskatchewan and Bellville, Ontario, and served as president of Bobby Hull Enterprises. He also worked as a commentator for the Canadian television broadcast *Hockey Night in Canada* for many years beginning in 1982. Hull was elected to the Hockey Hall of Fame in 1983.

Hull continued to set NHL records even after his retirement. When son Brett became a major talent in the NHL in the late 1980s and 1990s, they became the only father and son duo to score 500 goals and 1000 points in the history of the league. Goalie Lorne (Gump) Worsely told Joe Sexton of *The New York Times*, "[W]hat goalies are afraid of is being scored on. Against guys like Bobby Hull or his son, you find yourself standing there waiting for them to leave the ice, then waiting for them to come back on. And when they are on, even if they don't have the puck, they are going to get it,

and you know it. Thank God, they only come on once in a while."

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Humayun

The second Moghul emperor, Humayun (1508-1556) lost and regained his kingdom to continue Moghul rule at the expense of Muslim rule in India.

Deficient in diplomacy, resolution, and noblesse oblige, Humayun was the knight-errant of the Moghul dynasty. Childish but endearing, he was versed in the arts and may be described as a cultivated gentleman in the Persian style. But his love of pleasure periodically got the better of his natural energy and good sense. Humayun was, in essence, an attractive dilettante, who found himself playing the role of empire builder during complicated and hazardous times.

While growing up in Afghanistan, Humayan learned Turki, Arabic, and Persian and was interested in mathematics, philosophy, and astrology. To further train his son, the emperor Babur appointed him governor of Badakhashan at the age of 20. In one significant battle, Humayan defeated Hamid Khan, an Afghan chief. Subsequently, the young governor fought at Panipat and Khanua, two decisive battles in Indian history, and was granted *jagir* (landlordship) of Sambhal. In 1530, while on his deathbed at Agra, Babur named Humayan his successor. Even though Humayan had been trained as an administrator and a warrior, he could not keep pace with the rapidly changing political events in northern India.

Inheritance of a Divided Empire

The Hindustan (India), which Babur had bequeathed to Humayun was a magnificent but shaky inheritance. Notes Kulke and Rothermund: "His succession was by no means a foregone conclusion: according to Mughal custom all royal princes were equally entitled to inherit power, which led to many rivalries in later years when Mughal princes fought each other until the most competent, the most ruthless, or simply the luckiest ascended the throne."

Within his own circle was Humayan's brother Kamran, who was consistently faithless. The Moghul presence was still nothing more than a military occupation, and Babur had been able to sustain the empire largely by his personal reputation and by the loyalty of his own followers. Humayun had none of these advantages. More interested in opium and astrology than political power, the second Moghul ruler was challenged by his younger brothers and by Afghan generals, who had served under his father. His enemies were not Hindus but his own Muslims.

At the time of Babur's death, Kamran treacherously took the Punjab and the Indus Valley. The other two brothers, Hindal and Askari, were weak and shifty tools in the hands of Humayun's opponents. His cousins also opposed him. Instead of dealing with his enemies firmly one after another, he divided his forces, weakened them and wasted time in merry making. The loss of Kabul and Qandahar deprived Humayun of the most important recruiting grounds for the Moghul army.

Though on the defensive, Humayun managed to introduce some reforms. To increase the glory of his court, he heightened its ceremonial aspects, rituals meant to attract learned and pious men from adjacent countries. The emperor wrote verses and encouraged discussion, while Persian became the language of the court. It became a magnificent court, worthy of a great Timurid sovereign.

In 1533, the new emperor personally laid the foundation stone for a new city in Delhi—an area rivalled only by Troy. It was to be called Din-panah (Asylum of Faith). Remains of Humayun's Din-panah can still be seen in New Delhi, specifically the high walls of the citadel, called the Purana Qila, or the Old Fort. Delhi's founding gave notice to the Muslim world that here was the capital of a new liberal empire where philosophers and poets of any Islamic sect would be welcome. This was in contrast to the bigotry and persecution practiced by rulers in Persia and Turkey.

Humayun was no different than earlier Delhi sultans, however, in his dealings with the Hindus. Though it would prove to be highly injurious to his interests, he refused to attack fellow Muslims engaged in war with the Hindus. He also demolished Hindu temples at Kalinjar. But he was not a bitter persecutor and followed no systematic policy of Hindu repression. Like his father, he was free from sectarian bigotry and had little ill-will toward the Shia's.

But all the while, Humayun struggled to defend his dominion. Unfortunately, he had no grand strategy. On the suspicion that its raja was in sympathy with the Afghans, he besieged the fort of Kalinjar in Bundelkhand but had to withdraw to deal with the Afghan menace in the east. After

gaining a decisive victory over the Afghans, he drove out Sultan Mahmud Lodi from Jaunpur. He then besieged Chunar, held by the Afghan chief Sher Shah, but soon abandoned it. Without suppressing the rising chief, Humayan accepted "a purely perfunctory submission" and allowed Sher Shah free scope to develop his resources and power. Humayan would live to regret it.

Muslim Against Muslim

He then marched against Bahadur Shah in the west who was pursuing a policy of expansion. In 1535, with determination worthy of his father, Humayun defeated the Shah at Gujrat. Though the Moghuls were temporarily relieved of their most dangerous enemy in the west after Bahadur's death, there soon appeared various pretenders to the Shah's throne, causing internal confusion in Gujrat. Humayun, while enjoying "his pleasure" in Agra, could only dream of the reconquest of the western kingdoms and the re-establishment of his glory. But when, after long months of idleness, he at last assembled his army for a new campaign, it was not for the reconquest of the west, but to break the continually rising power and the dangerous ambitions of Sher Shah in the east. The most powerful of the Afghans, Sher Shah established himself as an independent ruler to challenge the Moghul rule. After 1536, Sher Shah claimed the resourceful and wealthy province of Bengal. Though Humayun managed to oust Sher Shah temporarily from Bengal's capital of Gaur, he was soon trapped by the monsoon and lost part of his army to bad weather before facing defeat by Sher Shah's cleverly deployed force at Chausa in 1539. In the battle, 8,000 Moghul troops perished.

Following Chausa, the Muslim Sher Shah drove the Moghul Humayun to the west, defeating him again at Kanauj on the Ganges River in April 1540. In the battle of Bilgram that same year, the Afghan attack was so vigorous that the Moghul troops, whose movement was impeded by the presence of unruly camp-followers, began to flee, and Humayun's efforts to rally them came to nothing. Compelled to quit the battlefield, Humayun fled to Agra. When the Afghans followed him, the emperor abandoned the city and hurried west to Lahore. Hardly had he reached Lahore when news came that the Afghans had taken the capital city of Agra. Meanwhile, Sher Shah reached the Punjab and sent his general in pursuit of Humayun, instructing him not to capture the emperor but to drive him out of India.

In this moment of crisis, Kamran blocked his brother Humayan's access to the Punjab and Kabul. Thus, Humayun had no choice but to make his way toward Sindh, beginning his march through the most inhospitable part of the country. While on his way to conquer Sindh with the help of Rana Virsala, a Hindu ruler, Humayan received the happy news of the birth of his son Akbar. Having no money, he could not give presents to the nobles on this happy occasion. He also failed to capture Sindh.

Exile in Persia

Narrowly escaping his brother's forces, Humayun reached Persia, where Shah Tahmasp offered him a hearty

reception. Humayun had brought about his own downfall. First, he should never have divided his kingdom among his treacherous brothers. Second, he seems to have believed, until as late as the early months of 1539, that Sher Shah was a mere upstart and could easily be stopped. Third, on reaching Gaur, Humayun had wasted more than eight months during which Sher Shah occupied the country from Teliagarhi to Kanauj. Humayun had shown little determination in bringing down his greatest rival.

Eventually, Humayan would conquer his brothers. When Kamran was later arrested, Humayun had him blinded and exiled to Mecca. Kamran would die in Arabia in 1557. Humayun's other brother Askari would also be sent to Mecca, while an Afghan would kill Hindal. Thus, Humayun would finally be free of his dangerous rivals, who had been an important link in his expulsion from India.

During his exile in Persia, Humayun's great rival Sher Shah, who had established a vast and powerful empire supported by a wise system of administration, died in 1545. But Sher Shah's son, Islam Shah could not keep his Afghan nobles in check. When Islam Shah died in 1553, the Afghan Empire was well on its way to decay. Aware of this disintegration, Humayun was eager to return to India with newly recruited armies. Shah Tahmasp of Persia offered him a force of 14,000 men on Humayun's promise to conform to the Shi'a creed. When Humayun crossed the Indus River, Bairam Khan, the most efficient and faithful of his officers, joined him. Many commanders from Qandahar came to help. While all around there was frequent strife, its governor maintained Qandahar as the undisputed base of Moghul operations. Thus with Persian help and Bairam Khan's support, Humayun was in a position to capture lost provinces. In February of 1554, he occupied the Punjab, including Lahore, without any serious opposition. At the news of the Moghul success, the Afghan leader Sikandar Shah sent detachments against the Moghuls, but at every encounter the Afghans were beaten. According to Moghul historians, Sikander's armies were larger than the Moghuls, but the superior Moghul tactics gave Bairam Khan a resounding victory on June 22, 1555. That same year, after an interval of 15 years, Humayun reconquered the Punjab, Delhi, and Agra, and reoccupied the throne of Delhi. He now appointed Akbar, his young son and heir apparent, governor of Punjab and assigned Akbar's private tutor, Bairam Khan, to assist him. This step was necessary in order to put down Sikandar Sur whose army had swelled and who was carrying on expeditions in the Punjab.

Restoration of Moghul Power

Humayun's second reign lasted only seven months. Still surrounded by Afghan enemies, the supporters of the Sur dynasty, he had recovered only part of his dominion. The most difficult task was that of establishing a firm system of administration and winning the sympathy of the people. There was now one advantage. With his brothers dead or banished, there was nowhere for the loyalty of his followers to swerve. He rewarded his friends and supporters. Bairam Khan was then created Khan-Khanan, the lord of lords.

During this time, Humayun selected sites for several observatories. With poetry almost the lingua franca of court life, discussions took place in the building called the Sher Mandal that was turned into a library. Here his valuable manuscripts were kept in safe custody; here Mir Sayyid Ali taught drawing to Akbar. In fact, both Humayun and Akbar took lessons in drawing. It was under two Persians, Khwaja Abdus Samad and Mir Sayyid Ali, that Indian artists undertook the Dastan-i-Amir-Hamzah, the first great series of paintings in what is now known as the Moghul school of art.

During Humayun's five-year absence, Sher Shah had greatly improved the system of provincial government and revenue collection. Humayun wanted to recreate the system, maintaining Sher Shah's village and district administration, while dividing the domain into provinces, each with its own capital. But, on January 24, 1556, in pious response to the sacred call of the *muazzin* for evening prayer, Humayun, while hurriedly descending from his library in Delhi, stumbled down the stairs. Two days later, in the words of historian Lane-Poole, he "tumbled out of life as he had tumbled through it." Since Humayun had not had time to introduce reforms, it was now left to his 13-year-old son Akbar to fulfil his intentions, building an enduring administrative edifice on Babur, Sher Shah, and Humayan's foundations.

Among the first six Great Moghuls, the image of Humayun is that of the nonentity, the one obvious failure. He was impetuous as well as indecisive. With all his weaknesses and failings, Humayun deserves a significant place in Indian history. The restoration of Moghul power paved the way for the splendid imperialism of Akbar. The Indo-Persian contact, which Humayan stimulated and reinforced, was of far-reaching consequence in the history of Indian civilization. Humayun also added to the development of Moghul architecture. Aesthetically inclined, he undertook in the early years of his reign, the building of a new "asylum of the wise and intelligent persons." It was to consist of a magnificent palace of seven stories, surrounded by delightful gardens and orchards of such elegance and beauty that its fame might draw the people from the remotest parts of the world.

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James Ivory

American director James Ivory (born 1928) has become known for his unrivaled screen adaptations of major classic and contemporary novels, including *A Room With a View*, *Howards End*, and *The Remains of the Day*. He has also enjoyed a successful and lucrative partnership with Indian producer Ismail Merchant, in their independent film company, Merchant Ivory Productions.

Seemingly destined for a career somewhere in the arts, James Ivory studied fine arts before film, and then made documentaries about art. His fascination with exotic places led him to Europe, then India, where he teamed up with the Indian producer, Ismail Merchant, and the German-born writer, Ruth Praver Jhabvala. Since 1961, Ivory has collaborated with them on more than twenty movies and television productions in India, the United States, and Europe. The films of Merchant Ivory Productions have evolved into a genre of their own.

Born June 7, 1928 in Berkeley, California, James Francis Ivory grew up in Klamath Falls, Oregon. He started painting at the age of six. Ivory told Bart Mills in *Biography*, "A teacher noticed my drawings and brought me and another little boy to the attention of a nun in the school who was a painter. We got art lessons every Friday afternoon, a dollar a lesson." Later, his father built a small stage in their home for Ivory and his sister.

Ivory became interested in film at the age of 15, after a visit to the Metro Goldwyn Mayer (MGM) studio. He went

on to study architecture and fine arts at the University of Oregon, and film at the University of Southern California.

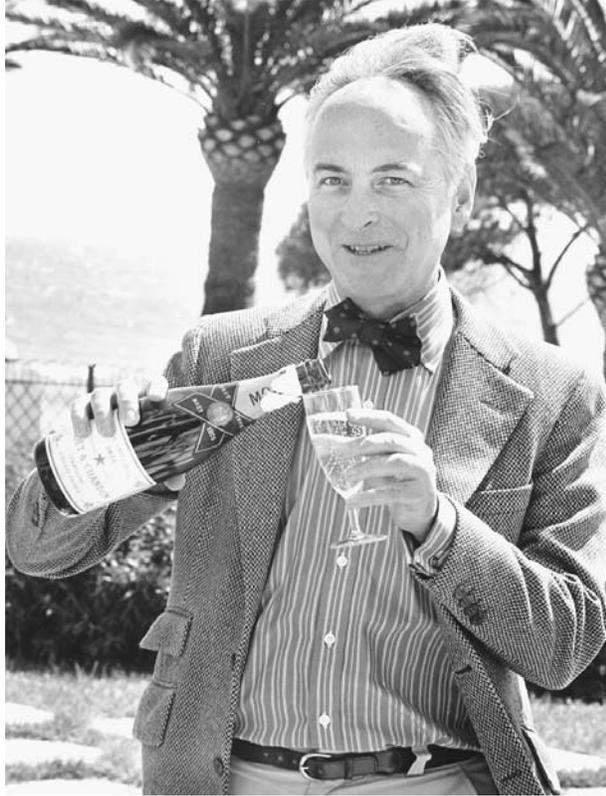
Documentary Films

Ivory's father financed his master's thesis, a half-hour film documentary, *Venice: Theme and Variation*. He traveled to Venice to film the alluring city he had seen in paintings. His film depicted the significance of Venice in the art world by showing it in the context of historical paintings of the city. In 1957, the *New York Times* named *Venice: Theme and Variation* among the best non-theatrical films of the year.

While searching for reference paintings for the Venice documentary in California and New York, Ivory discovered collections of the miniature paintings of traditional India. The miniatures, which depict epic myths and legends, became the subject of his next documentary, *The Sword and The Flute*. With his second film, Ivory was awarded a grant from the Asia Society of New York to make an hour-long documentary about Delhi, India.

Early Features

Ivory was in the process of making his third documentary, *Delhi Way*, when he met Ismail Merchant. Born and educated in Bombay, Merchant came to the United States for a graduate degree from New York University. His first short film, *The Creation of Woman*, was an official entry from the United States at the Cannes Film Festival. When the two filmmakers met, their interests converged into a plan to make movies in India for Indian audiences. They formed the partnership of Merchant Ivory Productions. The filmmakers approached Ruth Praver Jhabvala about making a film based on one of her novels. The German-born, English



educated author was married to an Indian architect and wrote about life in India.

Ivory's father provided the financial backing for the first Merchant-Ivory collaboration, *The Householder* (1963). The comedy about an Indian husband coming of age in an arranged marriage, was a screen adaptation of Jhabvala's novel. Directed by Ivory and produced by Merchant, the film was picked up by an American company and distributed worldwide to critical acclaim.

Ivory and Jhabvala wrote original screenplays for their next three Indian features. *Shakespeare Wallah* (1965), a romance about a British theater troupe at odds with newly-independent India, resonated with audiences. It was a commercial success at the time of its release and is considered to be a classic. This film was followed by *The Guru* (1969), a comedy about a British rock star who goes to India to study the sitar, and *Bombay Talkie* (1970), an homage to Indian cinema about an American writer and an Indian movie star.

Ivory returned to the United States and struggled for several years. He directed *Savages* (1972), a comedy about the occupants of a stately mansion invaded by a group of savages and their civilizing influence. The film was well received only in Europe. *The Wild Party*, (1974), about a tragic Greenwich Village party, was a disappointment. In 1975, Ivory directed Jhabvala's *The Autobiography of a Princess*, for British television.

Riding a small wave of success, Ivory returned to the United States to direct the Merchant Ivory production of Jhabvala's original screenplay, *Roseland* (1977) set in the New York landmark dance palace. In three episodes about

dance hall denizens, the nostalgic film captures the fine line between romance and reality within that waning sub-culture. More than a decade later, Ivory directed another sub-culture movie, *Slaves of New York* (1989) which was adapted from the stories of Tama Janowitz. It relates the story of an aspiring hat designer in an avant-garde neighborhood who breaks free from the class system of apartment rental and relationships, and strikes out on her own. His portrayal of the New York alternative art scene made the film a cult classic in art circles. Ivory directed Jhabvala's original screenplay *Jane Austen in Manhattan* (1980) for British television, and the screen adaptation of her novel, *Heat and Dust* (1982) set in India.

Literary Adaptations

As a director, Ivory is perhaps best known for his literary adaptations, a series of period pieces about upper-middle-class gentility and alienation. The films were vehicles for Ivory's sharp renderings of emotion constrained by manners and reflected in the details of home decor. Writing for the "Film & TV" section of the *Boston Phoenix*, Jeffrey Gantz noted, "For the past 35 years, Merchant Ivory have been making movies about the slight angle at which we all stand toward one another. The trio express the difficulty of connecting through a number of metaphors: past/present, Hindu/Muslim, England/India (or Italy), America/Europe, homosexual/heterosexual, man/woman." In his previous films, Ivory had explored cultural barriers to traditional romantic love; in the novels, he found sexual ambiguities to describe on film.

In *The Europeans* (1979) adapted from the Henry James novel, prim New Englanders are visited by sophisticated European cousins. Efforts are made to bridge the romantic gap and implications of incest. *Quartet* (1981), from the novel by Jean Rhys, is about a British couple in Paris vying emotionally and sexually for the attention of a young woman. Ivory returned to James for *The Bostonians* (1984) and a shrinking world of cousins, lesbians, and menage a trois.

Forster Novels

It was the adaptations of E. M. Forster novels that brought critical success and enormous popularity to Ivory. Forster's belief that "the private life holds the mirror to infinity" resonated with Ivory. In *The Denver Post* movie critic, Stephen Rosen said, "Ivory believes the lives of these people are interesting because they are singular, not representative of a greater us or them. That is so refreshing it amounts to a revelation." *A Room with a View* (1986) was Ivory's first blockbuster movie, followed by *Maurice* in 1987. *Howards End*, (1992) which won three Academy Awards, including best actress for Emma Thompson, is considered to be Ivory's artistic masterpiece.

Ivory applied similar artistry and sensibilities to *Mr. and Mrs. Bridge* (1990) set in Kansas City and Paris, adapted from the novels, *Mr. Bridge* and *Mrs. Bridge*, by Evan Connell. *The Remains of the Day* (1993) was adapted from Kazuro Ishiguro's novel.

Ivory returned to Paris for his next three films. They told the story of wealthy, influential men in mid-life, with a focus on their relationship to the women in their lives—daughters, wives, and lovers. *Jefferson in Paris* (1995), is about U.S. president Thomas Jefferson, *Surviving Picasso* (1996), relates the story of Pablo Picasso, and *A Soldier's Daughter* (1998) describes James Jones, an American writer. Ivory returned to a Henry James novel for the story *A Golden Bowl* (2000).

Merchant Ivory Productions

"Filmmaking just wouldn't be as much fun without Ismail and Ruth. Working together has become a way of life for us, not just a way of work," Ivory told Mills. "Of course, we quarrel often, but never in a loud-voiced way. In the end we work together, each with a strong ego, but never coming down flatly on one another. If one of us is not with the others, that one is missed." Although the team often travels to India and Europe, they come home to New York. They all have apartments in the same building on 52nd Street.

The Merchant Ivory team also includes the actors and technicians who work on the movies. Many of them keep returning to work on the next movie, due to the family atmosphere of the company, and because they share in the profits, which are sometimes considerable. *The Europeans*, *Heat and Dust*, and *Howards End* did quite well at the box office, while *A Room with a View* made millions.

Ivory has been greatly influenced by Indian director, Satyajit Ray. In 1992, when the Indian director was to receive an Academy Award for his lifetime achievement in films, the Academy began searching for clips to show as a tribute, and found his films in deteriorated condition. Having drawn inspiration from the great director, Ivory and Merchant took on the task of having his films restored. Nine of these films were digitally refurbished and are again being shown.

In 1994, Ivory received the D. W. Griffith Award from the Directors Guild of America for distinguished achieve-

ment in motion picture direction. "I feel humbled—especially when I saw who the other recipients of this award have been, and for the fact that it is for all my work," he told Carolyn Hill in an interview for *DGA Magazine*. He credited the turning point of his career to meeting Ismail Merchant and Ruth Praver Jhabvala. "I have always thought the three of us are a bit like the United States Government," he continued in his conversation with Hill. "I've said this before and I don't mind saying it again. I'm the president. Ismail is the Congress and Ruth is the Supreme Court. That's how we operate. That's how our business gets done and I think that defines our functions."

As noted in Ivory's biography on the *Internet Movie Database*, "Ivory and his producer/life companion Ismail Merchant, have enjoyed a collaboration that is probably unequalled in movie history for its success and consistency."

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John of Austria

John of Austria (1547-1578), the illegitimate half-brother of King Philip II of Spain, distinguished himself as a military commander, notably at the Battle of Lepanto.

The most powerful man in Western Europe in the first half of the 16th century was the Holy Roman Emperor, Charles V. As King Charles I of Spain, he inherited from his grandparents Ferdinand and Isabella, great wealth and importance in both the Old World and the New. Most of Charles's adult life was spent, however, responding to crises which arose in his German lands as a result of the Protestant Reformation and an accompanying movement for greater local independence from the Empire. Confronted by the challenge of the Schmalkaldic League, a union of princes determined to resist imperial power, Charles traveled in April 1546, to Regensburg, for a meeting of the Diet (imperial parliament) where he hoped to recruit allies for a war against the rebels. While in Regensburg, the ailing, middle-aged widower kept company with an attractive young woman of obscure origin named Barbara Blomberg. This brief liaison resulted in the birth of a male child on February 24, 1547, who would later become famous as John of Austria.

The emperor at first declined to acknowledge his new offspring, but he did have the infant taken from its mother and entrusted to an old friend, Luis Quijada, who arranged for its adoption by Francisco Massi, a musician at the imperial court. In 1550, Massi and his wife Ana retired to Spain and settled at Leganés, near Madrid. There they continued to care for the child, who at that time was known only as

Jerónimo. When Jerónimo was eight years old, Massi died and Luis Quijada assumed responsibility for the boy's welfare once again, taking him to live at Villagarcía, his estate near Valladolid. Quijada and his wife Doña Magdalena de Ulloa, who had no children of their own, took great care in the rearing and education of young Jerónimo. Doña Magdalena taught him Latin and read to him from romances of chivalry, while Quijada encouraged his interest in the hunt, horsemanship, and swordplay. Although the emperor seems to have intended his illegitimate son for a career in the Church, it soon became apparent that Jerónimo was better suited to a soldier's life.

In 1556, Charles abdicated as both king and emperor and retired to the Hieronymite monastery at Yuste, in western Spain. His imperial crown passed to his brother Ferdinand I (1558-64), while his only legitimate son Philip II (1556-98) inherited Spain and its American possessions, as well as Naples, Milan, Franche-Comté, and the Netherlands. Upon his death in 1558, Charles left instructions to Philip to acknowledge Jerónimo as his brother and to provide him with an annual income. The following year, the king brought Jerónimo to court, where he was given the name Juan de Austria, after the house of Austria, or Habsburg, the Spanish royal family.

Secretive and suspicious by nature, King Philip was jealous of this charming, athletic youth of whose existence he had not previously known. Don John's good looks and outgoing personality presented a notable contrast to the king himself and especially to his son and heir apparent, the morose Don Carlos. However, Philip was quick to make use of his newly discovered half-brother, taking advantage of Don John's strengths as well as of his insecurities. The monarch exalted the younger man above the grandees, or upper nobility, whose power and pretense he wished to



curb, but at the same time he denied him the rank of *infante* (prince) and with it the right to be addressed as "highness."

Popular at court, Don John became close friends with two nephews of his own age, the heir apparent Don Carlos and Alessandro Farnese, the son of Duchess Margaret of Parma, an illegitimate daughter of Charles V by an earlier mistress. In 1561, the three youths were sent to study at the University of Alcalá, but their stay was interrupted when Don Carlos fell and sustained a serious injury to the head. Although he recovered from the accident, the prince's behavior, which was already bizarre, became even stranger. Expressing open hatred for the king, Don Carlos began to intrigue against him. In 1567, the heir apparent attempted to enlist his youthful uncle in a plot to assassinate Philip and seize power, but Don John warned the king. In an action that scandalized the courts of Europe, Philip ordered his son arrested and imprisoned. The unhappy Don Carlos died in captivity the following year.

Appointed General of the Sea

The loyalty, or at least the prudence, demonstrated by Don John of Austria in his handling of the Don Carlos affair led Philip II to entrust him with a series of significant military commands. In 1567, the king appointed Don John general of the sea, with responsibility for eliminating North African pirates from the approaches to Gibraltar. The ordinarily parsimonious Philip II provided his young general with a squadron of 33 galleys for the purpose, but his confidence in Don John was not absolute. The king may have intended Don John only as a figurehead commander, because he sent

along a confidante of his, the experienced officer Luis de Requeséns y Zúñiga, to provide tactical expertise and to report on Don John's competence and loyalty. Apparently, Requeséns's assessment of the young man's performance was favorable, because Philip continued to employ his brother on important assignments.

In 1569, the king sent Don John to the Alpujarras region of southern Spain to suppress a rebellion of Moriscos, former Muslims who had been forced to convert to Christianity in order to avoid expulsion. Once again, Philip provided his brother with a mentor, his onetime foster father Luis Quijada, to whom he was expected to defer in military matters. Don John repeatedly defied the king's wishes, however, exercising command personally and exposing himself to enemy fire. Following Quijada's death in combat, Don John came into his own as a forceful commander, demonstrating both great courage and tactical skill. The emperor's illegitimate son emerged from the Alpujarras campaign a confident soldier, anxious to be employed again against his brother's enemies. "I should be glad to serve His Majesty on some business of importance," Don John wrote to Philip's minister Ruy Gómez da Silva. "I would that he would understand that I am no longer a boy."

Business of considerable importance was even then in the making and it would soon lead to Don John's finest hour. During the 16th century, the southern and eastern frontiers of Christian Europe lived under the constant threat of Islamic aggression in the person of the Ottoman Turks. The Turkish Empire was organized for the acquisition and distribution of plunder and could not, therefore, remain militarily inactive for long. During his long reign, the great sultan, Suleiman the Magnificent (1520-66), had expanded Turkish dominion into Eastern and Central Europe and along the northern coast of Africa, and was in the process of invading Hungary when death overcame him in September 1566. Suleiman's successor, Selim II (1566-74), forced to abandon the Hungarian campaign after some months without significant gain, decided instead to attack the island of Cyprus, an important outpost of the Venetian commercial empire in the eastern Mediterranean.

In spite of the threat posed by Turkish expansionism, there was at no time during the century a unified response on the part of the Christian powers. The division in the Roman Church created by the Protestant Reformation had weakened the West in the face of its adversary, but, even within the remaining Catholic world, jealousy and suspicion undermined attempts to organize a grand alliance. The Valois monarchs of France distrusted the Spanish and Austrian branches of the Habsburg family, and the French king, Francis I (1515-47), actually signed a formal alliance with Suleiman in 1536. Venice, for its part, was more preoccupied with Spanish intentions in Italy and the Mediterranean than with those of Constantinople. An early attempt by Don John's father Charles V to create a Holy League against the Turk collapsed when the Venetians made a separate peace in 1540.

By 1570, however, conditions were more favorable for an anti-Turkish alliance than before, in part because of the elevation to the papacy of Pius V (1566-72). A devout

ascetic, the new pope called for renewed struggle against both Protestantism in the north and Islam in the east, giving priority to the latter because the threat it posed to Italy was more immediate; there was serious talk of a possible Turkish assault against Rome itself. Efforts to bring the major Catholic powers together benefited also from a change in attitude on the part of the Venetians, who ordinarily preferred to cooperate with Constantinople because of their extensive commercial interests in the East. Selim II's foolhardy decision to attack Cyprus in 1570 drove Venice into the arms of its traditional rivals, Spain and the papacy. More important, the Venetians feared the growth of the Turkish naval base at Lepanto on the Gulf of Patras. With free access to the Adriatic, the sultan's galleys raided at will along the eastern coast of Italy and came within sight even of Venice itself.

By May 1571, Pius had organized a new Holy League composed of Spain, Venice, Tuscany, Savoy, the Knights of Malta, and the papacy itself. Together these powers, large and small, assembled an enormous fleet of war galleys, which the pope proposed to place under the command of young Don John of Austria. Philip II readily agreed to the choice, possibly in order to protect his own investment in the enterprise. Once again, as at Gibraltar and in the Alpujarras, the king revealed his misgivings about his half-brother, stipulating that all orders must be countersigned by Luis de Requeséns. Philip's principal advisors may have shared his skepticism, but the young general's looks, charm, and uncomplicated piety counted for more with the rank and file. As Jack Beeching has observed, "hard-headed men in high places might have private reservations about entrusting the fate of Christendom to a royal bastard aged twenty-four. But to ordinary people, Don John was their man."

Turks Defeated at Lepanto

Don John joined the Spanish galleys at Barcelona and proceeded to rendezvous with the other League units off of Messina in August. The following month, with all of his forces gathered, he put to sea and headed east to Corfu, where he learned that the Turkish admiral, Ali Pasha had withdrawn his fleet to the safety of the base at Lepanto. There, on October 7, 1571, Don John led the forces of the Holy League against the Turk in the largest naval battle since Octavian had routed Marc Antony at nearby Actium in 31 b.c. Each fleet had more than 200 galleys, but, although it was a relatively even match in terms of numbers, the League had the advantage of superior gunnery. In particular, six immense Venetian galleasses (fast war galleys) served as artillery platforms from which to blast opposing vessels. The traditional techniques of galley warfare, which included ramming, closing, and boarding, had become less significant. By mid-afternoon, the sultan's fleet had been scattered, with a reported loss of 80 galleys sunk and 130 captured. Upon hearing the news, Pius V is reported to have quoted the Gospel, declaring, "There was a man sent from God, whose name was John."

In a few brief, bloody hours at the battle of Lepanto, Don John of Austria's fleet had destroyed the myth of Ottoman naval invincibility in the Mediterranean. There were

celebrations throughout Western Europe, even in Protestant England where Elizabeth I ordered services of thanksgiving in the churches. At the height of his fame, Don John was the hero of the hour, the dashing young knight who had saved Christendom. Three and a half centuries later in his poem "Lepanto" (1915), the English Catholic writer G.K. Chesterton echoed the spirit of the time: Strong gongs groaning as the guns boom far." In Chesterton's vision, not only was Don John "the last knight of Europe" but also the battle of Lepanto itself was the last chapter in the history of Christian chivalry. Ironically, among the combatants present that day was the Spaniard Miguel de Cervantes (1547-1616), who, although wounded twice, lived to satirize the idea of knight errantry in his great novel *Don Quijote* (1605).

The aura of romance about the memory of Lepanto endures, but the real outcome of the battle was less significant than it appeared at the time. The Holy League failed to follow up on its victory, in part because of Philip II's customary reluctance to put his galleys at greater risk than was absolutely necessary. Meanwhile, Venice once again made a separate peace with Constantinople in 1573. The Turks rapidly rebuilt their fleet and renewed their aggressive operations along the North African coast. Operating from his base at Naples, Don John seized the Turkish position at Tunis in 1573, but Spain was unable to hold it and the sultan took it back the following year.

Some historians believe that Philip II's unwillingness to support aggressive action against the Turk was due to his own jealousy of Don John's new fame. There is evidence that, as the king feared, his half-brother hoped to create somewhere an independent kingdom for himself. As early as 1569, Don John had considered leading an expedition to rescue Ireland from Protestant rule. Pius V is believed to have made a proposal regarding a throne for the emperor's son when the two men met at Rome on the eve of Lepanto. By 1574, Don John was at work on a new intrigue, which enjoyed the backing of Pope Gregory XIII (1572-85). He planned to invade England and depose Elizabeth I. Mary, Queen of Scots, would be rescued from prison, married to Don John, and placed on the English throne. Such an ambitious scheme had no hope of success without the support of Philip II, who gave his brother only enough encouragement to keep him cooperative.

Don John's last royal assignment would come in the Netherlands, scene of the greatest challenge facing Spanish power in Europe in the 1570s. Prosperous and independent-minded, the Low Countries had come to Philip II as part of his father's Burgundian inheritance. Resentful of Spanish rule, many Dutch were also attracted to Protestantism. Anabaptism at first, then later Calvinism, made great advances, especially in the northern part of the territory (Holland). In 1567, when anti-Spanish disturbances broke out in the Netherlands, Philip sent the Duke of Alva with 20,000 troops, to suppress them. Alva's harsh measures generated greater resistance, of which William the Silent (1533-84), Prince of Orange, gradually emerged as the acknowledged leader. Alva stepped down in 1573 and was replaced by

Don John's old mentor Luis de Requeséns, who died in 1576, having accomplished little.

To salvage a seemingly hopeless situation, Philip II turned reluctantly to Don John of Austria, whose appointment as governor-general Alva himself had urged as early as 1574. Philip, who hoped to take advantage of his brother's royal connection and fame as the victor of Lepanto to win the Dutch back to their traditional allegiance, was also prepared to be conciliatory, and he empowered Don John to make significant concessions, including the withdrawal of Spanish troops. As usual, Philip considered his brother useful but did not fully trust him; his minister Antonio Pérez planted a spy in Don John's entourage to keep the court informed of his actions.

During a stopover in Paris on his way to his new post, Don John met and became infatuated with the beautiful and uninhibited Marguerite of Valois, sister of King Henry III of France (1574-89), whom she detested, and wife of King Henry of Navarre (later Henry IV of France, 1589-1610), whom she regarded as a mere convenience. Although he never married, the hero of Lepanto was fond of women and had in his time a number of mistresses, by two of whom he had illegitimate daughters. But none of his previous lovers was as powerfully connected or as dangerous as Marguerite. She recognized his usefulness to her own designs, especially in the Low Countries, while, back in Spain, Philip II could not have been pleased to learn of this new affair. According to Jack Beeching, from the time he met the queen of Navarre, "every step Don John took led him downhill."

The new governor arrived in the Netherlands at an unpropitious time. In the so-called "Spanish Fury" on November 3, 1576, the very day on which Don John reached Luxembourg, the king's troops sacked Antwerp in a destructive rage that cost some 8,000 lives and raised anti-Spanish sentiment to new heights. Shortly thereafter, Catholic and Protestant elements joined together to call for the immediate withdrawal of Spanish forces, a demand which Don John had little choice but to grant in February 1577. The agreement called for the evacuation of the troops by land, which meant that Don John must abandon his cherished project of invading England. Without soldiers, he was isolated in the Netherlands, unable to restore Spanish authority or even to keep the peace when Catholics and Protestants fell once again to fighting among themselves.

Deprived of material support from Spain because of demands elsewhere on Philip II's resources, Don John began to take matters into his own hands. In July 1577, without authority from Madrid, he seized the castle of Namur at the strategic confluence of the Sambre and Meuse rivers, a position crucial to military control of the southern, Catholic provinces (Belgium), not to mention a convenient spot to arrange a tryst with Queen Marguerite. Don John also began to reintroduce Spanish troops into the Netherlands, summoning to his side his nephew, friend, and fellow Lepanto veteran Alessandro Farnese, now prince of Parma.

Spanish troops achieved a stunning military victory over the rebels at Gembloux on January 31, 1578, but the triumph resolved nothing. It strengthened the resolve of the Dutch to resist and it failed to regain for Don John the

confidence of his royal brother, which apparently he had now lost once and for all. As the situation in the Netherlands deteriorated, so did Don John's health. He suffered several bouts of fever during his time in the Low Countries and visiting dignitaries reported that he had become thin and sallow of complexion. On October 1, 1578, delirious with typhus, the hero of Lepanto died at Bouges, near Namur. On his deathbed, he transferred his command to the prince of Parma and willed his earthly belongings to his brother Philip. It was reported later that among his last words was the declaration that, "During all my life I have not had a foot of land I could call my own." Then he recalled the words of Job, "Naked I came from my mother's womb, and naked shall I return." Don John of Austria's body was smuggled across France and into Spain, where it lies next to that of Charles V in the royal tombs at the Escorial.

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Frederick McKinley Jones

Frederick McKinley Jones (1893?-1961) was known for his mechanical aptitude and his curious and inventive mind. Largely self educated, Jones invented the first refrigerated transport system. This made it possible to ship food via plane, truck, boat or train anywhere in the world without it perishing.

Frederick McKinley Jones was born across the river from Cincinnati, Ohio in Covington, Kentucky, on May 17, 1893 (some sources say 1892). His Irish father, John Jones, worked for the railroad. His African American mother abandoned the family soon after her son was born. Jones exhibited an early mechanical aptitude. The young Jones was extremely adept at taken anything mechanical apart and putting it back together, usually with improved performance. The Jones family struggled in poverty, as permanent work was hard to find and John Jones was challenged with the responsibility of caring for a small child and holding a job.

When Jones was seven years old, his father sent him to live and be educated at the local Catholic church. The elder



Jones hoped that his son could receive a good education and find opportunities. At this time, there were no nearby orphanages that would admit an African American boy. Father Ryan, a Catholic priest, cared for Jones and encouraged his interest in mechanics. Jones helped around the church and rectory with cleaning, cooking, maintenance, and grounds work. Father Ryan informed Jones, at the age of nine, that his father had died.

Early Mechanical Aptitude

Jones exhibited an early passion for the mechanics of the automobile. He had an intuitive feeling that he could learn more on his own, through doing, than through traditional teaching methods. Jones would often spend as much time as he could tinkering with and cleaning the wealthy parishioners' cars when they came to church. The personal characteristics of Jones that were to serve him well later included his intellectual curiosity, his ability to ask for help when confounded with a mechanical problem, and his ability to understand the mechanical nature of any machine.

Jones eventually rebelled against the structure and rules of Catholic school and never settled happily there, finding it repetitious and boring. He was 11 years old when he dropped out of school and ran away from the rectory. Jones crossed the river and went back to Cincinnati, immediately picking up employment at an auto garage. The young Jones had a love of the mechanics of cars, and strove to spend as much time learning about autos as possible. He was hired to keep the garage clean but soon demonstrated his natural capability as a mechanic. Jones worked full-time

as a mechanic in the garage upon turning 14, the legal age of employment in that state. By the time he was 15, Jones supervised the garage as mechanic foreman. He also became passionately interested in racecar driving, and assisted the owner of the garage with building racing cars. His employer thought that Jones was too young to pursue racing, even though Jones felt otherwise. After a dispute which involved Jones going to the racetrack during work hours, Jones was fired at the age of 19.

For the next 20 years, Jones worked in a number of locations in the Midwest and South. Racial barriers in the South made it particularly difficult for him to find employment in that region. Nonetheless, this period of Jones' life found him working in steamship repair, furnace repair, and farm machinery repair and maintenance. He also continued to work on automobile repair.

Relocated to Rural Minnesota

In 1913, Jones was working as a janitor and repair person for a Minneapolis hotel. A visiting guest, Oscar Younggren, took notice of Jones' ability in repairing a boiler and asked if he would like to serve as a mechanic on Younggren's 50,000-acre family farm. Jones relocated to Hallock and worked on the farm, in charge of maintaining and repairing all machinery and cars. When the farm was sold two years later, Jones remained in the area, finding work repairing cars. He remained in Hallock for the next 18 years, leaving only for World War I. Jones enjoyed his life in Hallock, and became quite involved in the community, participating in civic activities and pursuing a passion for racecar driving. Jones also pursued correspondence study of electrical engineering. He remarked once in the *Saturday Evening Post* that Hallock was a place "where a man . . . [was] judged more on his character and ability than on the color of his skin." He continued to work on his inventions and participated in musical groups in the town, but eventually dropped his dreams of racecar driving after nearly having an accident while taking a turn at 100 miles per hour.

When Jones enlisted during World War I, he was initially assigned to an African American unit until the military learned of his mechanical skill. Jones was in great demand in the military and known for his ability to fix anything. He was constantly requested from various military camps for electrical and mechanical work. Jones was in charge of maintaining communications systems at the military front. He worked on military vehicles, repaired X-rays, and completed electrical wiring. After several months Jones was promoted to Sergeant, an extremely high rank for an African American serviceman in those days. He taught classes to other soldiers on the subjects of electrical circuitry.

After World War I, Jones returned to Hallock and continued to work on mechanical projects. He was the town's movie projectionist and developed a sound track unit to accommodate the new sound motion pictures. As film technology continued to change, Jones developed movie sound technology that cost less and performed better than comparable products on the market. With knowledge gained on his own, Jones also built a radio transmitter for Hallock.

Jones' inventions to develop quality movie soundtrack mechanics caused entrepreneur Joseph A. Numero of Minneapolis, to notice the young mechanic's skills. Numero, who headed Cinema Supplies, employed Jones to improve the quality of the sound equipment that the company manufactured. Jones later (on June 17, 1939) was granted his first patent for a movie theater ticket machine that he invented.

Developed Refrigeration for Food Transport

Numero helped to create the situation that led to Jones' greatest achievement—refrigerated transport of food. A business peer, Harry Werner, complained that he was unable to ship food without it perishing. Numero jokingly remarked that Werner needed a refrigerator for his truck, never expecting to be taken seriously. However, Werner purchased an aluminum truck and brought it to Numero and Jones for consideration. Numero thought that the project was impossible, but Jones got into the truck, took some measurements, and quickly concluded that a refrigeration unit could be developed. After some experimentation, Jones developed a refrigeration unit that could withstand shock and could mount to the forehead of a truck. He patented this invention on July 12, 1940. Numero eventually sold Cinema Supplies, Inc. to RCA in order to form a partnership with Jones. Jones and Numero called their new company the U.S. Thermo Control Company. It was later known as the Thermo King Corporation. The partnership went on to earn \$3 million by 1949 and in the late 1990s, was still a familiar name and a major contributor to the refrigeration industry.

Although Jones had no formal engineering training, he was known for his ability to work with the engineers at Thermo Control, many with university educations. Jones had no patience for peers who relied too heavily on theory without working on a real problem. He also lacked tolerance for shoddiness and incompetence among employees, even though he never fired a company employee. According to an article in the *Saturday Evening Post*, Jones' unconventional work style was describes in the following way: "Most engineers start at the bottom of a project and work up, but Fred takes a flying leap too [sic] the top of the mountain and then backs down, cutting steps for himself and the rest of us as he goes."

Impact of Inventions

Jones' revolutionary work in refrigerated food transport led to increased benefits for the food transportation industry and spawned the frozen food industry. Jones eventually developed transportable refrigeration for trains, ships, and planes. The refrigeration units served a significant purpose during World War II and facilitated the transportation of food, blood, and medical supplies around the world to U.S. military personnel and allies. During the Second World War, Jones was advanced to the rank of sergeant and served as an electrician. He continued to develop cooling units that were used, not only for food and medicine, but for airplane cockpits and ambulance planes.

Jones' productive career yielded 61 patents. Forty of these involved refrigeration systems, but Jones also invented portable X-ray equipment, audio equipment, and engines. Many of Jones' inventions changed their industries forever. The condenser microphone was one invention that Jones never patented. The microphone was eventually patented and manufactured by another party. A similar situation occurred when Jones developed a portable X-ray machine at the request of a doctor in Hallock. He never patented the machine, which was later patented by a German.

Jones' cutting edge work as an inventor and a mechanic was recognized in a number of ways. He became the first African American member of the American Society of Refrigeration Engineers in 1944. During the 1950s, Jones consulted for various branches of the United States government, including the Department of Defense and the Bureau of Standards. Jones' inventions never accumulated massive wealth for him, but he was well regarded by his friends and supporters and known for his generosity and helpfulness. Jones died of lung cancer on February 21, 1961 in Minneapolis. He was inducted into the Minnesota Inventors Hall of Fame in 1977.

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Lois Mailou Jones

Lois Mailou Jones (1905-1998) was a prominent African-American artist in the mid- to late-twentieth century. In addition to teaching at Howard University for several decades, Jones became the first African American to have a solo exhibition at the Museum of Fine Arts in Boston. As her biographer Tritobia Haves Benjamin told Beth Baker of *Ebony*, "She is a reflection of the varied facets that represent American art. Just as American art has unfolded, embracing different styles and different cultures, so too has Jones' career."

Jones was born November 3, 1905, in Boston, Massachusetts. She was the daughter of Thomas Vreeland and Carolyn Dorinda (nee Adams) Jones. Her father worked as the superintendent of an office building, in which the family lived when Jones was a child. This proved to be a weird, isolated existence. Jones often played on the roof of the building. At night, Thomas Jones attended Suffolk Law School for nine years, becoming that school's first black graduate at the age of 40. Though he never took the bar exam, Jones saw what it took to succeed.

Carolyn Jones was a beautician, who often went to rich white people's homes to do their hair. Jones would accompany her mother and look at their art. Her mother also designed hats. One of Jones' paintings was inspired by her mother's artful headwear. Jones received further artistic inspiration during her summers at Martha's Vineyard. Every year from the ages of 4 to 17, Jones and her family would stay at her grandmother's home (where she worked for a wealthy family). Later, her parents bought a house there themselves.

Martha's Vineyard proved to be a key to Jones' development as an artist. While she liked to draw from an early age and began experimenting with watercolors at the age of seven, the Vineyard afforded Jones the opportunity to be inspired by the natural landscape. Jones' mother would hang her watercolors on the clothesline and conduct informal art shows of her daughter's work. She met other artists and art administrators. They included Jonas Lie, president of the National Academy of Design. Lie was impressed with her work and offered to help, but died before seeing her portfolio. Jones also met the sculptor Meta Warrick Fuller, who recommended that she study abroad.

As a high school student, Jones' artistic ambitions were encouraged by her teachers. She attended a commercial high school (Boston's High School for the Practical Arts) on scholarship. Jones spent many of her after-school hours working and studying at the Boston Museum of Fine Arts. She once took a class in vocational drawing, and would sketch the other artists' work. Jones later told Beth Baker of *Ebony*, "If I set out to do something, I'm going to do it. I discipline myself. And I love it. I love being an artist." Jones also was an apprentice to Grace Ripley, a dance costume designer. She helped Ripley prepare costumes for the Ted Shawn School of Dance.

Attended Boston Museum of Fine Arts

In 1923, after graduating from high school, Jones received the Susan Minot Lane Scholarship to study at the Boston Museum of Fine Arts. She was one of only two black students. Jones excelled at the Museum's school, and won numerous awards. When she graduated with honors in 1927, Jones was disappointed to learn that the museum would not hire her as a teacher. She was told that she should teach other African Americans in the south. Jones continued her education, receiving teacher certification through night classes at the Boston Normal Art School (later known as the Massachusetts College of Art) in 1927. She did graduate work at Boston's Designers Art School and took a class at Harvard University during the summer of 1928.

At this point, most of Jones' artistic energies were focused on textile design. She worked in Boston and was very successful, although it was sometimes necessary to have a white friend submit her work in order to make sales. Jones hoped to be recognized by the public for her work, and textile design was a generally anonymous art form. As she told Tritobia Hayes Benjamin in *American Visions*, "I wanted my name to go down in history." Therefore, Jones decided to focus on painting.

Jones was hired by the Palmer Memorial Institute, in Sedalia, North Carolina, a new prep school for black students. Jones founded and chaired the art department and created the curriculum. Jones' activities were not limited to art: she also was the dancing teacher, basketball coach, and played the piano for Sunday church. The one to two year-long experience changed her perception of race.

Began Five-Decade Tenure at Howard

In 1930, Jones accepted an offer to teach at Howard University, a primarily African American college located in Washington, D.C. The school had tried to hire her earlier, but Jones chose Palmer instead. The adjustment was a difficult one for her. Washington, D.C. was more segregated and openly hostile to blacks than her hometown of Boston. While Jones enjoyed teaching watercolors, design, and drawing, she knew that some art teachers neglected their own work. She did not. Instead, Jones was inspired by and inspirational to her own students. In 1931, she began preparing illustrations for the *Negro History Bulletin*, which was produced at Howard by historian Carter G. Woodson. After attending a summer course at Columbia in 1934, she made masks for several dance companies.

Influenced by Year in Paris

Jones' direction as a painter was greatly guided by the year she spent in Paris. In 1937-38, she studied at the Academie Julia, on a general education (Rockefeller) fellowship. Jones felt liberated by the lack of racial prejudice. Bart Barnes of the *Washington Post* quoted her as saying, "Paris really gave me my freedom. I forgot my color. I forgot that I was black." Jones was noticed for her work, which tended towards impressionism and post-impressionism, and garnered much recognition. She exhibited her paintings at the Salon des Artistes Francaise and Societe des Artists Independents. Jones had found it difficult to have her work exhibited in the United States.

African art was very popular in France. She saw numerous exhibitions, which inspired her to produce one of her best known works, 1938's "Les Fetiches." Five African masks were depicted with oils on linen in a modernist/cubist style. This was one of the first paintings by an African American artist to use African imagery. "Les Fetiches" was later purchased by the National Museum of American Art as part of its permanent collection. Jones would return to Paris each summer until World War II.

When Jones returned to Howard, she tried to improve the university's art department while furthering her own career. Although Jones was allowed to exhibit her work at a 1938 show in Boston, she often faced discrimination. She

was not permitted to enter a competition at Washington's Corcoran Gallery of Arts in 1941, because of her race. Instead, her work "Indian Shops, Gay Head" was entered under a white friend's name. It won. Two years later, Jones told the truth.

Jones wanted to be recognized in competition, not as a black woman, but as a talented artist. At least one award from the Corcoran was rescinded because of her race. A similar event happened when she entered a watercolor in competition at the Smithsonian. Although an expert selected her work for first prize, she later discovered that the jury rejected his choice because of her race. Because of these incidents, Jones would often send her work to competitions out of town, so that her race would not be known.

Finishes "Mob Victim"

Although Jones was interested in both black and European-inspired art, she was encouraged to produce work that was relevant to the African and African-American experience. Jones did so, but often in an impressionistic manner. Her 1944 painting "Mob Victim" (also known as "Mediation") made a particularly strong statement. The painting depicted an African-American man about to be lynched, calmly awaiting his fate. It won first honorable mention for oils at a competition in Paris.

In 1953, Jones married Vergniaud Pierre-Noel, a Haitian artist and graphic designer who worked for the United Nations' World Health Organization. Her husband and his native country, which she began to visit annually, greatly influenced her style. Jones gradually moved away from impressionism. Her paintings became more individual, spirited, fresh, and fluid. She began using more geometric forms and colors.

By the 1960s, many student radicals at Howard regarded Jones as part of the establishment. She, however, remained sympathetic to their cause and tried to build bridges between generations. In 1963, she produced "Challenge America," a collage based on sketches made at the 1963 March on Washington. It brought together disparate influences of African-American history with African tribal roots. In the late 1960s, Jones traveled to 11 African countries with a grant from Howard. The purpose of her trip was to meet African artists and collect more information about their work.

Retired from Teaching

In 1973, Jones became the first African American artist to be given a solo show at the Boston Museum of Fine Arts. Jones had finally gotten the recognition she deserved. By the time she retired from Howard in 1977, Jones had taught

2500 students, several of whom had gone on to establish successful careers, including David Driskenn and Elizabeth Catlett.

Although Jones retired from teaching, she continued to paint and was encouraged to do so. Jones related a conversation with a Paris-based curator in an article by Jacqueline Trescott of the *Washington Post*: "the man said, 'not in age, you think young, think of what Picasso could do at the same age.' That was quite encouraging because sometimes you get to a place, where you retire, and you can't go on. I feel I have a lot to say and I can't wait to continue." By 1983, her paintings could be found in 16 of the most prestigious museums, including the Metropolitan Museum of Art, Corcoran Gallery, and the Boston Museum of Fine Arts.

In the 1990s, Jones received more recognition. Many leading museums and galleries held retrospective exhibits of her work, including a traveling retrospective, "The World of Lois Mailou Jones." A mainstream audience was exposed to her work in 1995, when she prepared a poster for *Cry, the Beloved Country*, a film with an African theme.

Jones died of a heart attack on June 9, 1998, in Washington, D.C. As Edmund Gaither, National Center of Afro-American Artists director, told Mike Hughes of the Gannett News Service, Jones was "one of the few figures in American art to achieve a long, exciting and inspiring career, in which there [was] no room for defeat, dullness or trickery."

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Duke Kahanamoku

Considered the father of modern surfing, Duke Kahanamoku (1890-1968) developed the skills that would gain him international fame as an Olympic champion, swimmer, and surfer.

Duke Paoa Kahinu Mokoe Hulikohola Kahanamoku was born into an old Hawaiian family and was one of the last full-blooded Hawaiians. His grandfather was a Hawaiian high chief. As the eldest of six sons, he was named Duke after his father, who had been born during a visit by the Duke of Edinburgh and had been named in his honor. Kahanamoku was raised in the Royal Palace, although his father was a policeman.

Kahanamoku's father and uncle taught him how to swim when he was a small boy in the traditional Hawaiian way—by throwing him over the side of an outrigger canoe into the surf. He learned quickly and was fearless in the water. Growing up, Kahanamoku spent all his free time on the beach. As noted in *Great Athletes*, "he could swim as easily as walk." In his teens, he dropped out of high school to swim, surf, canoe, shape surfboards, and live on the beach. He and his friends were among the first to be called "beach boys." A tall, trim man, Kahanamoku was a leader among his peers. He never drank or smoked, rarely fought, and trained consistently. Particularly interested in surfing, he had the biggest board of anyone. His 16-foot board weighed 114 pounds and was patterned after ancient Hawaiian designs. Around 1910, he persuaded others to try using longer surfboards; theirs were around eight or nine feet, while his was now a much shorter ten feet. To propel his long board smoothly through the surf required power. A

scissor kick followed with a flutter kick gave him that power. His "Kahanamoku kick" would later be adopted by freestyle swimmers after he began shattering world swimming records.

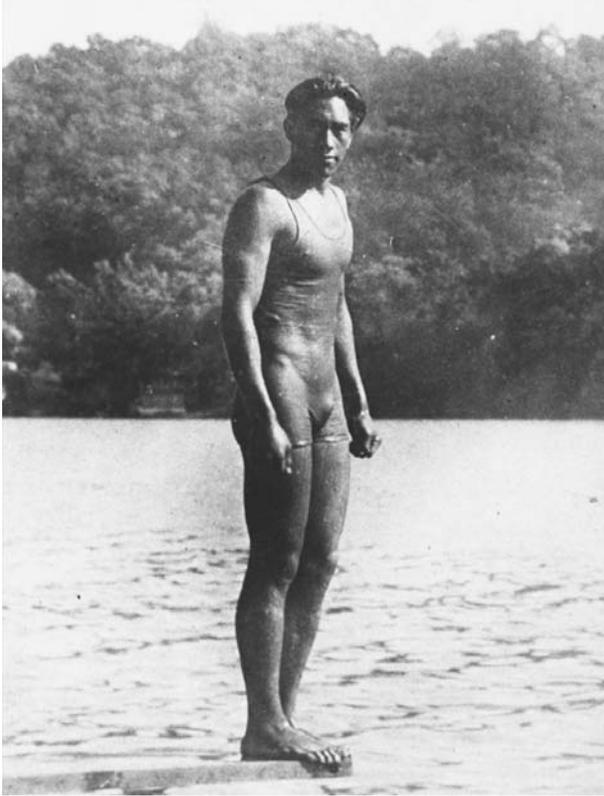
The "Human Fish"

Kahanamoku developed a swimming style along with his famous kick that made him nearly unbeatable in the water, especially at long distances. He swam with his head out of the water and achieved maximum push with each stroke. His brother boasted to Malcolm Gault-Williams, writing for *Legendary Surfers*, that "when he swam, his Kahanamoku kick was so powerful that his body actually rose up out of the water, like a speed boat with its prow up." His large hands and feet probably helped him too. It was also noted in *Legendary Surfers* that Kahanamoku "had fins for feet."

In 1911, William T. Rawlins, who would later become Kahanamoku's first coach, timed him in a 100-yard sprint at the beach off Diamond Head. Impressed, Rawlins encouraged him to enter the first sanctioned Hawaiian Amateur Athletic Union (AAU) swimming and diving championship. In his first race, on a course across Honolulu Harbor, he shaved 4.6 seconds off the 100-yard freestyle world record.

Despite the race being officiated by five certified judges and the course being measured four times, including once by a professional surveyor, AAU officials questioned the unbelievable result and would not recognize it. They even asked if an alarm clock had been used as the stopwatch. Later they would retract that position.

Local fans knew that if Kahanamoku went to the mainland and swam competitively, he would prove the judges wrong. His friends raised the money for him to go to the United States and compete in the Olympic trials. He beat



records in the 50-, 100-, and 200-yard freestyle and won a spot on the 1912 U.S. Olympic team. New fans called him “The Human Fish” and “The Swimming Duke,” labels that were especially appropriate since, according to the *New York Times*, he would “at one time [hold] every freestyle record up to a half-mile.”

Olympic Champion

Kahanamoku was 21-years-old when he participated in the 1912 Olympic Games in Stockholm, Sweden. He won his first gold medal and set a world record twice in the 100-meter freestyle race. He also brought home a silver medal as a participant in the 200-meter relay. The accomplishments of Kahanamoku and outstanding all-around athlete Jim Thorpe caught the attention of King Gustaf, who presented them their medals and Olympic wreaths on the Royal Victory Stand.

There was no Olympiad in 1916 because of World War I. During this time, Kahanamoku trained American Red Cross volunteers in water lifesaving techniques and toured the nation with other American aquatic champions to raise funds for the Red Cross.

At the 1920 Olympics in Antwerp, Belgium, Kahanamoku equaled his own world record in the semifinals, then set a new record in the final of the 100-meter freestyle on his 30th birthday. He had to swim twice to win the gold medal, because the Australian swimmer claimed he had been fouled. The outcome of the second race was the same, a victory for Kahanamoku.

As the 34-year-old defending champion, Kahanamoku came in second in the 100-meter freestyle after Johnny Weissmuller (the first Hollywood Tarzan) at the 1924 Paris Olympiad. According to *Legendary Surfers*, he would joke in later life that “it took Tarzan to beat me.” Though he was on the 1928 Olympic team, he did not win a medal. He participated in the Olympics for the last time in 1932 in Los Angeles. He won a bronze medal as an alternate on the water polo team. As reported in the *New York Times*, Kahanamoku commented, “I was 42 then. You begin to slow down a little when you get around 40. That’s why I switched to water polo.” Kahanamoku continued to swim and enjoy water sports. He never formally trained anyone, but he often gave advice to young swimmers on how to improve their style.

Father of Surfing

Following the Olympics, Kahanamoku cast about for something to do. He read water meters, worked in a drafting office, and did surveying. None of these occupations measured up to his stature as an Olympic gold medalist. He began accepting invitations to exhibitions and swimming meets throughout the United States and Europe, and eventually New Zealand and Australia. Wherever he went, he would demonstrate surfing as well as swimming. Thereby, he became an unofficial ambassador for Hawaii and for surfing. According to *Kings of the Surf*, Kahanamoku was “the first to exhibit tandem surfing and the first to demonstrate wake surfing.” His long board surfing was recorded on newsreels.

In 1915, Kahanamoku introduced board surfing to Australia. He had brought no board with him from Hawaii, so he constructed one there from sugar pine. The concave design of this board gave it greater stability in the rough surf. On January 15, he rode the board for three hours at Freshwater beach, while demonstrating various tricks. Before the demonstration, the lifeguards had tried to convince him not to surf in the shark-infested waters. Afterward they asked him if he had seen any sharks. As related in *Legendary Surfers*, Duke said, “Yeah, I saw plenty.” When asked if the sharks had bothered him, his response was “No, and I didn’t bother them.” He showed the Australians how to build boards before he left.

Some of the surf rides Kahanamoku took are legendary. Perhaps his most famous occurred in 1917, on a monster wave generated by the aftermath of an earthquake in Japan. The sight of the wave caused many people to run for shelter. Kahanamoku propelled his surfboard to catch the wave, despite its apparent danger. According to *Legendary Surfers*, he later related: “Sliding left along the watery monster’s face, I didn’t know I was at the beginning of a ride that would become a celebrated and memoried thing. All I knew was that I had come to grips with the tallest, bulkiest, fastest wave I had ever seen.” Though legend has lengthened the ride to many more miles, he rode the wave for more than a mile as it cut across several beaches.

In 1925, Kahanamoku demonstrated another use for the surfboard—as a lifesaving device. He and a party of actors and actresses were camped on a beach when a yacht

capsized off Newport Beach, California. Grabbing his surfboard, Kahanamoku took off into the wild surf. Of the 12 passengers rescued from the yacht, he was able to rescue eight. Kahanamoku was instrumental in the development and manufacture of the giant hollow surfboards of the 1920s and 1930s and their adaptation to lifesaving work. His book, *World of Surfing*, written with Joe Brennan, was published in 1968.

Movie Roles

Hollywood took notice of Kahanamoku when he gave surfing demonstrations in southern California after the 1912 Olympics. Soon afterward, he began a career as a Hollywood extra and supporting actor. He made more than 30 motion pictures, both silent films and "talkies." The films he appeared in included *Adventure* and *Lord Jim* (1925), *Old Ironsides* (1926), *Isle of Sunken Gold* (1927), *Woman Wise* (1928), *The Rescue* (1929), *Girl of the Port* and *Isle of Escape* (1930), *Gone With the Wind* (1939), *Wake of the Red Witch* (1948), and *Mr. Roberts* (1955). He played opposite John Wayne and many other stars.

Of his movie roles, Kahanamoku once said: "I played chiefs—Polynesian chiefs, Aztec chiefs, Indian chiefs, all kinds of chiefs." He also was cast as a Hindu thief and an Arab prince. Rodney D. Keller noted in *Great Athletes* that Kahanamoku "was physically well qualified for these chief roles because he was 6 feet 3 inches tall and had a majestic bearing and posture."

Ambassador of Hawaii

For a short time, after his early years in Hollywood, Kahanamoku operated two Union Oil Company gas stations. In 1932, he ran unopposed for sheriff of the City and County of Honolulu as a Democrat. Several years later, he switched to the Republican Party, but his political popularity remained undiminished. As sheriff, he acted as an unofficial greeter for the island.

When he left his sheriff's post in 1961, Kahanamoku was paid to greet film stars, politicians, and royalty. As noted on the "Planet-Hawaii" website, the Duke Kahanamoku Foundation was founded in 1963 "to assist young people in [Duke's] areas of interest—water sports, police work, and international relations." In his last years, he also was involved in water sports endorsements, contests, and a restaurant.

In the 19th century, King Kamehameha prophesized that Hawaii would one day be overrun by white men. Before that happened, one Hawaiian man would bring fame to the islands. To many in his generation, Kahanamoku was that man. He died of a heart attack in Honolulu on January 22, 1968. His ashes were placed in the sea, from which he believed he had come.

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Buster Keaton

Buster Keaton (1895-1966) was one of the best known and most respected of the silent film comedians. Dubbed "The Great Stone Face" for his stoic demeanor, he wrote, directed and produced many of his films in the 1920s and 1930s. An innovator behind the camera as well as in front of it, Keaton was lauded for his sometimes dangerous brand of physical comedy and impeccable comic timing.

Joseph Frank Keaton was born on October 4, 1895, in Piqua, Kansas. He was the eldest of three children, including a younger brother and sister, born to two vaudevillians, Joseph Hallie Keaton and Myra Cutler. Shortly after his son's birth, Joseph Keaton changed his son's name to Joseph Francis Keaton. He received the nickname "Buster" while still an infant. Allegedly, Keaton suffered a nasty fall, but displayed a nonchalant reaction to it. This was witnessed by the magician Harry Houdini (or, some say, actor George Pardey), who christened the hearty boy Buster.

Child Vaudeville Star

Keaton's parents appeared in vaudeville as "The Two Keatons," but were not particularly successful. Their son began appearing on stage with them as early as nine months of age. By the time he was three, Keaton had become part of his parents' act, renamed "The Three Keatons." Although forces opposed to child labor tried to keep him off the stage, Keaton soon became an integral part of the show. In the physical comedy routines performed with his father, Keaton became an expert at pratfalls and developed an impassive face that delighted audiences. His talent led the family to New York City and, in 1909, to an appearance in London.

Lured into Film

By 1917, Joseph Keaton had developed severe problems with alcohol and the family's act was dissolved. Their routine had relied on physical prowess and exact timing,



and required reliable performers. The break brought new opportunities for Keaton. He was soon offered a role in a Broadway show, *The Passing Show of 1917*, for the princely sum of \$250 per week. A chance meeting with comedian Rosco "Fatty" Arbuckle led him to break that contract. Keaton was convinced to star in a short film with Arbuckle, called *The Butcher Boy* (1917). Arbuckle also wrote and directed this film. Keaton soon discovered that his brand of comedy, especially his deadpan facial expressions, worked very well on film. The only time he ever laughed on screen was in an Arbuckle movie, *Fatty at Coney Island* (1917).

Keaton appeared in 14 Arbuckle shorts between 1917 and 1919, including *His Wedding Night* (1917) and *The Bell Boy* (1918). His film career was briefly interrupted by military service during World War I. He was drafted by the United States Army in 1918, and served for over a year with the 40th Infantry in France. After returning to the U.S. in 1919, Keaton appeared in several more Arbuckle short films such as *A Country Hero* (1919). In 1920, Keaton made his first full-length feature, *The Saphead*, playing the straight man, Bertie "The Lamb" Van Alstyne.

Directed First Films

In 1920, Arbuckle left Comique Films for Paramount. Keaton became the new head of the company, which was owned by Joseph Schenck (who later became Keaton's brother in law). Like Arbuckle before him, Keaton began directing films that he appeared in. His first directorial effort, *The High Sign*, was a short that apparently did not work very well. It was not released until 1921. Keaton found his foot-

ing with his next film, *One Week* (1920), which focused on the tribulations of a do-it-yourself house. Behind the camera, Keaton worked with a co-director, Eddie Cline, with whom he collaborated several times. Though this was a partnership, Cline later acknowledged that Keaton did much of the work.

Keaton balanced his work in front and behind the camera very well. Peter Hogue wrote in *Film Comment*, "Keaton is astonishing not only for what he does as an actor within the frame, but also for what he does with frame in relation to the actor. Much more thoroughly than Chaplin, he managed a near-perfect, and highly expressive, harmony between the roles of performer and filmmaker." This equilibrium came into play with *The Playhouse* (1921), which he also wrote and directed with Cline. Keaton played every role in the movie, which was set in a theater. He was every member of the audience as well as every performer. In one sequence, Keaton even danced with himself. He appeared on screen simultaneously nine times. The innovative special effects he developed for *The Playhouse* made him an early leader in the field. He also began using a moving camera, at a time when many of his peers continued to use stationary ones.

On May 31, 1921, Keaton was married to Natalie Talmadge. Her sister, Norma Talmadge, was married to Joseph Schenck, owner of Comique Films the company that Keaton managed. They eventually had two sons, Joseph and Robert. Because of Keaton's success, and a notorious scandal involving Arbuckle, Comique Films was renamed Buster Keaton Productions. Keaton, however, did not own any part of the company. With complete artistic control, he developed his own working methodology and made about two pictures per year.

By 1923, Keaton was making full-length features. His first was a parody of the famous D.W. Griffith film *Intolerance* (1916), entitled *The Three Ages*. In *Our Hospitality* (1923), a film about a mountain feud, Keaton shot both a novel train scene and waterfall scene on location. Two of his best films were made in 1924. The first was *Sherlock Jr.*, in which a daydreaming projectionist who longs to be a detective becomes part of the movie he is showing. It marked the first time that a character walks off a movie screen and into "real life." As usual, Keaton performed all of his own stunts. In this film, he broke his neck, but did not discover it until ten years later. Keaton's other 1924 film, *The Navigator*, was shot on an ocean liner and directed with Donald Crisp.

Keaton had a hard time capturing the promise of *Sherlock Jr.* over the next few years. While his films were technically and creatively interesting, they were either critical or box office failures. Still, he continued to find new situations in which to put his long-suffering face. In *Seven Chances* (1925), he faces a rockslide. In *Go West* (1925), he is stared down by a herd of cattle. *Battling Butler* (1926), a boxing movie, was a commercial success. Though *The General* (1926) was successful in retrospect, at the time it was critically derided. *The General* was a Civil War romance, that featured many impressive chase scenes and one very expensive special effects shot. Keaton spent \$42,000 on

sending a train into a burning bridge. In *College* (1927), Keaton was engaged in every athletic sport except football, but it was a disappointment.

Keaton made *Steamboat Bill Jr.*, his last film with Buster Keaton Productions, in 1928. While the movie had an impressive tornado sequence and an interesting topic (a Mississippi riverboat race) which pleased critics, *Steamboat Bill Jr.* was not a commercial success. After this failure, Schenck sold his contract to Metro-Goldwyn-Mayer (MGM), where his son, Nicholas, just happened to be in charge. Keaton had never paid much attention to the business side of the film industry, and he paid a hefty price. He lost creative control of his pictures, and, like his father before him, developed a nasty drinking problem. While the first project he did for MGM (*The Cameraman* in 1928) was rather good, as was his last silent film (*Spite Marriage* in 1929), Keaton's career was in decline.

Several factors, other than the loss of creative control, contributed to Keaton's downward spiral in the late 1920s and early 1930s. The arrival of the sound era in 1929 did not work in his favor because of his voice. He had his sound debut in *The Hollywood Revue of 1929*, then made eight more films under his Metro-Goldwyn-Mayer contract. None of them were very good. He was forced to make several films as a straight man to Jimmy Durante, including *Free and Easy* (1930). Keaton's contract with MGM was ended in 1933.

Keaton suffered from several personal crises as well. He and Natalie Talmadge divorced on bitter terms in 1932. Two years later she changed their sons' last name to Talmadge. Keaton had a short-lived second marriage with Mae Elizabeth Scriven, a nurse, hairstylist and playwright. They were married in Mexico on January 1, 1932, before his divorce was final; then again legally in 1933. By 1935, this second marriage had ended in divorce.

Keaton managed to get his drinking under control by 1934, after a short time in Europe where he appeared in several films including *Le roi des Champs-Élysées* (1934). That same year, he was put under contract by Educational Films and returned to making shorts. One of the best of this era was *Grand Slam Opera*. After the company shut its doors in 1937, Keaton was re-signed by Metro-Goldwyn-Mayer, but only as a gagman. He directed three short films in 1938. The following year, United Artists hired Keaton; he made ten shorts in the next two years.

Keaton married for the final time in 1940. His third wife was a dancer named Eleanor Ruth Norris. Keaton supported himself throughout the 1940s by appearing on stage in Europe and the United States, and writing gags for MGM and 20th Century-Fox.

In 1949, Keaton appeared on television for the first time. He would return often. The medium revitalized his career. In addition to appearing in numerous commercials (including one for Alka-Seltzer), Keaton made many guest appearances in both comedies and dramas. He appeared on shows such as *Playhouse 90*, *Route 66*, and *The Twilight Zone*. Keaton had two shows of his own, including *The Buster Keaton Comedy Show* (1949) and *The Buster Keaton Show* from 1950 until 1951. Caryn James wrote in *The New*

York Times, "Keaton's television appearances are warm and enduring. They are the work of a man who, after decades of obscurity, found a way to perpetuate his comic images by embracing a new medium." He continued to appear on television until his death.

Keaton returned to film by the 1950s. In 1950, he played himself in *Sunset Boulevard*. Two years later, he appeared with Charlie Chaplin for the only time in *Limelight*. Other significant film appearances included *Around the World in 80 Days* (1956), *It's a Mad Mad Mad Mad World* (1963), *A Funny Thing Happened on the Way to the Forum* (1966), and *War Italian Style* (1966). In 1965, Keaton appeared in a short film written and shot by French existentialist playwright Samuel Beckett entitled simply *Film*.

On February 1, 1966, Keaton died of lung cancer in Woodland Hills, California. He was 70 years old. An unnamed author of Keaton's obituary in *Variety*, wrote, "The secret to his lasting success as a master comedian was his universally recognized character—the unhappy, doleful fall guy to whom 'everything' happened. He ran to meet misfortune and never failed to make connections. Keaton was the world's whipping boy and made the world love him for it."

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Mary Kingsley

The scientific studies of Mary Kingsley (1862-1900) added much to European knowledge of African wildlife. She brought back one previously unknown species of fish, six new subspecies that had not been named, a previously unknown snake, and eight new insects. It was a great achievement for someone with no scientific training.

Mary Henrietta Kingsley was born in London on October 13, 1862, four days after her parents' wedding. Her father, a wealthy physician, and



her mother, his cook, had an uneasy marriage. Her mother did not fit into her father's social world, and retreated to her bedroom, claiming ill health, for the rest of her life. Kingsley's father, George, was a personal physician to various aristocrats, traveled extensively—for months and sometimes for years—and was seldom at home.

The family lived in an unusual house, in which all the front windows had been bricked in. Inside the house, darkness reigned because Kingsley's mother insisted that the shutters on the remaining windows be closed. Because she was ill, the house was kept silent. Although Kingsley had a younger brother, he was sickly and required special care. The two did not often play together.

Kingsley did not attend school because her father thought an education was unnecessary for her. He taught her German because, at the time, all medical research was published in that language. Her father believed that she would be useful to him if she understood German. Kingsley was largely self-taught. She found refuge in her father's library, which was filled with souvenirs from all over the world, floor-to-ceiling books filled with literature and travel narratives, and artifacts, including Stone-Age axes, iron trinkets from India, and arrowheads. This was the golden age of exploration, and there were maps and accounts of voyages to the North and South poles, Australia, the South Seas, Arabia, the Himalayas, and Africa. The library, unlike the rest of the house, was a haven of interest, adventure, and excitement for Kingsley. In *A Voyager Out*, Katherine Frank quoted Kingsley, who wrote, "The whole of my childhood and youth was spent at home, in the house and garden. The

living outside world I saw little of, and cared less for. I felt myself out of place at the few parties I ever had the chance of going to, and I deservedly was unpopular with my own generation, for I knew nothing of play and such things. The truth was I had a great amusing world of my own [that] other people did not know or care about—that was the books in my father's library." Kingsley became fascinated with accounts of what she called "classic spots" in West Africa—places that were particularly dangerous, unknown, or exotic, and which required unusual strength, perseverance, and intelligence from the explorer.

When Kingsley was 29, her father died unexpectedly in his sleep. Six weeks later, her mother also died. Frank wrote of Kingsley's response to their deaths, "At first the prospect of her freedom made her positively dizzy. Then she realized the intoxicating possibilities; after a life of avid, vicarious travel, she might voyage out in reality as well as in dream and seek the confluence of her inner and outer worlds."

First Trip to Africa

Kingsley took a trip to the Canary Islands, off the coast of Spain. There she met ships' captains and traders who did business with the tribes of the West African coast. They filled her imagination with stories of cannibals, mangrove swamps, strange fish and animals. This information gave her a sense of purpose: she would explore West Africa and study tribal religion and law, as well as the local natural history. According to John Keay in *Explorers Extraordinary*, she wrote, "I had to go to West Africa and I went there, proceeding on the even tenor of my way, doing odd jobs and trying to understand things, pursuing knowledge under difficulties with unbroken devotion."

In 1893, Kingsley set out for Africa, despite the warnings of friends at home and the lack of real information about the area. At the time Africa was largely unknown to Europeans, and West Africa in particular was called the "White Man's Grave." If men died there, people said, what chance did a woman have against headhunters, crocodiles and disease?

Dressed in a stiff black skirt and blouse, with high buttoned shoes and a perky hat, Kingsley set out. In her book *Travels in West Africa*, published in 1897, she wrote, "You have no right to go about Africa in things you would be ashamed to be seen in at home." Her proper Victorian outfit became her trademark, unsuitable though it was for the hot African climate. She carried a knife and revolver, but never used them. Instead, she relied on her own wits and self-confidence, as well as her knowledge of the local cultures. She realized that if she showed up at villages with no obvious reason for being there, people would question her motives and would not trust her. But if she became a trader, people would welcome her. According to Desmond Wilcox in *Ten Who Dared*, she wrote, "There is something reasonable about trade, especially if you show yourself an intelligent trader who knows the price of things. It enables you to sit as an honored guest at far-away inland village fires: it enables you to become the confidential friend of that ever-powerful factor in all human societies, the old ladies. It enables you to become an associate of the confraternity of

Witch Doctors, things that being surrounded with an expedition of armed men must prevent your doing."

Kingsley's interest in and respect for the local cultures was unusual for her time. Many Europeans considered Africans to be savages in need of Christianity and "civilizing" influences. Kingsley, however, denounced missionaries for destroying the local cultures and disrespecting the people. All her travels in Africa were based on trade, which not only allowed her to travel relatively cheaply, but gave her independence and access to otherwise inaccessible places and people.

On her first trip, Kingsley spent five months in Africa, studying wildlife in the vast mangrove swamps, and studying tribal religions. She returned with a collection of beetles and exotic fish, and the knowledge that she had found her life's work. As Keay noted, she later wrote, "I succumbed to the charm of the Coast. I saw more than enough during that voyage to make me recognize that there was any amount of work for me worth doing down there. So I warned the Coast that I was coming back again."

Travels Among the Fang Headhunters

Kingsley stayed with her brother for a short while, keeping house for him. In 1894, he left on a trip to Burma and she left too, planning to explore the Ogowe River, which ran through the Congo's Gabon area. Almost completely unknown in England, it was the home of as-yet-undiscovered fish, and ran through an exceptionally dense rain forest. This region was home to several notorious tribes, including the Fang, who were known to be cannibals. Only one European, a Frenchman, had visited them, and he had disappeared without a trace. Kingsley believed that, as a trader, she had a greater chance of safety. As Wilcox wrote, "A missionary would have been killed and eaten on sight. But a trader—even a white woman trader—might survive."

With several men from the Ajumba tribe, and an interpreter from the Igalway tribe, Kingsley set out up the Ogowe River to the interior. Eventually they came to another river, called the Karkola, and a lake, called Ncovi. She was the first European to see them, but typically refused to agree with others who said later that she had "discovered" them, saying that the people who lived there knew about them all the time.

When Kingsley finally met the Fang, they ran down from their village with weapons, clearly intending to attack her and the men in the canoe. She and the men stood still, holding out their hands. Luckily, one of the Fang men recognized one of the men in Kingsley's boat: they had traded with each other before. Kingsley asked for men to accompany her deeper into the interior, and eventually reached an agreement.

Through their travels together, Kingsley and the Fang developed a sense of mutual respect. According to Wilcox, she wrote: "A certain sort of friendship soon arose between the Fan and me. We each recognized that we belonged to that same section of the human race with whom it is better to drink than to fight." In one village, she stayed in a chief's house but had difficulty sleeping because of a strong, disgusting odor. She discovered it was coming from a bag

hanging from the roof beams. Keay noted that she later wrote of the contents of the bag, "They were a human hand, three big toes, four eyes, two ears, and other portions of the human frame. The hand was fresh, the others only so-so, and shriveled." She later remarked humorously that it was very "touching" that the Fang should keep bits of their victims as mementos. She usually took a walk at night when she was staying in a village, but this night she decided it would be best to stay inside.

In another village, realizing that the villagers were hostile, she ordered her interpreter to tell the chief she had heard the town was full of thieves. He was horrified, but she told him if he did not say it, she would. The chief was dumbfounded by her bravado, and protested that it was a good place. She answered that she would see for herself, and then decide. This bluff undoubtedly saved her life. In the same village, one of the men traveling with her got into a dispute with a local man. The local man tied him up and was planning to eat him. Kingsley, with the help of the chief, intervened and saved his life.

At another time she agreed to provide medical care for the villagers if they would provide her with information about their religion. The number and variety of illnesses was staggering and often disgusting: abscesses, infections, open sores, spear wounds, and parasitic diseases.

Kingsley walked or canoed 70 miles through the jungle, but her travels seemed much farther because of the intensity of her relations with the local people, the complexity of the jungle, and the vast swamps she often had to wade through. Despite all these factors, or because of them, she deeply enjoyed herself. Wilcox noted that she later wrote, "I went to West Africa to die [because of her grief after the death of her parents]. West Africa amused me and was kind to me, and was scientifically interesting, and did not want to kill me just then."

Her scientific studies added much to European knowledge of African wildlife. She brought back one previously unknown species of fish, six new subspecies that had not been named, a previously unknown snake, and eight new insects. It was a great achievement for someone with no scientific training.

A Best-selling Author

Kingsley returned to England in December 1895. Although she wanted to travel more, she found herself having to stay home and keep house for her brother, a weak and selfish man. In 1897, she published *Travels in West Africa*, which became an immediate bestseller. She went on lecture tours, but her health was deteriorating. In 1898, she contracted influenza and typhoid, which left her very weak.

In 1898, Kingsley volunteered to go to South Africa during the Boer War in order to nurse prisoners. She caught enteric fever and became deathly ill. Kingsley died in Simonstown, South Africa on June 3, 1900, at the age of 37. As she had requested, her body was carried out to sea on a warship, and she was buried at sea.

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Maria Winckelmann Kirch

Maria Kirch (1670-1720) was a highly regarded German astronomer, although her opportunities were limited because of her gender. She discovered a comet in 1702, becoming the first woman to make such a finding.

Kirch was born Maria Margarethe Winckelmann on February 25, 1670, in Panitsch, Germany. Her father, a Lutheran minister, educated her at home until his death. At that point, an uncle continued her education. From an early age, Maria showed an interest in astronomy. She studied with Christopher Arnold, the “astronomical peasant.” This self-taught man who also worked as a farmer, lived in Sommerfeld, a German town near Leipzig. Arnold was known for his observations of the great comet of 1683 and the transit of Mercury of 1690. Maria showed promise in her studies and became Arnold’s unofficial apprentice. Later, she worked as his assistant and lived with the Arnold family.

Married Gottfried Kirch

Through Arnold, Maria met Gottfried Kirch, one of the most important astronomers in Germany. She and Kirch fell in love and decided to marry. Her uncle initially disapproved of the union, preferring that she choose a Lutheran minister. He eventually relented and the two were married in 1692. Gottfried Kirch was 30 years her elder and had been married previously. Together they had one son and three daughters.

Gottfried Kirch had studied with Hevelius in Danzig, Germany. He was a calendar maker as well as an astronomer, who earned his living by making observations for calendars and ephemerides (tables of the positions and motions of the stars, planets, and other heavenly bodies). Gottfried Kirch was one of the first scientists to use the telescope in systematic observation, discovering several comets. He trained his sisters in astronomy, and they used their knowledge to produce calendars and almanacs. Gottfried Kirch gave his new wife further education in astronomy, as he had his sister before him and many other students as well. At the time, women were not allowed to study at universities, but in astronomy that did not really matter. Much work and discourse was conducted outside of the university. Gottfried Kirch himself had not studied at a university.

The two scientists worked together as a team, though Maria Kirch was primarily regarded as her husband’s assistant and not his equal. To produce the calendars and eph-

meredes, they had to make observations and perform calculations. Sometimes they would divide the labor by viewing different parts of the sky. For example, he would observe the north, while she took the south. Other times, they would take turns on different nights, so that one would watch while the other slept. Kirch preferred to begin her observations at about 9 p.m. Beginning in 1697, the couple began recording information about weather as well. Their children became involved, and the entire family made weather observations daily through 1774.

The data collected by the Kirch family was used to make calendars and almanacs. It was also useful for navigation. The Royal Academy of Sciences in Berlin sold their calendars, which constructed a time frame for planting crops. Such information as phases of the moon, the setting of the sun, eclipses, and the position of the sun and other planets was included.

In 1700, Gottfried Kirch was named the royal astronomer by Frederick III, elector of Brandenburg. The family moved to Berlin where a new observatory was being built. It took 11 years to complete this project. In the meantime, Kirch and her husband conducted observations from their home. They were also able to use the observatory owned by a family friend and amateur astronomer, Baron von Krosigk. Despite the success of their calendar, the Kirch family was not financially secure. However, Gottfried Kirch refused to accept a stipend from Frederick III because it would take funds away from students who needed them more.

Discovered a New Comet

While making her nightly observations, Kirch found a previously unknown comet on April 21, 1702. She was the first woman to do so. However, she received no recognition for this finding. The comet was not named for her, though most newly discovered comets were named for their first observers. When news of the comet was first published, Gottfried Kirch took credit for the discovery. He might have done so out of fear of ridicule if people had learned the truth. For her part, Kirch might not have staked her claim in her own name because she only published in German, while the language of preference in the scholarly German publication, *Acta eruditorum*, was Latin. She may have accepted the fact that her husband was the master astronomer and been content to remain in his shadow. Eight years later, Gottfried Kirch admitted the truth of the matter.

Kirch continued to do important work in astronomy, under her own name and with the proper recognition. In 1707, she discovered an aurora borealis, or northern polar lights. Two years later, she published, under her own name, the pamphlet *Von der Conjunction der Sonne des Saturni und der Venus*, about the forthcoming conjunction of Jupiter and Saturn. The pamphlet included both astrological and astronomical observations. Some scholars have claimed that it was more astrological than astronomical.

At this time, astronomy and astrology were closely linked. While astronomy is the science of the stars and heavenly bodies, astrology focuses on how the stars and planets influence humans by their relative positions and movements. Astrological calculations were common be-

cause the idea of planets conjoining was very interesting to people of the time. Many astronomers, including Kirch, tried to distance themselves from astrologers, though she did provide the needed observations. There might have been some interest on her part, but as Alphonse des Vignoles, president of the Berlin Academy, said in her eulogy (quoted by Londa Schiebinger in *The Mind Has No Sex?*) “Madame Kirch prepared horoscopes at the request of her friends, but always against her will and in order not to be unkind to her patrons.”

On Her Own

After an illness, Gottfried Kirch died on July 25, 1710 in Berlin. Kirch tried to take her husband’s place as astronomer and calendar maker at the Royal Academy of Sciences. She claimed that she had been doing much of this work while he was sick. At the time, it was not unusual for widowed women to take over their husband’s business. Kirch tried to apply this tradition to her own situation. However, the executive council of the Academy refused to let her continue. Indeed, they never even considered the possibility before Kirch began petitioning them. They did not want to set a dangerous precedent.

The Academy’s president, Gottfried von Leibniz, was the only one who supported her efforts. He had always encouraged her work. In 1709, he had arranged for her to be presented at the royal court in Prussia. She made a strong impression as she explained sunspots. However, the influence of Leibniz was not enough to change their minds, though Kirch was left without an income. They gave her a medal, but no job. Kirch fought the council for a year, even going to the king with her petition, but she was denied. The experience left her feeling bitter. Kirch believed that she was denied the position because of her gender. This claim may have had merit. Johann Heinrich Hoffmann, a man with little experience, was appointed to the position. He soon fell behind in his work, and did not make the necessary observations. It was suggested at one point that Kirch become his assistant. Though this did not happen, Hoffmann might have used her help unofficially, while publicly dismissing her.

Became Master Astronomer

In 1712, Kirch accepted patronage from a family friend named von Krosigk and began working in his observatory. Training her son and daughters to assist her, Kirch continued the family’s astronomical calling. She was the master astronomer there, and had two students to help her. They continued to produce calendars and almanacs, as well as make observations. Kirch published pamphlets on her own as well. In 1711, she published the well-received *Die Vorbereitung zug grossen Opposition*, in which she predicted a new comet. A year or two later, she came out with *The Position of Jupiter and Saturn*, which again was a mix of astronomical calculations and the more popular astrological observations.

The family’s financial situation took another blow when von Krosigk died in 1714. Though the Kirchs continued to use his observatory, it was not the perfect situation. Kirch moved to Danzig to assist a mathematics professor.

She lasted only a brief time before returning. The family also worked in other observatories. In 1716, Kirch and her family got an offer to work for the Russian czar, Peter the Great, but preferred to stay in Berlin. She continued to calculate calendars for places such as Nuremberg, Dresden, Breslau, and Hungary.

That same year, Kirch’s son Christfried became the director of the Royal Academy of Sciences’ Berlin Observatory, after the death of Hoffmann. Kirch and her daughter, Christine, became his assistants. Within a year, the members of the Academy complained that she took a prominent role during the visits of strangers. She asked that she make herself more like an assistant and stay in the background. Kirch refused to do this and was forced to retire. She had to relinquish her home, on the grounds of the observatory.

Kirch continued to work out of the public eye. Eventually, conditions forced her to give up all astronomical work. She died in Berlin on December 29, 1720. After her death, her daughters continued much of her work. All three assisted their brother in his position as master astronomer. Despite her struggles, Kirch accomplished much in her lifetime.

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Otto Klemperer

Otto Klemperer (1885-1973) was a multifaceted conductor, a master at interpreting opera, the avant-garde, and the classic German repertoire. Those musicians who performed under his baton recall his sternness and indomitable spirit, which enabled him to overcome personal and historical challenges.

Otto Klemperer was born on May 14, 1885, in what was then the Silesian city of Breslau during a period when the area was ruled by the Germans. Following the defeat of Nazi Germany in 1945, Poland received parts of Silesia, including the city of Breslau,



whose name has since been changed to Wrocław. Like his birthplace, Klemperer would also be cast adrift by the tides of history.

Early Career

Klemperer's musical studies brought him first to Frankfurt, where he studied at the *Hochschule für Musik*, then at the Stern Conservatory in Berlin, where he was a student of the Russian-German composer, Hans Pfitzner. In 1905, he caught the eye of Gustav Mahler and became his protegee. Two years later, Mahler recommended the young Klemperer for the third conductor position at the German National Theater in Prague. In 1909, it was again through Mahler's influence that Klemperer received a position as second conductor in Hamburg. In essence, these two men—Pfitzner and Mahler—represent the two great strains of music that were synthesized by Klemperer. Pfitzner represented the conservative, Romantic and Germanic element, which embodied Klemperer's solid musicianship and his choice of work. Mahler inculcated the young man with the avant garde. When refracted through the prism of Klemperer's romantic character, this contributed to his unique style. A third influence on Klemperer, although not a direct one, was the nineteenth-century conductor Hans von Bulow, who had taught at the Stern Conservatory.

Of Klemperer's indebtedness to von Bulow's technique, David Ewen wrote (in *The Man with the Baton*): "Both Bruno Walter [another protegee of Mahler and rival of Klemperer] and Otto Klemperer were nurtured and raised upon the traditions of conducting created by Hans von

Bulow—and their strength and weakness as conductors are to a great degree those of the school they represent. [L]ike their predecessor Hans von Bulow, both Walter and Klemperer look upon a musical masterpiece as a plastic organism which the conductor can shape at his own discretion. Liberty with *tempi*, with a preponderance of *rubato*, exaggeration of dynamics, reconstruction of the melodic phrase are occasional intruders into the performances of Klemperer and Walter." Yet Ewen, like many music critics, did not find these so-called faults insurmountable when appraising Klemperer. He noted the conductor's ability to "feel the heart beat of most works" he conducted. All of these musical influences, were perhaps manifestations of something deeper within Klemperer's psyche: he suffered from bipolar disorder, which grew worse over time.

Klemperer's early reputation was made conducting opera. He moved to Strasbourg in 1914, at Pfitzner's invitation, where he was appointed first conductor and musical director of the opera house and a professor and the director of the conservatory there. In 1916, Klemperer became Strasbourg's general music director. The next year he moved to Cologne, whose avant-garde tastes suited his own and where, as first conductor, he expanded his reputation. Klemperer remained in Cologne for seven years, leaving to accept an appointment as general musical director in Wiesbaden.

Berlin Modernist

Three years later, in 1927, Klemperer was appointed general musical director of the Kroll Opera in Berlin. He served in that capacity until 1931, the year the company went out of existence. Klemperer also founded the Berlin Philharmonic Choir. His experience at the Kroll was legendary and markedly different than his later work in the United States and Great Britain. This was the heyday of the Weimar Republic. Culturally, Berlin was at its notorious between-the-wars zenith. Under Klemperer, the Kroll became one of the most renowned experimental companies in the world. The list of composers whose works were performed reads like a who's who of European modernism: Arnold Schoenberg (given a double-bill), Igor Stravinsky (a triple-bill), Paul Hindemith, and Kurt Weill among others. Klemperer also gave all-Bach concerts and sometimes mixed Bach with contemporaries such as Hindemith and Weill.

The Kroll's experimentalism scandalized even Weimar Berlin. The company was attacked from both the left—which was ironic because its artistic mission was a socialist connection of art with the workers—and from the right, where the Nazis were gaining strength and becoming bolder with each passing year. Finally, the pressure proved too great and the Kroll closed down in 1931. In *The Maestro Myth*, Norman Lebrecht quotes Klemperer as saying, "I didn't want an avant-garde opera, I just wanted to make good theatre—just that and nothing else."

Klemperer remained in the increasingly antagonistic atmosphere of Berlin until the month after Hitler was named chancellor of Germany in 1933. After leaving the Kroll, he took the position of second conductor at the *Staatsoper*

(State Opera). Being a Jewish musician (albeit one who had converted to Christianity), and a controversial one at that, Klemperer foresaw difficulties with the Nazi regime. Yet before leaving Germany, he did make a few attempts to appease the government. As John Rockwell points out in his 1984 *New York Times* review of the first volume of Peter Heyworth's 2-volume biography of Klemperer, the conductor "wrote prose poems in praise of the New Order and even suggested the formation of a Jewish Palatine guard to protect Hitler." Both suggestions most likely demonstrated evidence of Klemperer's bipolar disorder. When the Gestapo began arresting opponents of the Nazi government, Klemperer fled to Switzerland and eventually made his way to the United States.

Conducted Los Angeles Philharmonic

In many respects, Klemperer's sojourn in America was the nadir of his life and career. Depression (possibly made worse by unfamiliar surroundings and culture) continued to plague him, and he found the respect that he had garnered in Europe had all but vanished in the New World. He settled almost immediately in Los Angeles, where a thriving community of intellectual refugees had made their homes. This was a city where serious music was nothing more than a backdrop to cinema. Klemperer was fortunate enough to be given the opportunity to conduct the Los Angeles Philharmonic after the departure of Artur Rodzinski for Cleveland.

In addition to his duties at the Los Angeles Philharmonic, Klemperer was a guest conductor for the New York Philharmonic during the 1934-35 and 1935-36 seasons. In 1937, he spent six weeks reorganizing the Pittsburgh Symphony. However, his behavior outside the concert hall became more erratic and the ensuing publicity he received damaged his reputation in the United States. His tenure at the Los Angeles Philharmonic lasted until 1939. Just before the start of the 1939-40 season, Klemperer was diagnosed with a brain tumor. The surgery and the stroke he suffered afterward ended his career in Los Angeles. Bruno Walter took over the baton.

The stroke left Klemperer partially paralyzed. Conducting was out of the question. It could only have deepened the torment he experienced during bouts with the depressive phase of his illness. The remainder of his stay in America was a long slide into obscurity. Ironically, as he went about the task of rehabilitating his body (Klemperer, at six feet four inches had the physical strength to match his will), rumors of insanity persistently followed him. By the time he was able to again take up conducting, he was left to promote his own concerts, including one at Carnegie Hall. During the war years he received little work.

In 1947, Klemperer returned to Europe, first to Prague, the location of his first conducting post, then on to Budapest for the 1948-49 and 1949-50 seasons. He began making recordings during these years. After leaving Budapest, Klemperer moved on to East Berlin, where he conducted opera until government interference became too great. Klemperer thereupon returned to the United States, but his woes returned. This was the beginning of the Cold War and Klemperer had spent most of the post-war period in the

Eastern Bloc. His passport was confiscated and he found himself under scrutiny by the Federal Bureau of Investigation. He was rescued from this latest debacle by British record producer, Walter Legge.

Revival and Acclaim in London

Legge scoured Europe and North America during the post-war years in search of the finest available talent—musicians and conductors not already under contract. Klemperer's career was in limbo when Legge offered him a conductor position with the London Philharmonia. It proved to be the renaissance of his career.

At that time, London was filled with refugees eager to hear the classic German repertoire, which Klemperer brought to the Philharmonia. The recordings he made with the Philharmonia received international praise. Beginning as a guest conductor, Klemperer was appointed musical director by 1955. In 1959 he was named the Philharmonia's principal conductor for life. It was during this final stage of his career (which lasted until 1972) that the recognizable figure of Klemperer as an indomitable, deliberate, acid-tongued personality gained acceptance among the general public. He was never very tactful, reserving some of his sharpest barbs for colleagues such as Wilhelm Furtwangler, whose work he admired but whose collaboration with the Nazi government he could not abide. The antagonism that Klemperer felt toward Furtwangler, however, was nothing compared to that which he felt toward Herbert von Karajan, who had actually joined the Nazi party. By the time the war had ended, Klemperer had re-embraced Judaism and someone like Karajan was not merely a rival, but anathema to him.

In these final years, Klemperer made the recordings upon which his posthumous reputation rests. The pace of many of these recordings is slow, critics have conceded, yet they confirm him as the master of the German repertoire: Mozart, Beethoven, and Bach. Listening to them, one might never realize that Klemperer had been a harbinger of European modernism in the 1920s and early 1930s. However, he retained a love for contemporary music throughout his life. Almost belying the classics is his later interest in the work of Karlheinz Stockhausen and Pierre Boulez.

Klemperer was also a composer, though in this area he did not meet with very much success; his compositions are seldom, if ever, performed. His total output was six symphonies, nine string quartets, and an opera. Klemperer died on July 6, 1973 in Zurich, Switzerland. He was eighty-eight years old.

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Sandy Koufax

Many consider Sandy Koufax (born 1945) to be one of the best left-handed pitchers of all time. He had six exemplary seasons in the 1960s. After a slow start, his baseball career was cut short by problems with his pitching arm. Still, his accomplishments on the field led to his induction into the Baseball Hall of Fame in 1972.

Koufax was born Sanford Braun on December 30, 1945, in Brooklyn, New York. He was the son of Jack (a salesman) and Evelyn (an accountant) Braun. His parents divorced when Koufax was three years old. Six years later, his mother married Irving Koufax, an attorney. Jack Braun had also remarried, and soon stopped calling his son and paying child support. Koufax took his stepfather's name. Irving Koufax encouraged his stepson in all pursuits, including baseball and other sports.

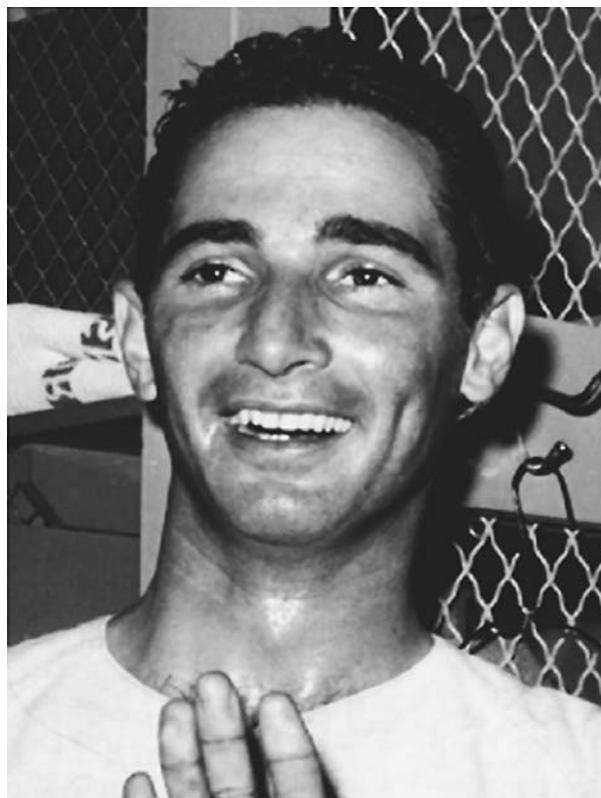
Koufax preferred basketball to baseball as a youth. When he did play the latter, in sandlot games or in Brooklyn's so-called "Ice Cream League," he was usually the first baseman. He did not pitch his first game until he was 15 years old. Koufax spent much of his time playing basketball at the Jewish Community House. While attending Lafayette High School, a coach tried to convince Koufax to play football as well, but Koufax was not interested.

After graduation, Koufax entered the University of Cincinnati, studying architecture on a basketball scholarship. During his first year, he averaged ten points a game. He also tried out for the school's baseball team on a whim. In 32 innings pitched, Koufax struck out 51 hitters. His tenure at Cincinnati was brief, only a year or two. As early as high school, he had been scouted, initially by the Pittsburgh Pirates, and later the Dodgers and Milwaukee's team.

Became a Dodger

In 1954, the Brooklyn Dodgers signed the 19-year-old Koufax to a contract worth about \$20,000, with a \$14,000 bonus. Roger Khan of the *Los Angeles Times* quoted Al Campanis, who worked in the front office of the Dodgers organization, as saying, "Only two times in my life has the hair literally stood up on the back of my neck. Once was when I saw Michelangelo's work in the Sistine Chapel. The other time was when I first saw Sandy Koufax throw a fastball." Because of the bonus, league rules dictated that Koufax had to stay on the Dodgers roster for at least two years. Thus, Koufax never played in the minor leagues, but had to develop in the spotlight of the majors.

This situation was difficult because Koufax was a very wild pitcher. While he threw the ball hard and had a speedy fastball, he often lacked control. When he did have control of his pitches, it was inconsistent. It was said that left-handed pitchers took longer to develop, but some speculated that Koufax might have had a confidence problem as well. Koufax admitted he was initially in awe of his teammates. In his first two seasons with the Dodgers, 1955-56,



Koufax only appeared in 28 games, posting a record of four wins and six losses. Though he won only two games each season, he showed flashes of his future brilliance. In one 1955 game, his second career start, Koufax threw a two-hit shutout. Koufax threw the ball hard in that game, and believed that he had to throw it that way for it to work. This belief hindered his development for six years.

During the 1957 season, Koufax pitched more often and turned his first winning season record, five wins and four losses. He pitched a total of 104 2/3 innings. After the season ended, Koufax remained with the Dodgers when they moved from Brooklyn to Los Angeles. He continued to be used in more games and demonstrated enough talent that the Dodgers did not give up on him. He posted an 11-11 record on the season. This trend continued in 1959. Koufax tied the new major league record for most strikeouts in a two-game period with 31, 13 in one, than 18 against the San Francisco Giants. Though the Dodgers went on to win the World Series against the Chicago White Sox, Koufax lost in the one game he pitched, 1-0.

Koufax's 1960 season was a similar combination of highs and lows. Though his record was eight wins and 13 losses, he struck out 197 batters in 175 innings. He was disappointed with himself, and was not sure if the Dodgers would keep him on the team, for good reason. In his first six seasons, his record was only 36-40. In the 691 2/3 innings he pitched, he struck out 684 and walked 405. He told Joseph Durso of *The New York Times*, "I have a terrible temper. After the final game that season, I threw all my baseball stuff away, left the clubhouse and didn't think I'd

ever come back. I even went into business, but wasn't crazy about it. Then I decided I hadn't worked hard enough, so next spring I reported to Vero Beach. Our clubhouse man, Nobe Kawano, handed me the gear and said, 'I took all your stuff out of the garbage.'"

Learned to Control Pitches

Before the beginning of the 1961 season, Koufax talked to his team's general manager, Buzzie Bavasi, and asked that he be allowed to pitch on a more regular basis. Koufax believed that if he had too many days off in between starts, it was detrimental to his arm. Bavasi granted his request, and Koufax finally learned to control his fastball, in part because of advice from catcher Norm Sherry. During a game with the Chicago White Sox, Koufax got himself into trouble, with the bases loaded and nobody out. Sherry told him that he would have better control if he eased up on the ball and did not always throw it so hard. Koufax followed Sherry's advice, and got the next three batters out. With the help of Sherry and a pitching coach, Koufax also developed a strong curveball and a change-up, though he did not have complete confidence in the latter. As Bruce Jenkins of *The San Francisco Chronicle* wrote "Koufax had the greatest fastball of his day (maybe ever) and the best curveball. He didn't need anything else." Koufax's career was transformed.

Beginning in 1961, Koufax was chosen to play in the All-Star game every year until the end of his career. He also led the league in at least one category each season. In 1961, Koufax posted an 18-13 record, and led the league in strikeouts with 269, a new record. Beginning in 1962, through his retirement in 1966, Koufax had the league's best earned run average (ERA) and pitched at least one shutout per year. In 1962, his ERA was 2.54, and he posted a record of 14-7, striking out 216 batters in 184 1/3 innings. However Koufax did not pitch for half of the season because he developed circulatory problems in his pitching arm he after a wild pitch had accidentally hit him. This injury would eventually shorten his career.

Koufax had a dominant season in 1963, and had much to show for it. He led the league in wins, with a 25-5 record; ERA, with 1.88; strikeouts, with 306; and shutouts, with 11. The Dodgers won the World Series against the New York Yankees. Koufax pitched two complete games, winning them both by allowing only 12 and 3 earned runs. He set a record by striking out 23 batters in 18 innings. For his season, Koufax was named the National League's Most Valuable Player. He also won the Cy Young Award, given to the league's best pitcher.

In 1964, Koufax had a shortened season due to another injury to his pitching arm, which led to chronic arthritis. Koufax would spend the rest of his career in pain, pitching only after he had received cortisone shots. Despite missing the last month of the season, Koufax had a 19-5 record, had the league's best ERA (1.74) and winning percentage (.792), and led the league in shutouts, with seven. Koufax posted similar numbers in 1965. With a record of 26-8, he had the league's best ERA (2.04) and set a new record with 382 strikeouts. Koufax also won his second Cy Young Award.

But these were not Koufax's best accomplishments of the season.

Refused to Pitch on Yom Kippur

Koufax pitched a perfect game on September 9, 1965. He retired all 27 batters, the last six on strikeouts. Koufax told Jerry Crowe of the *Los Angeles Times*, "Earlier in the game, I didn't have great stuff. I was just getting people out. But the last two innings were probably as good as I ever pitched." This game was later named one the best moments in the history of the Dodgers by its fans.

Koufax became a hero to many of his fellow Jews by refusing to pitch in the first game of the World Series against the Minnesota Twins because it fell on Yom Kippur, the high holy day. Koufax was criticized by some because the Dodgers lost that game. However, he went on to pitch in three of the next six games. He lost the first, but won the last two, including the deciding seventh game, 2-0.

At the beginning of the 1966 season, Koufax and another Dodgers pitcher, Don Drysdale, held out at the beginning of the season for several weeks in a salary dispute. They hired an agent to negotiate for them, which was unheard of at the time. This marked the beginning of a trend in Major League baseball because it worked for them. Koufax signed a contract worth \$130,000 for the season, a big salary in that era. He earned his pay by posting a 27-9 record. He led the league in strikeouts (317), had the league's best ERA (1.73), and won his third Cy Young Award. The Dodgers appeared in the World Series again, but lost to the Baltimore Orioles in four games. Koufax pitched in one game, and lost.

Retired at Age 30

Koufax thought he might retire all season long, and did so after the conclusion of the 1966 season. He did not want to risk permanent damage because of his injuries. According to Jerry Crowe of the *Los Angeles Times*, at the time he said, "I've got a lot of years to live after baseball. And I would like to live them with complete use of my body." His teammates were unprepared for the announcement because Koufax had not told them in advance. He was known throughout his career for being rather aloof. In retirement, Koufax would guard his privacy even more. He moved to Maine, using that as his home base for many years. To make a living, Koufax signed a ten-year contract with NBC to be a baseball broadcaster in 1966. While was good at the job, he was not always comfortable on camera. He quit before the start of the 1973 season.

Baseball had not forgotten Koufax's contributions. He was elected to the Hall of Fame in the first year that he became eligible. At 36 years of age, he was the youngest inductee, and one of only six to be elected in their first year of eligibility. Koufax remained close to the game by serving as a guest pitching coach in various training camps, including the Dodgers and New York Mets. He also spent 11 years, 1979-90, working as a roving minor league pitching instructor in the Dodgers' system.

Koufax enjoyed his anonymity. He was twice married, first to Anne Widmark, daughter of the famous actor, Richard Widmark. They divorced in the early 1980s. He was

remarried to a woman named Kim, but they also were divorced in the late 1990s. Of his life and career, Tom Verducci of *Sports Illustrated* wrote, "Koufax was the kind of man boys idolized, men envied, women swooned over and rabbis thanked, especially when he refused to pitch Game 1 of the 1965 World Series because it fell on Yom Kippur. And when he was suddenly, tragically done with baseball, he slipped into a life nearly monastic in its privacy."

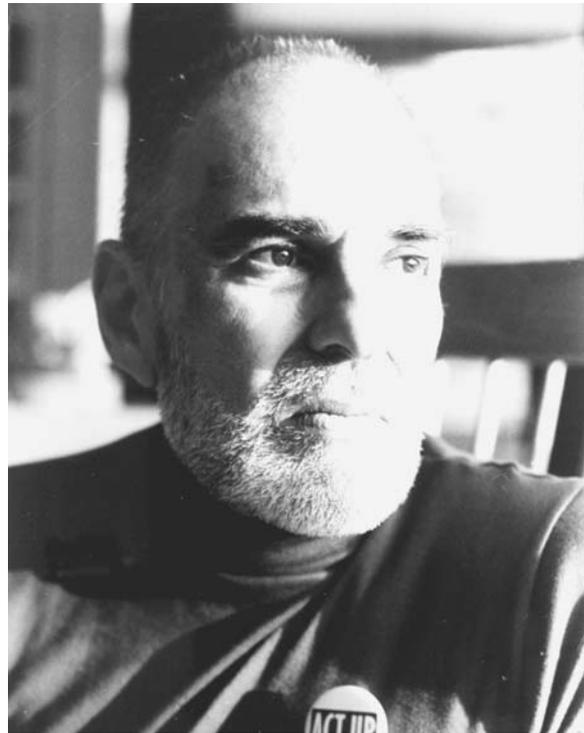
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Larry Kramer

Controversial writer and activist Larry Kramer (born 1935), is known primarily for his criticism of political figures, media, and medical organizations for their poor response to the AIDS epidemic. Through his writing and speaking he has stirred controversy within the gay community, by chastising those who proclaim a right to promiscuity as irresponsible and ultimately self-defeating. Both supporters and detractors are likely to agree that Kramer is a colorful, forceful and strong-willed voice in American culture.

A 1957 graduate of Yale University with a bachelor of arts degree, Kramer first gained national recognition for his 1970 screen adaptation of D. H. Lawrence's *Women in Love*. This work earned four Oscar nominations, including "Best Screenplay." He next found himself in the spotlight for his satirical novel *Faggots* (1978), which poked fun at and rebuked urban gay men for their, as he described it, indiscriminate and hazardous lifestyle. Some readers appreciated Kramer's criticism of those gay men who present themselves as unable or unwilling to maintain meaningful, monogamous relationships. Others



ridiculed Kramer for his intrusively moralistic prescription of how gay men should act. On the British, *Minerva*, edition of *Faggots*, playwright Tony Kushner lauded the work as "a documentation of an era, as savage and savagely funny social parody, as a cry in the wilderness, and as a prescient, accurate reading of the writing on the wall."

In the early 1980s, Kramer began his tireless campaign to raise public awareness about AIDS and to demand that political and medical leaders find manageable, effective treatment for the disease, and ultimately a cure. AIDS activism and the promotion of a healthy homosexual lifestyle became frequent themes in his writing. He prophetically warned gay America of the growing threat posed by this sexually transmitted disease in his famous essay that appeared in the *New York Native*, "1,112 and Counting" (1981). The central character in his hit play *The Normal Heart* (1985), is generally recognized as an autobiographical reference to gay sexual liberation and "the plague" (AIDS), although it is not referred to by name. *The Destiny of Me* (1993) is a sequel to *The Normal Heart*. A prolific writer, public speaker and essayist, Kramer published collections of his observations in *Reports from the Holocaust: The Making of an AIDS Activist* (1989) and *We Must Love One Another or Die: The Life and Legacies of Larry Kramer* (1997), edited by Larry Mass. He also wrote two more plays, *Just Say No* (1988) and *The Furniture of Women* (1989). Since the loss of many friends to AIDS and his own personal struggle with the disease, Kramer's sense of urgency and passion have become pervasive in his writings. He is determined to ensure that the disease that is killing so many gays is not ignored.

Donation Turned Down by Yale

In November 1996, Kramer offered to donate \$250,000 to his alma mater, to found a gay studies program. When Yale rejected the gift, Kramer flagged the institution as “homophobic.” Although the university was willing to accept the donation as a means of bringing visiting gay studies professors to the school, it would not capitulate to Kramer’s insistence that a tenured position and a full program be established. Yale claimed that any feelings about the program had no bearing on the discussion, since financial factors made the proposal unfeasible. It would take at least \$2 million to fund a department at Yale. Kramer brought the matter to the Connecticut Supreme Court, which ruled in favor of Yale. It argued that a donor does not have the right to dictate the use of monies in the manner attempted by Kramer. *The Chronicle for Higher Education* reported that Kramer would terminate his alumnus allegiance to Yale.

Acts Up to Raise AIDS Awareness

In the early 1980s, Kramer began witnessing the death of his friends from this mysterious sexually transmitted disease that affected the immune system. His ire reached a boiling point as he observed a lack of compassion for those who were suffering by those who had the power to improve treatment and find a cure. He became determined to draw attention to the battle against AIDS and the accountability needed of those in power, who should be working to save lives. The urgency of AIDS brought him a new perspective on what is important in life. In an article by the organization Common Cause reflecting on Kramer’s achievements, he is quoted as pointing out, “I was able to support myself as a writer and I didn’t feel particularly ostracized. It wasn’t until AIDS came along that I was faced with the very stark reality that it didn’t make any difference if I had money in the bank or had gone to Yale. My success wasn’t going to make anybody pay attention to what was happening.”

Kramer co-founded the Gay Men’s Health Crisis (GMHC), which initially provided various services and support to HIV-positive people in New York. Eventually it became the largest organization of its kind in the world. Kramer soon recognized that servicing the HIV/AIDS-infected was not enough. He must demand that research be done in AIDS treatment through protest and rambunctious public displays that were sure to draw broad media coverage. Kramer founded ACT UP (AIDS Coalition to Unleash Power) for that purpose. The organization’s aim is to “act up” or be “naughty” so as to be noticed and contended with. As is stressed on ACT UP’s website (www.actupny.org), its members will not be silent. By being intentionally obnoxious, they hope to get arrested. ACT UP will pay their fines, which are well worth the publicity such arrests can attract. The approach works, according to Jon Greenberg, an ACT UP leader, in an article entitled “Act Up Explained,” maintaining, “because of ACT UP, AIDS and the public’s perceptions of the disease, the institutions of our society have been radically transformed and changed.” Commenting on the melodramatic, yet powerfully effective, antics of the organization and its links to drama creation

through Larry Kramer, Greenberg later explained in the same article, “ACT UP demonstrations are theater outside the bounds of the physical theatrical space. They are theater in the world, and accomplishing the types of reactions, actions and catharsis that all people in the ‘conventional theater’ only dream about. We use the same tools, however. Research, intensive pre-production planning, bringing together the actors (demonstrations), rehearsing them and getting to their motivating emotions (anger, fear, love for each other), sets, props, fund-raising, publicity—all this for the single goal of creating a spectacle that will change people’s lives and change the world.”

In 1996, a low-T-cell count forced Kramer to evaluate which combination of drugs, among the 165 possible combinations, would best help him stave off his demise. He realized through this experience that AIDS patients were a part of some broad, and not carefully documented, experiment in AIDS treatment. They were playing a game of Russian roulette with medication cocktails, discovering which worked and which did not through trial and error. Error easily led to death for patients. Therefore, it was crucial to document and share data efficiently in a network-controlled, central location. In 1988, Kramer set out to establish such a forum on the Internet to record AIDS treatments and monitor patients. The program emerged in 1999 as the AIDS Treatment Data Network, which can be found at www.aidsinfonyc.org. The site is organized into several pages, including glossaries, fact sheets, news, U.S. Public Health Service/Infectious Diseases Society of America guidelines, a treatment newsletter, directory of clinical trials, and the monitoring project itself, to which AIDS patients are invited to sign on.

Kramer was very effective in raising the public awareness of AIDS. Several news articles and television newsmagazine pieces in the late 1990s were written about the amount of attention and funding being given to AIDS research. Some claimed that the singling out of AIDS by government agencies and medical organizations and the amount of financing it was receiving from celebrity donors drew unfair attention to this disease. Ultimately, funding and research was being taken away from diseases affecting and killing even more people than AIDS. Even Kramer pointed out, according to a *New York Times* article, “[AIDS organizations] have become co-opted by the very system that they were created to hold accountable.” In the same article, journalist Sheryl Gay Stolberg posited, “While advocates for people with other diseases often lobby vociferously for more money for research, the notion of exceptionalism—that a particular illness deserves special government status—is unique to AIDS, and it is generating a backlash.”

As stubborn, sharp-tongued and passionate as Kramer is, he is bound to offend and thereby become the object of denouncement himself. He continues to make enemies within the gay community by speaking his conscience and scolding gay rights groups like Sex Panic, who, he alleges, promote promiscuity and therefore unsafe sex. As forceful as Kramer is in assigning blame, however, he is thick skinned about criticism of his views. He enjoys healthy

debate and is, according to John-Manuel Andriote of the *Lambda Book Report*, “justifiably frustrated that a number of other well-known gay intellectuals and writers have tried to block Kramer from their own awareness because he isn’t easily ‘managed’ and is quite vocal about not needing or wanting their approbation.” Larry Mass, a friend of Kramer, was quoted in the same article as saying, “You can’t not pay attention to [Kramer], or censor or eliminate him. It just doesn’t work and it’s going to come back to haunt you.”

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Louis L'Amour

Louis L'Amour (1908-1988) was a prolific western writer who once said "I write my books to be read aloud and I think of myself in that oral tradition." He wrote over 400 short stories and 100 novels, as well as numerous television scripts and screenplays. His books have been translated into 10 languages. At the time of his death in 1988, there were over 200 million copies of his books in print.

Louis Dearborn LaMoore was born in Jamestown, North Dakota in 1908, the youngest of seven children. His father, Louis Charles LaMoore, was a veterinarian and enjoyed sports, especially boxing, which he taught his three sons. His mother, Emily Dearborn LaMoore, had been trained as a teacher before her marriage, and loved to read and tell both family and western stories to her children. As a boy, he heard stories of the family's French-Irish forefathers, rugged westward-moving frontiersmen and women whose roots in America could be traced back to the early 1600s. His grandfather had fought in the Civil War and his great-grandfather, had been scalped by the Sioux. These stories laid the foundation for his interest in westerns. When the family moved to Oklahoma in 1923, young Louis left school at the age of 15, to work and travel. He also changed the spelling of his surname back to its original form, from LaMoore to L'Amour.

During what he later referred to as his "yondering" years, L'Amour went through an incredibly varied series of jobs and experiences. He joined the circus and became an elephant handler, he worked as a fruit picker, a gold pros-

pector, a longshoreman, a lumberjack, and a miner. He skinned cattle in Texas, lived with bandits in Tibet, and served on an East African schooner. He was an avid reader and collector of rare books. He also boxed professionally and won 51 out of 59 matches.

Began Writing Career

L'Amour returned to his family's home in Choctaw, Oklahoma briefly in the late 1930s to pursue his dream of a writing career. As he once said, he "wanted to write from the time I could walk." Since 1816, 33 members of his family had been writers, and he was confident he could do it as well. He hung around the University of Oklahoma during this time and some of the faculty members recommended books to him. "I read Balzac, Victor Hugo and Dumas before I ever read Zane Grey," he once told a reporter.

L'Amour sold his first short story, "Anything for a Pal," to *True Gang Life* magazine in 1935. A small publisher in Oklahoma published a book of L'Amour's poetry, *Smoke from This Altar*, in 1939. World War II interrupted his plans. He entered the army as a tank officer in the transportation corps in 1942. The mission of his unit was to destroy enemy transportation in France and Germany.

After his honorable discharge from the army in 1946, L'Amour settled down in Los Angeles to write. He published short stories between 1946 and 1950, including some detective and adventure fiction for pulp magazines. While he had not planned to write westerns in particular, he found that he sold more work to western magazines than to the others. He wrote several western stories for Standard Publications' pulp chain under the pen name, "Jim Mayo." He also contributed short stories to *Collier's*, the *Saturday Evening Post*, and *Argosy*.



In 1950, L'Amour wrote four Hopalong Cassidy novels under the pen name Tex Burns under a work-for-hire agreement with Doubleday. A man named Clarence Mulford had written the original 28 Hopalong books between 1907 and 1941, and handpicked L'Amour to be his successor. L'Amour long denied having written the Hopalong Cassidy novels because they weren't his idea; they were just books he wrote because he needed the money. The pen name was the publisher's suggestion. The truth finally came out in June 1991, when the author's family released *The Rustlers of West Fork*, published by Bantam. The other three Hopalong books were to follow before the year 2000.

First Novel Published

His first novel, *Hondo*, was published in 1953 by Fawcett Books. It was based on his short story, "The Gift of Cochise," which had run in *Colliers* in 1952. It was his most popular book, selling 1.5 million copies. John Wayne purchased the movie rights and starred in the film as well. Fawcett also contracted L'Amour for future western novels. In 1962, Wayne also starred in *How the West Was Won*. Over 45 of L'Amour's novels and short stories were made into feature films or television movies. Among them were *Stranger on Horseback*, (1955) starring Joel McCrea, *The Burning Hills*, (1956) starring Tab Hunter and Natalie Wood, and *Shalako*, (1968) starring Brigitte Bardot and Sean Connery.

In 1955, L'Amour signed a contract for two books per year with Bantam. The company later extended it to three books. From then on, he wrote three books a year until the

very end of his life. He researched—and actually traveled to—the locations he wrote about in his books and he would study the people who lived there, even describing the way they talked and the food they ate. L'Amour once said, "I go to an area I'm interested in and I try to find a guy who knows it better than anyone else. Usually it's some broken-down cowboy." He also researched the legends of the old West, not only in books, but through oral history. "I've known five men and two women who knew Billy the Kid well. I talked to the woman who prepared his body for burial."

A Style All His Own

Though he lived most of the year in Los Angeles until his death in 1988, L'Amour also purchased some of the land about which he wrote. He purchased Maggie Rock, along with most of the 1,800 acre Colorado ranch surrounding it, in 1983. L'Amour had a personal library that contained over 10,000 books that he referred to frequently. He was especially interested in history and archaeology. L'Amour believed that his books could instruct his readers as well as entertain them. "The best writing is the simplest writing," he told Richard Louv of the *San Diego Tribune* in 1988. "If you can read something and it's so simple and clear that you think you could write it better, you can bet you can't."

The typical L'Amour hero was much like the author in the days of his youth: an adventuresome young man with a lot of spirit. The stories alluded to the far-off, long-ago days when right and wrong were clear, and heroes and villains were just as distinguishable. L'Amour looked like the cowboys he wrote about, which is not surprising, as he immersed himself in the lifestyle. He often dressed the western part, with hand-tooled boots, ten-gallon hats, and braided-leather bolo ties. He was a loner, who loved to travel as much as he loved to read.

When L'Amour passed away, Stuart Applebaum, his editor at Bantam, told the *Los Angeles Times*, "His readers felt that he had walked the land his characters did. His stories were as authentic as a textbook, but a hell of a lot more entertaining to read. That combination of story-telling magic and unbeatable authenticity in background, place and time made his fans await eagerly each new book."

On February 19, 1956, he married Katherine Elizabeth Adams. At the time, he was establishing his career and she was a young actress who had played a few roles in the theatre and had made a few television appearances. Kathy L'Amour gave up her career to travel with her husband and serve as his personal assistant. "I feel that the most rewarding, the most adventurous, the most exciting, the most fun thing I ever did in my life was to marry Louis," she told the *Los Angeles Daily News* in 1993. The couple had a son, Beau Dearborn in 1961, and a daughter Angelique Gabrielle in 1964.

In 1960, L'Amour began a series about a family. *The Daybreakers* was the first novel in the Sackett family saga. The books followed the fictional family through several generations and across the U.S. frontier from the 1600s to the 1900s. *The Sacketts* was the first adaptation of L'Amour's work for television, and aired as a miniseries in 1979. There were 18 Sackett novels in all.

Top Fiction Writer

By the mid-1970s, L'Amour was outselling popular authors like John Steinbeck and James Michener, and had won several awards as well. In 1969, he won the Golden Spur Award from the Western Writers of America for *Down the Long Hills*. In 1972, the state of North Dakota presented him with the Theodore Roosevelt Rough Rider Award. The Western Writers of America considered *Hondo* and *Flint* to be among the top 25 western novels of all time. In 1981, he was given the Golden Saddleman Award by the Western Writers of America for his contributions to the genre.

Fans of his novels included U.S. Presidents Dwight D. Eisenhower, Lyndon Johnson, Gerald Ford, Jimmy Carter, and Ronald Reagan. In fact, it was President Reagan who presented L'Amour with the Congressional Gold Medal in 1982. L'Amour joined the ranks of others like Charles A. Lindbergh, Thomas A. Edison, Marian Anderson, and Dr. Jonas Salk, who had also won the award. In 1984, President Reagan also presented L'Amour with the Medal of Freedom. He is the only novelist in the United States to have won both the Congressional Gold Medal and the Medal of Freedom.

L'Amour began experimenting with fiction set in different locales. In 1984, he wrote *The Walking Drum*, a novel set in medieval Europe and inspired by Celtic folklore. In 1987, he wrote *The Haunted Mesa*, which explored the fate of the Anasazi, an ancient cliff-dwelling race who inhabited the American Southwest before the Navajo, and vanished long before the white man came to the area. The *Last of the Breed*, (1986) concerned a Native American pilot shot down over Siberia.

Popularity Continued After His Death

Although he was a non-smoker, L'Amour died of lung cancer in Los Angeles on June 10, 1988. His doctor thought the cancer may have resulted from exposure to harmful dust when he worked as a coal miner. His editor at Bantam Books noted that just a few hours before his death, he was proofreading his autobiography, *Education of a Wandering Man*.

L'Amour's popularity continued into the 1990s, when many of his books were published posthumously, including *Lonigan*, a short story collection and *The Sackett Companion*, which recounted the research he did in writing about the fictional clan. The publisher Dell developed the *Louis L'Amour Western Magazine*, a bi-monthly publication featuring the works of new western writers. The late 1990s saw the publication of two short story collections, *Monument Rock*, (1998) and *Beyond the Great Snow Mountains*, (1999).

As president of Louis L'Amour Enterprises, his wife continued to keep the L'Amour empire thriving, with the help of their children. Son Beau takes care of the audio-visual side of the business, including a radio show, BDD audio editions and film rights. The family planned to release new books from L'Amour's old manuscripts through the year 2000. They also started an upscale book club, the Louis L'Amour Collection, which offers leather-bound editions of his works. His books still sell millions of copies per year.

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Burt Lancaster

Burt Lancaster (1913-1994), one of the most popular film stars of all times, never wanted to be an actor. Falling into acting by chance, Lancaster proceeded to become a star, although he had no dramatic training. He made 85 movies during his long career and won an Academy Award.

Burton Stephen Lancaster, the fourth of five children, was born on November 2, 1913 in New York City to James Lancaster, a postal worker, and Elizabeth Roberts Lancaster. Although the family was descended from Irish and English stock, they resided in Italian East Harlem. When Lancaster and his brothers were old enough, they shoveled snow, sold newspapers, and shined shoes to earn money for the family. While James Lancaster was a gentle, warm father, Elizabeth was a strict disciplinarian, instilling in her children the virtues of honesty and loyalty, with whippings if necessary. She had no prejudices against the many different ethnic groups in her neighborhood and treated them all kindly, which made a strong impression on her son.

Lancaster attended Public School 121 for the lower elementary grades. There he did well, especially in reading and writing. He then transferred to Public School 83, where he enjoyed English and history, but did poorly in math. Lancaster loved reading and claimed to have read every book at the 110th Street library by the time he was 14. He also adored movies, especially those of the swashbuckling Douglas Fairbanks, but he did not want to become an actor. Until he was 15, Lancaster wanted to be an opera singer.



Throughout his life he retained a love of opera and symphonic music.

At the age of 13, Lancaster lost his baby fat and grew into a tall, athletic young man. He ran in the streets and parks with neighborhood children, and at the Union Settlement House he appeared in a play. A famous director, Richard Boleslavsky, saw him in the show and was so impressed, he discussed the possibility of drama school with Elizabeth Lancaster. Her son, however, was not willing, calling acting "sissy stuff."

At camp, when he was nine, Lancaster met his lifelong friend Nick Cravat, a tough little fellow with whom Lancaster would later work. Lancaster attended DeWitt Clinton High, an all boys academic school for students who intended to go on to college. In his senior year, Lancaster's mother died of chronic intestinal nephritis. He graduated from high school on June 26, 1930 and entered New York University in September of 1931. He hoped to be a gym teacher and became involved with gymnastics. Lancaster left college early in his sophomore year and joined a circus with his friend Cravat. They earned three dollars a week as acrobats.

Fell into Show Business

Lancaster met June Ernst, an acrobat, and married her in 1935 when he was 21 and she 18. They separated in 1937 and divorced in 1940. That same year, when Lancaster seriously injured his right hand, he decided to give up the circus. He worked for a department store, a refrigeration company, and at several other jobs, including that of a

singing waiter, until he was drafted into the U.S. Army in 1942.

Lancaster became part of Special Services, whose purpose was to entertain the soldiers and provide them with off-duty activities. He began as an athletic instructor, moving on to the job of entertainment specialist, where he wrote, directed and performed in skits.

While putting on shows for the troops in Italy in 1944, Lancaster met the woman who was to become his second wife, Norma Anderson, a United Service Organization (USO) entertainer. Later, in New York, Lancaster visited Anderson, who worked for ABC radio. In the building's elevator, a man asked him if he was an actor. Lancaster responded that he was a "dumb actor," meaning he performed without words, as an acrobat. A few minutes later, the man telephoned the office where Lancaster was visiting and asked him to audition for the play, *A Sound of Hunting*.

An Actor is Born

Lancaster got the part. After three weeks of rehearsals, the play opened on November 6, 1945 and closed three weeks later. Lancaster then got an agent, Harold Hecht, and signed a contract with Hal Wallis Productions, Inc. on January 8, 1946 to make two films a year for seven years. He was also able to work for other companies. Lancaster took the train to California with one set of clothes and thirty dollars.

Not only was Lancaster a capable actor, but he looked very good on camera. He stood six feet two inches tall, weighed 180 pounds, and had a large chest and a small waist. He looked younger than his thirty-two years and had a gorgeous smile and bright blue eyes. While waiting to make his first film for Hal Wallis, Lancaster signed a contract with Mark Hellinger to make one picture a year for up to five years. Lancaster was paid \$2,500 a week for his work in *The Killers*, which became a big hit and launched Lancaster's film career. He later said of that time, as quoted in a Sidney Skolsky syndicated column of 1950, "I woke up one day a star. It was terrifying."

After finishing the film, Lancaster drove back east to be with Anderson, who had given birth to their first child, James, on June 30, 1946. Lancaster and Anderson had not yet married, but would do so on December 28, 1946 in Yuma, Arizona. Their second son, Billy, was born in November of 1947.

On Lancaster's second film, *Desert Fury*, the actor argued angrily with the director when he disagreed about how something should be done in the film. This was a habit he never lost and stemmed from his intense involvement with his work. In his third film, *I Walk Alone*, Lancaster starred with Kirk Douglas, with whom he would make other films, including *Gunfight at the O.K. Corral*. The two had a love-hate relationship until Lancaster's death.

In September 1947, the House Un-American Activities Committee subpoenaed 34 people from Hollywood to investigate the extent of Communist infiltration in the movie industry. To protest, several people in the industry, including Lancaster, formed the Committee for the First Amendment. This represented the beginning of his involvement

with liberal political causes. In March 1948, Lancaster began work on *Kiss the Blood off My Hands*, the first project of his new company, Hecht-Norma Productions, that he had formed with Harold Hecht.

In July 1948, Lancaster bought his first home. Located in Bel-Air, the large colonial housed the Lancasters, Burt's father, and Burt's widowed sister-in-law, Julia. Over the years Lancaster added a pool, tennis court, guesthouse, projection room, gym, kennel, and a baseball diamond. Lancaster also began collecting modern French paintings. He loved playing bridge and took the game very seriously.

In 1949, Lancaster began an affair with actress Shelley Winters. His marriage to Norma had problems because of her drinking, and Lancaster was often unfaithful. Norma gave birth to their third child, Susan, in July 1949. In 1950, when Norma again became pregnant, Winters realized that her relationship with Lancaster had no future. She burned all her photos of him and ended the affair.

Greatest Films

In 1952, Lancaster made the film *Come Back, Little Sheba* with actress Shirley Booth. Twenty years later, Lancaster would call Booth the finest actress he had ever worked with. His portrayal of a middle-aged alcoholic surprised audiences and displayed his acting abilities and willingness not to be typecast. Of this shift in his career, he later said, in an article in *Films and Filming*, "Suddenly they began to think of me as a serious actor."

In 1953, Lancaster starred in *From Here to Eternity* as Sgt. Warden, a tough, serious soldier who falls in love with his commanding officer's wife. The film contains one of the most famous love scenes of all times, with Lancaster and his co-star Deborah Kerr kissing on a beach as waves wash over them. *From Here to Eternity* earned more money than any other film in the history of Columbia Pictures to that point. Lancaster won the New York Film Critics Circle Award for the best actor of 1953. He was nominated for, but did not win, the Academy Award for best actor of that year.

In 1954, Lancaster directed his first movie, *The Kentuckian*, in which he also starred. Directing had been a dream of his, but after the lukewarm reception the film received, Lancaster was terribly disappointed and directed only one other movie, *The Midnight Man*, in 1974.

Lancaster starred in *Elmer Gantry*, (1960), about a larger-than-life evangelist. Later Lancaster was to say that of all the roles he had played, Elmer Gantry was the most like himself. Gary Fishgall wrote in *Against Type: The Biography of Burt Lancaster*, "If one had to chose a single picture from the prime of Lancaster's career to define the essence of his stardom, *Elmer Gantry* would be that film." For his work in the film Lancaster won the New York Film Critics Award for best actor of 1960, the Golden Globe for best motion picture actor in a drama, for 1960, and the Academy Award for best actor of 1960.

In late 1960, Lancaster began filming *Birdman of Alcatraz*, in which he plays a prisoner who raises birds. Lancaster became very emotionally involved with his role. "One of the problems an actor faces, and it's a very danger-

ous thing, is to get so involved in a role he loses control of what he is doing. With *Birdman of Alcatraz*, I couldn't stop crying throughout the film," Lancaster explained in *Take 22: Moviemakers on Moviemaking*. He was nominated for an Academy Award for his portrayal of Robert Stroud.

Lancaster began filming *Judgment at Nuremberg* in early 1961. The movie detailed the 1948 war crimes trial of four Nazi judges. Lancaster played Ernst Janning, but was not popular in the role.

Personal Tragedies and Triumphs

In September 1961, Lancaster's father died. James Lancaster had lived with his son since 1947. The two had been very close. In November of that year, the Lancaster's home burned to the ground in a fire that destroyed 456 homes in Bel-Air. Luckily Lancaster's art collection survived since it had been lent to the Los Angeles County Art Museum only the week before. The family rebuilt their home on the same site.

In 1964, Lancaster began filming *The Hallelujah Trail* in New Mexico. On the set he met a hairdresser named Jackie Bone, who would be his girlfriend for the next 20 years. Although Lancaster was still married to Norma, he fell very much in love with Bone. He and Norma finally separated in 1967, but did not divorce until 1969. The end of his marriage was hard on Lancaster, who considered himself a family man, but he could not deal with his wife's alcoholism. Lancaster's relationship with Bone was stormy. Once they argued in a restaurant and Bone broke a pitcher over his head.

As the 1970s began, Lancaster had not had a successful movie for three years. His good looks were fading, and he drank to excess. He became depressed. Although he made 14 films in the 1970s, they were not very popular. In 1973, Lancaster and Bone moved to Rome. He learned to speak some Italian, cook spaghetti and even grew his own herbs for cooking. Their relationship remained stormy, and he cheated on her, as he had with Norma. The couple moved back to the U.S. in 1976.

Final Blaze of Glory

In late 1979, Lancaster began work on *Atlantic City*, a film about two elderly gangsters. It was the first film in which he played a senior citizen. For his work in the film, Lancaster earned several awards including the BAFTA Film Award for best actor, 1980; the Los Angeles Film Critics Association award for best actor, 1980; and the New York Film Critics Circle Award for best actor, 1980.

At a party in 1985, Lancaster met Susie Scherer, a legal secretary who began to work for him. They fell in love and married in September 1990. In 1988, Lancaster made the very popular film *Field of Dreams*, his last film for the big screen. Lancaster's last work was a television mini-series called "Separate But Equal."

In November 1990, Lancaster suffered a major stroke which left him with paralysis on his right side and difficulty speaking. Lancaster died in Century City, California on Oc-

tober 20, 1994, only two weeks away from his 81st birthday.

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Emanuel Lasker

Emanuel Lasker (1868-1941) was the world chess champion from 1894 to 1920, and is widely regarded as one of the greatest players of all time.

Born in Berlinchen, Prussia on December 24, 1868, Lasker was the son of a Jewish cantor. When he was 11 years old, he was sent to Berlin to study mathematics. In Berlin, he lived with his older brother, who taught him how to play chess to pass the time. The brothers were poor, but Lasker soon found that he could make a little money by beating other players at the local chess clubs. His favorite place to play was the Cafe Kaiserhof, where he soon began winning tournaments.

In 1889, Lasker went to Breslau and won first place in one of the tournament's divisions. Later that year, he traveled to Amsterdam, where he came in second against very highly regarded players. He went to London in 1890, returned to win tournaments there in 1892, and then emigrated to the United States.

World Chess Champion

In 1894, Lasker won the world chess championship, beating the famed player Wilhelm Steinitz. His victory shocked the world, since he was only 25 years old. As Harold C. Schonberg wrote in *Grandmasters of Chess*, "Steinitz probably felt that the inexperienced, relatively untried Lasker would pose no problems." The match took place over three weeks, and involved three games a week, with 15 moves an hour; the first player who won ten games would win the match. The match began on March 15, 1894 at the Union Square Hotel in New York City; Steinitz lost the first game. For the next eight games, Lasker was in the lead. Steiner claimed this was because he, Steiner, had taken a wrong position at the beginning by mistake, and that this had affected his performance. For the ninth game, the action was moved to the Cosmopolitan Club in Philadelphia; Lasker won the next three games.

The players then took a break. Steinitz, who said he was suffering from insomnia, went back to New York and received massages to combat it. Lasker went to Quebec and spent a week relaxing. After this, both players went to Montreal, where Steinitz's massage treatments at first seemed to be working: he cut Lasker's lead to three games. But this was not enough: on May 26, 1894, Lasker won the champion-



ship ten games to five, with four games being inconclusive, or "draws."

Incredulous observers, unwilling to admit that such a young man had beaten the greatest player in the world, rationalized that although he had indeed beaten Steinitz, it was because Steinitz was old and his abilities were failing. Steinitz himself said that he his insomnia had continued during the match, and that was why he lost. He demanded a rematch, but Lasker was not about to risk losing his title so quickly. Steinitz did not get his rematch one until two more years had passed.

At the rematch, held in 1896, Lasker won ten to two, with five draws. Lasker later agreed with some observers that Steinitz's age might have been a factor in the outcome. According to Schonberg, he said, "That Steinitz at the age of 59 was defeated by me and later by others is due to no defect of his theory. His theory is and forever remains the classical expression of the idea of chess."

Changed the Economics of Chess

In 1895, despite the fact that he was recovering from typhoid, Lasker came in third in a tournament at Hastings. According to Schonberg, a Hastings observer wrote that Lasker was "a modest and intelligent gentleman, but frail and delicate in health. Lasker, unlike many experts, has first-class business qualities. Like his great rival [Steinitz] he takes chess and life generally in a very serious way, and there seems to be but little fun in either of their natures."

Lasker did indeed have an acute business sense. Even in 1895, he considered himself a professional. Since he was

the best player in the world, he expected to be paid accordingly. When he played, he let sponsors of the tournaments know that they would have to pay at least \$2,000 for his appearances. However, this business sense extended only to chess; he failed at other business ventures. Attempts at farming and pigeon breeding ended in failure. Of this last venture, Schonberg remarked, "He finally understood that he was in the wrong business when he tried to mate a pair of pigeons, not realizing that both were males."

Because of his insistence on receiving money for playing chess, Lasker was considered money-hungry by other players. However, most of them soon realized the sense of his attitude and adopted it, too. Lasker said that he did not want to die impoverished, as Steinitz did. He wanted to copyright all of his games. (He was not successful in this, but many years later, in the 1960s, player Bobby Fischer managed to do just that.) Other players refused to allow the moves of the game to be published. This annoyed chess editors all over Europe, but according to Schonberg, Lasker wrote, "Have these writers ever thought that even a [chess] master must pay his board bill all the year round? And that it might be unfair to ask the master to deliver the proceeds of his activity without compensation? [The editors have] neglected to pay the chessmaster for the game produced, and have pocketed the entire profit of his labor." Lasker's attitude revolutionized the economics of chess. Current-day chess masters, who make money from their games and from teaching, can thank him for paving the way.

Between 1896 and 1899, Lasker took a break from chess to study mathematics. In 1902, he received a doctoral degree from Erlangen University for his research on abstract algebraic systems. In 1904, Lasker began publishing *Lasker's Chess Magazine* which he continued for the next four years.

Held World Title for 26 Years

Lasker held the world title for 26 years, but defended it only six times. This annoyed other players, who claimed that he found outlandish excuses not to play because he did not want to take the risk of losing. Schonberg noted that in the *British Chess Magazine*, American player William E. Napier wrote, "If Dr. Lasker insists for the remainder of his life on selecting the time and place of meeting, it would seem that any bona-fide challenger would be disqualified by the champion's whim. Dr. Lasker might prefer to play in a balloon, or in the nether recesses of a coal mine, or at Archangel or Timbuctoo."

Marshall finally got to play Lasker in 1907, and lost. Lasker won by eight games to zero, with seven draws. In 1908, Lasker played the German Siegbert Tarrasch. The two men detested each other; Lasker thought Tarrasch had a gigantic ego, and Tarrasch thought Lasker was a money-grubber. Before the match, Tarrasch came into the room, looked at Lasker, clicked his heels in the German manner, and said, "To you, Dr. Lasker, I have only three words: 'check and mate.'" Despite this defiant little remark, Tarrasch lost to Lasker, three games to eight, with five draws. Tarrasch later claimed that this was because the championship was held close to the sea, and he was sensitive to the

presence of the ocean. This brought on some ridicule from the press, who noted that Dusseldorf, the scene of the challenge, was 170 miles from the coast.

In 1909 and 1910 Lasker defeated the Polish player David Janowski. Later in 1910, however, he played a ten-game match against Karl Schlechter, and won by a narrow margin. Perhaps it was too narrow for his comfort; he never played Schlechter again.

In 1914, Czar Nicholas II of Russia sponsored a large chess tournament, contributing 1,000 rubles to the prize fund. Lasker, who had not played in a tournament since 1909, participated. He played against brilliant players including Jose Raul Capablanca from Cuba, the Polish player Akiba Rubinstein, American Frank Marshall, German Siegbert Tarrasch, and Alexander Alekhine from Russia. Lasker won by a half-point over Capablanca, in the 18th of 21 rounds. At a banquet after the match, the Czar named Lasker and the four players closest to him in points, "Grandmasters of Chess," the first known use of the term. The other players were Capablanca, Alekhine, Tarrasch, and Marshall.

Lasker was a strong player in matches, but he was even better in tournaments. Schonberg summed up his career by writing, "Lasker gloried in the shifting fortunes of tournaments, where different opponents had different styles, and different problems had to be faced every day. In a tournament career that lasted some 40 years, Lasker entered 20 major tournaments. Of these he won ten outright, tied for first twice, came in second twice, tied for second twice, and was below third place only three times, two of these when he was 67 years old."

Changes in Chess

During Lasker's lifetime, the game of chess changed enormously. More players and strategists wrote about the game, and chess columns appeared in newspapers and magazines. More books were published about chess and the number of openings, variations and ploys discussed increased rapidly. According to Schonberg, Lasker said that "when I was young, all a player needed was talent and common sense. But in twentieth-century chess, a player had to have memorized thousands of variations. One slip and he was in a lost position, the prey of a player who had more book."

Chess is a very mathematical game, and requires elegant, clear thinking. It is impossible to lie or become confused on the board. Lasker noted this in his book, *The Art of Chess*, in which, according to Schonberg, he wrote, "On the chessboard, lies and hypocrisy do not survive long. The creative combinations lays bare the presumption of a lie; the merciless fact, culminating in a checkmate, contradicts the hypocrite."

Lasker's personal life was nowhere near as clear and orderly as a chess game. His first wife died in the early 1900s, and he remarried in 1911. In addition to playing and teaching chess, he taught mathematics and wrote three philosophy books, but he did not keep regular hours. He did not carry a watch, was rarely in bed before 3 A.M., ate when he was hungry, and slept when he was tired. He was interes-

ted in everything, loved to argue, and even argued with Albert Einstein about relativity (apparently, Einstein listened with respect and interest to his arguments.)

Retirement

Lasker announced his retirement from chess early in 1931, and chose to spend it in Berlin. His retirement was rudely interrupted by the rise to power of the Nazis, and Lasker fled to England with his wife. The Nazis seized all their property, and Lasker was without funds again. He turned to chess, participating in some tournaments, teaching in several countries, and eventually moving to New York, where he taught, gave exhibitions, and wrote. Most of his income, surprisingly, came from playing the game of bridge: he was a professional player of the card game. On January 11, 1941, Lasker died in New York City, the acknowledged superman of the chess world.

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Harper Lee

American writer Harper Lee (born 1926) is considered by many to be a literary icon. Her controversial novel *To Kill a Mockingbird*, won a Pulitzer Prize in 1961.

Nelle Harper Lee was born April 28, 1926, in Monroeville, Alabama, to Amasa Coleman and Frances (Finch) Lee. She is descended from Robert E. Lee, Civil War commander of the Confederate Army. Lee's father had been born in Butler County, Alabama, in 1880 and moved to Monroeville in 1913. He served in the Alabama State Legislature from 1927 to 1939, and was the model for Atticus Finch, hero of *To Kill a Mockingbird*.

Lee attended Huntingdon College, a private school for women in Montgomery, Alabama, from 1944 to 1945. She then transferred to the University of Alabama, which she attended from 1945 to 1950. While a student at Alabama, Lee contributed to several student publications, including the humor magazine *Rammer-Jammer*. In 1947, she enrolled at the University of Alabama School of Law. Lee traveled to England as an exchange student Oxford University. She left the University of Alabama six months short of completing her law degree, although she later was awarded an honorary degree by that institution. Lee's sister, Alice, did become a lawyer, and later took over their father's practice.



Lee moved to New York City in 1950, and worked for several years as an reservations clerk for Eastern Air Lines and British Overseas Airways. When friends offered to loan her enough money to write full-time for a year, she quit her job and penned the first draft of *To Kill a Mockingbird*. In 1957, she submitted the manuscript to a publishing house and began a two-year process of revision.

Travels With Truman Capote

Shortly after Lee finished the first draft of *To Kill a Mockingbird*, Truman Capote invited her to accompany him to Garden City, Kansas, in order to provide research for a non-fiction book involving the murder of a farm family. Lee and Capote traced their friendship back to 1928, when Capote moved to Monroeville to live with his aunts, who were the next-door-neighbors of the Lees. Lee based a character in *To Kill a Mockingbird* on Capote, and he partially based a character in his first novel, *Other Voices, Other Rooms*, on her. Lee helped Capote conduct interviews. Later, he raved to George Plimpton of the *New York Times Book Review* that Lee was "a gifted woman, courageous, and with a warmth that instantly kindles most people, however suspicious or dour."

Lee made several trips to Kansas with Capote, including one to attend the opening of the 1960 trial. Capote's best-selling book *In Cold Blood* was published in 1965 by Random House bearing the dedication, "For Jack Dunphy and Harper Lee, with my love and gratitude."

Publication of *To Kill A Mockingbird*

In 1960, Lippincott published Lee's book. *To Kill a Mockingbird* takes place at the end of the Great Depression in the small Alabama town of Maycomb, which is modeled after Lee's hometown of Monroeville. The book covers three years in the life of its narrator, Jean Louise "Scout" Finch, who lives in Maycomb with her older brother, Jem, her widower father, Atticus, and the family housekeeper, Calpurnia. The story interweaves two plot lines. The main one is Atticus Finch's defense of an African-American man, Tom Robinson, falsely accused of raping a poor white woman. Although Robinson is clearly innocent, the jury finds him guilty, and he is killed trying to escape from prison. Finch's defense of Robinson makes him the lightning rod for the town's rage and fear of African-Americans.

The second plot line concerns Scout's and Jem's fascination with the notorious and eccentric local recluse, Boo Radley. Radley saves their lives when the father of Robinson's accuser tries to kill them on Halloween night. Both Robinson and Radley are symbolic of the mockingbird in the title, which comes from the proverb "it is a sin to kill a mockingbird." And according to *Literature and Its Times*, "the mockingbird is often regarded as the symbol of the South" and Lee chose it to "represent the devotion, purity of heart, and selflessness of [her] characters."

The story of *To Kill a Mockingbird* takes place during a tumultuous time in the South. The Great Depression, which began in 1929 and lasted through most of the 1930s, was particularly difficult for rural southerners, who saw much of their population leave family farms and cotton plantations for northern cities in search of education and work.

Lee is said to have been influenced greatly by the Scottsboro incident, which took place in the 1930s. Nine African-American men were accused of raping two white women. Every newspaper in Alabama covered the incident and several subsequent trials. Many parallels exist between the real Scottsboro trial and Lee's fictional trial of Robinson. When Lee began composing *To Kill a Mockingbird*, racial tensions were running high in the South as a whole, especially in Alabama. People all over the United States followed events like the 1955 Montgomery bus boycott, launched by Rosa Parks' refusal to give up her seat to a white passenger. In addition, the United States Supreme Court had ruled in 1954 that segregation in public schools was unconstitutional. This decision set off waves of violence as African-American students attempted to enroll at previously all-white institutions, including Lee's own alma mater, the University of Alabama.

Praise and Criticism

To Kill a Mockingbird won praise from both critics and readers. "In her first novel, Harper Lee writes with gentle affection, rich humor and deep understanding of small-town family life in Alabama," wrote Frank H. Lyell in the *New York Times Book Review*.

Reviewers registered a few criticisms. Some considered the book's ending to be overly dramatic and unnecessarily violent. Others questioned the accuracy of the narrator's

voice, the young Scout. "The praise Miss Lee deserves must be qualified somewhat by noting that oftentimes Scout's expository style has a processed, homogenized, impersonal flatness quite out of keeping with the narrator's gay, impulsive approach to life in youth," Lyell wrote.

The book rose above censure to become an American literary icon. *To Kill a Mockingbird* was chosen as a Literary Guild selection, Book-of-the-Month Club alternate, *Reader's Digest* Condensed Book, and British Book Society Choice. In 1961, the book won the Pulitzer Prize for Literature, making Lee the first woman to receive the prize since 1942. By the time it won the Pulitzer Prize, *To Kill a Mockingbird* had sold 500,000 copies and had been translated into 10 languages. The same year, it was honored with the Brotherhood Award of the National Conference of Christians and Jews. The book won the Bestseller's Paperback Award for the year 1962, having sold four and a half million copies. Lee received an honorary degree from Mount Holyoke College. In 1966, President Lyndon Johnson appointed Lee to the National Council on the Arts.

Stage and Screen Adaptations

"It is no disparagement of Miss Lee's winning book," Lyell observed in his 1960 article in *New York Times Book Review* "to say that it could be the basis of an excellent film." Less than a year after the book was published, the movie rights for *To Kill a Mockingbird* were purchased and the film was made by Universal Pictures. Although Lee opted not to write the screenplay, she did consult on the film, which was released in 1962. It was nominated for eight Academy Awards, winning four. Gregory Peck won the "best actor" award for his portrayal of Atticus Finch. Horton Foote, an accomplished Southern writer, won the "best screenplay" award. The book also came to life on the stage. In 1969, Christopher Sergel released a play based on the book, which was produced on stages throughout the United States and in England.

Enduring Legacy

Even after the glitter of Hollywood faded, *To Kill a Mockingbird* continued to reach new audiences. By 1982, it had sold more than 15 million copies. In her critical study *To Kill a Mockingbird: Threatening Boundaries*, Claudia Durst Johnson quoted a study that found that *To Kill a Mockingbird* "has been consistently one of the ten most frequently required books in secondary schools since its publication in 1960." The controversial book has been faced with numerous efforts to have it banned. Many southerners in the 1960s objected to its portrayal of white people.

Johnson found a survey that ranked *To Kill a Mockingbird* "second only to the Bible in being most often cited as making a difference in people's lives." That rings true especially for attorneys, Johnson wrote, who in large numbers cited Atticus Finch as having inspired them to pursue the study of law.

Southerner James Carville, who served as campaign manager for U.S. President Bill Clinton, told the *New Yorker* in October of 1992 that *To Kill a Mockingbird* changed his

life. "I just knew, the minute I read it, that she was right and I had been wrong," he said.

Lee never tried to follow up her first success. After *To Kill a Mockingbird*, the only things she published were two magazine articles, both in 1961. "Love—in Other Words" appeared in *Vogue*, and "Christmas to Me" was printed in *McCall's*. The *McCall's* article described the life-changing Christmas card she received one year, which was inscribed: "You have one year off from your job to write whatever you please."

In 1997, *Christian Science Monitor* reporter Leigh Montgomery wanted to discover what Lee had been doing in recent years. Her literary agent said the writer split her time between Monroeville and New York. She enjoyed reading Jane Austen, Charles Lamb, and Robert Louis Stevenson. Lee valued her privacy and did not grant interviews. Her solo utterance came in the 1995 introduction to the 35th anniversary edition of *To Kill a Mockingbird*. She wrote, "I am still alive although very quiet."

David Martindale, writing for the monthly feature "Where Are They Now?" for *Biography* magazine, interviewed Lee's cousin, Richard Williams. He shared, "I asked her one time why she never wrote another book. She told me, 'When you have a hit like that, you can't go anywhere but down.'"

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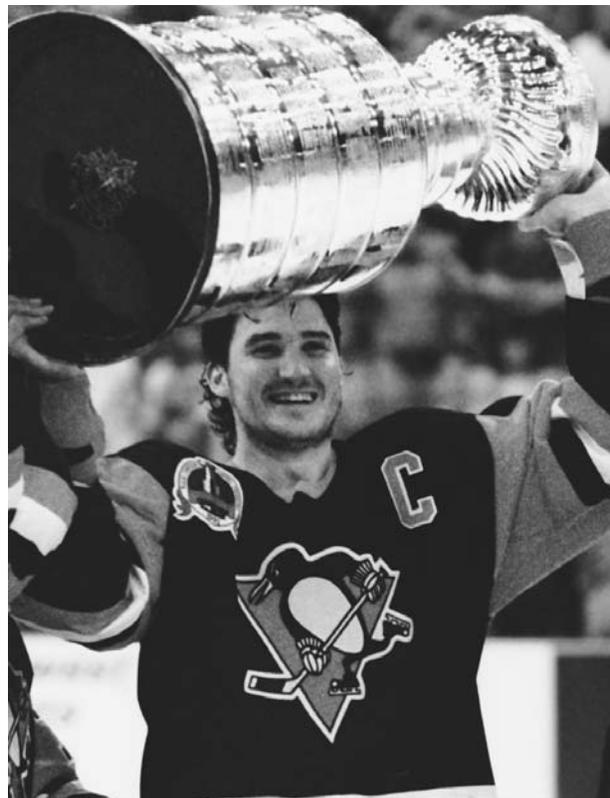
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Mario Lemieux

Canadian hockey player Mario Lemieux (born 1965) was known for his speed and finesse, often compared to such greats as Wayne Gretzky and Guy Lafleur. After his retirement, Lemieux became one of the first players in professional sports to own the team for which he had played.

Lemieux was born on October 5, 1965, in Montreal, Canada, the youngest of three sons of Jean-Guy and Pierrette Lemieux. Growing up in Ville Emard, just outside of Montreal, Lemieux began playing hockey at the



age of three. He was encouraged in this pursuit by his father, a construction worker, who packed snow in their front hallway so his sons could practice skating inside. Lemieux played hockey every day after school, and his abilities soon became evident. Jean-Guy Lemieux told Kevin Dupont of *The New York Times*, "At the age of six I knew he'd play professional. He was playing mite hockey then, with boys who were nine and ten years old and he was already the leader of the team. In every category, scoring and size, he was always bigger."

When he was eligible, Lemieux played junior hockey for Quebec's Laval Voisins in the Quebec Major Junior Hockey League. Before Lemieux joined the team, it had finished last in the league. Lemieux led the team to two league championships, in 1983 and 1984, on his way to becoming the highest-scoring junior player of all time. Averaging four points a game, Lemieux broke numerous scoring records in the Quebec Major Junior Hockey League. In the 1983-84 season, Lemieux had 282 points, including 133 goals and 149 assists in 70 games. That year, he was voted top junior player in Canada. Though Lemieux was often a showman on the ice, he was shy off of it. Yet he used his burgeoning celebrity to start his own golf tournament, The Mario Lemieux Annual Celebrity Golf Tournament which benefited the Normand Leveille Foundation.

Drafted Number One

In the 1984 National Hockey League amateur entry draft, Lemieux was the first pick overall, chosen by the Pittsburgh Penguins. He was the first French Canadian to be

so picked since Guy Lafleur in 1971. It was speculated at the time that the Pittsburgh team was deliberately the worst team in the league so it could have the first pick and draft Lemieux. He was immediately seen as the future of the club because of his passing abilities, speed, overall skills, and size (6'4", 200 lbs.). Lemieux was given the largest contract ever offered to a rookie. It was worth \$600,000 over two years, plus a \$150,000 signing bonus and \$150,000 option. Such a contract came with expectations. Lemieux was often compared to Wayne Gretzky, and wore number 66, which was Gretzky's number upside down.

As he had on his junior hockey team, Lemieux made an immediate impact on the Penguins. He scored a goal on his first shift of his first game. Throughout the whole of his rookie season, 1984-85, Lemieux scored a total of 43 goals and had 57 assists. This 100-point total was the third highest scored by a rookie in the history of the league. For his efforts, Lemieux won the Calder Trophy as Rookie of the Year. He also played in the All-Star Game and was named the game's Most Valuable Player (MVP). Many believed Lemieux saved the Penguins, financially as well as competitively, because the team might have left the city otherwise. Lemieux also played for Team Canada in World Cup Hockey competition, leading them to a second place finish.

Lemieux continued to improve, pushing himself to become a better player and leader. In the 1985-86 season, he finished second only to Gretzky in points. He was rewarded with a bigger contract, second only to Gretzky in size. It was worth \$2.75 million over five years. Comparisons to Gretzky would continue throughout his career. In 1987, Lemieux again played for Team Canada in World Cup competition. This was regarded as an important step in his development as a player, for he played on the same line as Gretzky and learned much from him. Lemieux scored 11 goals in the tournament, including the game-winner in a game versus the Soviet Union, more than any other player.

Lemieux emerged from Gretzky's shadow during the 1988-89 season. Sensitive to accusations that he sometimes eased his intensity during games, Lemieux improved his work ethic. The results were immediate. He had the best scoring start in National Hockey League history, scoring 41 points in the first 12 games, and went on to score 50 goals in less than 50 games. In December 1988, he was named the Penguins' captain, a leadership position. At that season's All-Star Game, he eclipsed Gretzky, and was again named the game's MVP. On the season, Lemieux scored 85 goals and 186 total points—19 more than Gretzky—that gave him the League's scoring title. He also won two MVP awards: the Hart Trophy (voted by hockey writers) and the Lester Pearson Award (voted by fellow players). Under his leadership, the Penguins made the play-offs for the first time, although the New York Rangers eliminated them in four games. Still, Pittsburgh named him the city's man of the year in 1989.

Lemieux's triumph became temporarily derailed for much of 1990-91 due to injury. Though he began the 1989-90 season well through 58 games, he was injured in February 1990 with a herniated disk. He had to undergo back surgery in 1990, and later developed a disc space infection. Lemieux missed the first 50 games of the 1990-91, returning

in February 1991. He scored two goals and four assists in his first game back, though he pulled a groin muscle in his fifth game. The Penguins had done well without him, and were on the verge of making the playoffs. Despite lingering back problems, Lemieux led the Penguins to its first Stanley Cup victory. In his 18 play-off games, Lemieux scored a point in each, and goals in 10. He won the Conn Smythe Trophy, awarded to the play-off MVP.

The dominance of Lemieux continued through the 1991-92 season when he scored 131 points in 64 games. Though he still had problems from a lingering shoulder injury and continuing back problems, Lemieux showed his drive and determination when he led the Penguins to their second Stanley Cup. Lemieux signed a new contract in the off season worth \$42 million over seven years. He showed its worth by beginning the 1992-93 strong. He scored a goal in each of the first 12 games. In his first 40 games, Lemieux scored a total of 39 goals and 104 total points. But his life changed forever when he found a lump on his neck in January 1993.

Diagnosed with Cancer

Lemieux was diagnosed with Hodgkin's disease, cancer of the lymph nodes. Despite the prognosis, Lemieux hoped to return to the team that season, within ten weeks. He underwent a course of radiation treatment, and was back with the Penguins by March. He scored a goal and an assist in his first game back. The team then won 15 straight games. In April, Lemieux scored five goals in one game, in which the Penguins beat the New York Rangers, 10-5. Despite missing several weeks of the season, Lemieux won the League's scoring title with more than 157 points. Though the Penguins had the league's best record, they did not win the Stanley Cup. But Lemieux's cancer-survivor story gave him notoriety outside of hockey. As Jon Scher of *Sports Illustrated* wrote "Remarkably, the cancer has made Lemieux greater than the sum of his parts. After being viewed for years as a major figure in a minor sport, Lemieux now transcends hockey. He's being recognized as the world's dominant pro athlete."

Despite these expectations, Lemieux only played in 22 games over the next two seasons. He missed most of the 1993-94 campaign with a herniated muscle in his back. He took off the 1994-95 season to address the anemia that had developed because of his cancer treatment. Lemieux continued to play golf and work with a personal trainer. He founded the Mario Lemieux Foundation to raise money for cancer victims. Lemieux married long-time girlfriend, Nathalie Asselin, in this time period. Together they had four children, including daughters Lauren and Stephanie, and son, Austin.

In 1995, Lemieux returned to the Penguins, and planned on playing in only 60 games. He started the season rather slowly, only scoring four assists in his first game back. He soon regained form, and played in more than the 60 games he had planned. He only sat out 11 games, primarily to rest his back. For the whole season, Lemieux had 161 points, including 69 goals, and was named the League's MVP. Health problems continued to plague Lemieux, and

he took himself off Team Canada for World Cup competition in 1996. Though Lemieux won his sixth scoring title in the 1996-97 season, he decided to retire while at the top of his game. His reasons were twofold. Though his back problems were part of it, Lemieux also had problems with the job done by on-ice officials. He had expressed such ideas as early as 1992, when he was fined for his public criticisms of officiating in the NHL.

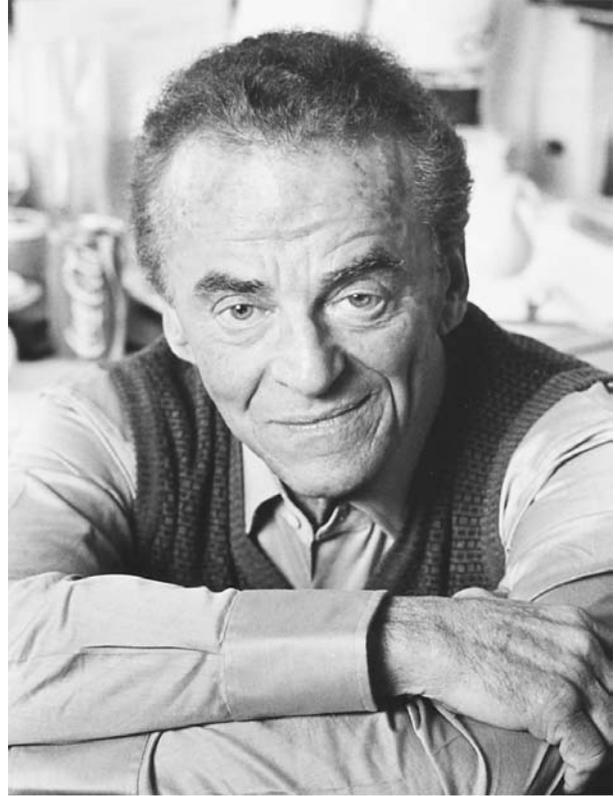
Over the course of Lemieux's career, he averaged 2.01 points per game, a number bested only by Gretzky. Lemieux and Gretzky were head to head for many NHL scoring records, with Lemieux only leading in the category of percentage of goals per game. When Lemieux retired, he had 1494 total career points, including 613 goals. The Hockey Hall of Fame waived its normal waiting-period for Lemieux, and he was inducted in December 1997.

Granted Ownership of the Penguins

Though Lemieux's playing days were at an end, he was not through with professional hockey. When he retired, the Penguins owed him millions of dollars (about \$30 to \$40 million) in deferred compensation. The team suffered greatly without him, and there were rumors that the Penguins might be sold and moved to Portland, Oregon. When the Penguins were forced to declare bankruptcy, Lemieux was the team's biggest creditor. To save the team for a second time, Lemieux put together an ownership team. The court awarded Lemieux primary ownership in exchange for \$29 million of what they owed him, just before the beginning of the 1999-2000 season. Whether one of hockey's greatest players would become a great owner had yet to be seen. As Lemieux told E.M. Swift of *Sports Illustrated* when he was drafted by the Penguins in 1984, "I'm the kind of guy who isn't very nervous, who takes life as it comes."

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Alan Jay Lerner

Alan Jay Lerner (born 1918) was one of the top songwriters in both Broadway musical theatre and Hollywood for a quarter century during the Golden Age of the American musical. His collaboration with Frederick Loewe yielded many fine musicals including *Brigadoon*, *My Fair Lady*, and *Camelot*. Lerner also wrote the lyrics for musicals with Leonard Bernstein and Andre Previn, among others, but was never able to achieve the success he had with Loewe.

Alan Jay Lerner, was born in New York City on August 31, 1918 to Edith Adelson Lerner and Samuel Lerner. His grandfather had come to the U.S. from the Ukraine as a poor immigrant. Samuel Lerner worked in the fashion retail business and eventually owned a chain of successful stores known as the Lerner Shops. His marriage was less successful, and Lerner's parents eventually divorced. Although he and his two brothers were Jewish by birth, religion did not play a significant role in lives. Lerner attended plays regularly with his father from a young age and developed a strong attraction for the theater. He began taking piano lessons at the age of five and wrote his first songs as a teen. While his father wanted him to have a career in diplomatic service, the theater was what he wanted.

Lerner attended Choate School along with John F. Kennedy. The two co-edited the school yearbook. He attended college at Harvard and graduated in the same class with Kennedy in 1940. During the summers of 1936 and 1937 he studied at Julliard. He wrote and participated in two Hasty Pudding Club shows at Harvard in 1938 and 1939. At Harvard, Lerner lost the sight in his left eye due to an accident in a boxing match. The injury prevented him from serving in World War II, so he wrote radio scripts during the war. In addition to being nearly blind, Lerner was a short man, only five feet six inches tall. It is said that his attempts at compensating for these flaws made him seem abrasive. At the same time, he is also said to have had a tremendous sense of humor.

Humphrey Burton reported in the *Independent*, "Like Bernstein, Lerner smoked incessantly, not always nicotine, and bit his nails so fiercely that he always wore white cotton gloves; bloodstained discards would later be found in the men's room. Yet he was reportedly an intensely agreeable personality, immensely persuasive and, like Bernstein, a true son of Harvard. They were the same age but their only previous collaboration had been 20 years earlier when they concocted a spoof song in honor of their alma matter."

After finishing college, Lerner married Ruth O'Day Boyd and moved back to New York to write for the theatre. He wrote radio scripts and books for revues at the Lamb's Club, a theatrical institution. One night in 1942, during a bridge game at Lamb's, he met the composer Frederick Loewe. Lerner was 24, Loewe was 38. The two men decided to collaborate and began a highly successful partnership. In fact, Lerner and Loewe were ranked near the top of the musical entertainment world for a quarter of a century.

Collaboration with Loewe

The first joint effort of Lerner and Loewe was *Life of the Party*, which was produced in Detroit in 1942. The following two shows included *What's Up* and *The Day Before Spring*, both of which received fair reviews. Despite this slow start, the collaboration eventually produced some of the best musicals of the Broadway stage: *Brigadoon* (1947); *Paint Your Wagon* (1951); *My Fair Lady* (1956); the Hollywood film, *Gigi* (1958) and its 1973 stage adaptation; *Camelot* (1960); and *The Little Prince* (1974).

The duo's first great success was the Broadway musical, *Brigadoon* in 1947. The duo performed the score at over 50 auditions before they were able to get the funding they needed. Their persistence paid off: *Brigadoon* received the New York Drama Critics Circle award for best musical. Songs like "The Heather on the Hill" and "Almost Like Being In Love" proved Lerner to be a great lyricist, charming audiences by giving insights into the characters and moving along the plot. Edward Jablonski's biography of Lerner quoted the lyricist's explanation of how he and Loewe composed their musicals: "First, we decide where a song is needed in a play. Second, what is it going to be about? Third, we discuss the mood of the song. Fourth, I give (Loewe) a title. Then he writes the music to the title and the general feeling of the song is established. After he's written the melody, then I write the lyrics."

Troubled Personal Life

The Lerner-Loewe association was not always pleasant or effective off stage, however. Part of the problem stemmed from Lerner's rocky personal life. Lerner was married eight times. He had three daughters, Jennifer, Liza and Susan, and one son, Michael. In addition to Boyd, he was married to dancer Marion Bell, lawyer Micheline Muselli Posso di Borgo, editor Karen Gundersen, and actresses Nancy Olson, Sandra Paine, Nina Bushkin, and Liz Robertson. The most notoriously unhappy of Lerner's marriages was to Micheline Muselli Posso di Borgo. Loewe had warned him not to get involved with a lawyer. When the marriage ended, it was reported that she had taken over half a million dollars and shipped much of it to Switzerland.

Lerner was said to have neglected his wives and family while he was involved in a show, and was bored with everyday domestic life between productions. He is also said to have become dependent for a long period on methedrine treatments prescribed by Dr. Max Jacobson. The "doctor" called them "vitamin injections."

Professional Struggles

Lerner often struggled with his lyric writing. While he was able to complete "I Could Have Danced All Night"—the most popular Lerner-Loewe tune—in one 24-hour period, this was unusual. He often agonized for months over a song and was constantly rewriting. It didn't help that Lerner suffered from chronic bouts of insecurity about his talent. Yet, his audience would never have known, as the result was always elegant and natural, even in the diverse range of topics and emotions that he explored.

Lerner told author Donald Knox in his oral history called *The Magic Factory*, "You have to keep in mind that there is no such thing as realism or naturalism in the theater. That is a myth. If there was realism in the theater, there would never be a third act. Nothing ends that way. A man's life is made up of thousands and thousands of little pieces. In writing fiction, you select 20 or 30 of them. In a musical, you select even fewer than that."

My Fair Lady

My Fair Lady was the biggest success of Lerner and Loewe. Based on the George Bernard Shaw play *Pygmalion*, the show opened on March 15, 1956 at the Mark Hellinger Theater in New York; it ran until 1962. Directed by Moss Hart, the musical starred Rex Harrison as Professor Higgins, Stanley Holloway as Alfred P. Doolittle and a young, unknown actress from London named, Julie Andrews, as Eliza Doolittle.

Lerner sometimes wrote with his singer in mind. "I've Grown Accustomed To Her Face" was written to accommodate the very limited vocal range of Rex Harrison. It is also an excellent example of a Lerner song that served the purpose of advancing the story: by the end of the song, Professor Higgins realizes he loves Eliza.

In a 1979 interview on National Public Radio's *All Things Considered*, Lerner discussed some of his lyrics for *My Fair Lady*. They were not grammatically correct, but

they were written that way for the sake of the rhyme; Henry Higgins sings, "Look at her, a prisoner of the gutter, condemned by every sentence she utters. By right she should be taken out and hung. But it rhymes with the tongue," Lerner said, "so for the cold-blooded murder of the English tongue. And I thought, oh well, maybe nobody will notice it, but not at all. Two nights after it opened, I ran into Noel Coward in a restaurant, and he walked over and he said, Dear boy, it is hanged, not hung. I said, Oh, Noel, I know it, I know it! You know, shut up! So, and there's another, then to have ever let a woman in her life. It should be as to ever let a woman in her life. but it just didn't sing well."

My Fair Lady set records for the longest run of a musical in both New York, where it had 2,717 performances, and London. It received the New York Drama Critics and Tony awards for best musical that year. The cast album, recorded on Columbia records, sold over five million copies. The movie was made in 1964 and the stage show returned to Broadway in 1976 for another successful run.

Other Lerner-Loewe Productions

Lerner and Loewe combined their talents for the Hollywood film, *Gigi*, based on a story by the French writer Colette. It was seen by some as being almost a French version of *My Fair Lady*. The screenplay and title song, subtitled *Gaston's Soliloquy*, won Academy Awards in 1958. In 1974, the duo earned a Tony Award for best score of a musical for their stage adaptation of *Gigi*.

The next Lerner-Loewe collaboration was *Camelot*, produced in 1960, directed by Moss Hart. The star-studded cast included Richard Burton as Arthur, Julie Andrews as Guinevere, and Robert Goulet as Lancelot. Songs from the show included "How to Handle a Woman," "The Simple Joys of Maidenhood," and "If Ever I Would Leave You." While the show was a success, it did not receive anywhere near the acclaim that *My Fair Lady* had. Behind the scenes there were many problems, as well. Moss Hart experienced a heart attack during rehearsals and died shortly after the show's premiere. Lerner was hospitalized with bleeding ulcers, and Loewe was having heart trouble. Lerner and Loewe fought to the point where neither wanted to work with the other again.

End to Lerner-Loewe Partnership

Lerner split with Loewe after *Camelot*. While Loewe decided to retire, Lerner, only in his forties, continued his career. In 1965, he wrote the words for *On A Clear Day You Can See Forever* with music by Burton Lane. The show, which explored the idea of extra-sensory perception (ESP), earned Lerner a Grammy Award that year. He also worked with Andre Previn on *Coco* in 1969. Katherine Hepburn played the starring role. Neither musical was particularly successful.

1600 Pennsylvania Avenue, written with Leonard Bernstein in 1976, was Lerner's greatest failure. He had first approached Bernstein in 1972, depressed about the state of the nation in the wake of the Watergate scandal, and well aware of Bernstein's liberal background. Lerner proposed a show that would cover the previously grand history of the

White House itself—in fact, the White House would serve as a metaphor for the entire country. *The Independent of London* quoted actress Patricia Routledge, who sang the female lead, as saying that the show was a "diamond-studded dinosaur."

Lerner never saw the success of *My Fair Lady* again. His 1979 collaboration with Burton Lane, *Carmelina*, received meager praise. His last musical, *Dance A Little Closer* with music by Charles Strouse, opened and closed the same night on Broadway in 1984. The musical was based on Robert Sherwood's play, *Idiot's Delight*, and starred his last wife, Liz Robertson. The show received bad reviews.

Lerner died of lung cancer at the Sloan-Kettering Memorial Cancer Center in New York on June 14, 1986. At the time, he was working on a stage/musical version of the 1936 movie *My Man Godfrey*. William A. Raidy, in *The Seattle Times*, observed, "If someone asked me to write his epitaph it would come from one of his own observations: 'I write not because it is what I do, but because it is what I am. Not because it is how I make my living, but how I make my life.'" A 1985 Kennedy Center celebration in Washington honored the Lerner-Loewe duo for their contributions to American culture. That same year, Lerner earned a Johnny Mercer Award, given by the National Academy of Popular Music, for his lyric writing. And in 1989, Paul Blake put together a musical revue based on Alan Jay Lerner's life and lyrics, *Almost Like Being In Love*, with music by Frederick Loewe, Burton Lane, Andre Previn, Charles Strouse and Kurt Weill. The show ran for ten days at the Herbst Theater in San Francisco.

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Harold Lloyd

Beginning his career in motion pictures in 1914 and quickly moving under the direction of Hal Roach, Harold Lloyd (1893-1971) developed a bespectacled "nice-guy" persona that transformed him into one of the most popular comedians of the silent film era.



A pair of dark, oversized horn-rimmed glasses providing him with a recognizable trademark comparable to Charlie Chaplin's black mustachio and Buster Keaton's deadpan expression, silent film actor Harold Lloyd matured from a film extra into one of America's most popular comedians, embodying as he did the mythos of the hard-working, optimistic, all-American boy-next-door. He exhibited physical agility and courage while performing the daredevil stunts that appeared in many of his films throughout the 1920s and the early 1930s. Yet, Lloyd's primary role on-screen was as a shy, somewhat nervous young man who, through misadventure rather than any fault of his own, was constantly confronted by circumstances threatening to thwart his efforts at a quiet, happy life. More recent generations of film fans still recognize Lloyd from the movie stills that depict his conservative character in some sort of incongruous predicament. He may have been hanging many yards from the ground, from one hand of a huge clock face, or clinging to the side of a skyscraper, with no way down. Among Lloyd's most notable films were *The Freshman* and *Safety Last*, both made before the advent of talking pictures.

Bitten by the Acting Bug

Born in Burchard, Nebraska, on April 20, 1893, Lloyd inherited a stubborn pioneering spirit from his grandfather, owner of one of the state's first general stores. His family moved frequently due to his rootless father's shifting career choices. At one point, J. Darsie Lloyd dabbled in photography, while another year found him running a pool hall. Young Harold managed to stay in school and completed his

high school education in San Diego, California. By 1911, the start of his senior year, Lloyd had demonstrated his intelligence through his skill on the debate team and his physical agility in the boxing ring. Because of the extensive acting experience he accumulated over his teen years, Lloyd was awarded leading roles in all the school plays, as well as in several local theatre productions.

Seeing the 1903 showing of *The Great Train Robbery* fixed forever in Lloyd's mind an exciting possibility: working in the movies. Fascinated by acting and the theatre since he was a small boy, Lloyd had developed a collection of useful skills ranging from stagehand and makeup artistry through a range of talents gained from a series of backstage apprenticeships. While films raised his interest, the stage continued to be Lloyd's home until his late teens. His first acting experience came on the stage, with his debut that of Fleance in a small-town production of Shakespeare's *Macbeth*. In 1907, 11-year-old Lloyd began a relationship with the Burwood, Nebraska, Stock Company that enabled him to go on stage whenever a production called for casting a young boy.

After graduation from high school in San Diego, Lloyd established a new working relationship to replace that which he had lost by leaving Burwood. He put his make-up skills to use at the New Grand Theatre Stock Company, by disguising his youth and playing old men and other unusual characters. A small part in a silent film shot in San Diego by the Edison Company in 1913 rekindled Lloyd's interest in movies when he was cast as a Yanqui Indian and paid \$3 for a day's shooting. In 1913, he traveled to Los Angeles, where he found roles in several stage productions. Lloyd also pursued his dream of working in films by donning full make-up and sneaking into one of several film studios by mixing in with groups of working actors returning from their lunch break. This technique gained him more small parts with Edison and eventually got him a position with Hollywood's Universal Studios.

Casting Calls at Hal Roach Studios

While waiting for casting calls at Universal, Lloyd became friends with Hal Roach, a fellow film extra and an aspiring film director. Benefiting from a family inheritance in 1914, the fortunate Roach achieved his dream and established his own studio the following year. He hired Lloyd to act in several of his one-reel productions as a comedian. Together the two film buffs created a character they called Willie Work, which Lloyd performed. While Willie wasn't that successful with audiences, his next character, Lonesome Luke attracted a following as a film character. Lloyd's growing comedic skills became increasingly noticed. Finally, Pathe studios approached Roach and he lost exclusive use of his friend. The bigger studio lured Lloyd into their stable of actors with promises of better pay—\$50 per week, as opposed to the \$5 per day he was earning from Roach—and significant leading roles. Under contract to Pathe, Lloyd further developed the Lonesome Luke character as a misfit—inspired by Chaplin's character—garbed in clothing a size too small who ambled, a reel at a time, through short films characterized by little or no plot bal-

anced against a heavy dose of 100-percent improvised slapstick.

While the Lonesome Luke character continued to be successful, Lloyd soon realized that the extensive frenetic chase scenes and impromptu pratfalls comprising such films were not enough to make him the recognizable star Chaplin was. In 1917, in a one-reel film titled *Over the Fence*, he finally donned the pair of round, horned-rimmed spectacles, low-key suit, and straw boater hat that would become so familiar to film audiences. Roach and Pathe made their star's new "college boy" look well known to moviegoers, producing an average of a film a week over the next five years. Stumbling along the road to the American dream, Lloyd's "Glass" character proved to be one that audiences identified with. He was not as well endowed with looks, money, or clout as his more successful co-stars. Yet, through sheer determination and quick thinking, Lloyd's character ultimately achieved his goal of modest happiness, spurred on by the attentions of a succession of co-stars that included Bebe Daniels, Mildred Davis, Jobyna Ralston, and Constance Cummings. Pathe produced more than 100 one-reel films featuring the "Glass" character between 1918 and 1919. They switched to two-reel films following the success of *Bumping into Broadway*.

Crowned King of Daredevil Comedy

Because of films like *High and Dizzy* (1920) and *Safety Last* (1923)—famous for the scene where the actor, billed here as a timid store clerk, dangles from the face of a clock tower—Lloyd developed a reputation as a risk-taker. Like Buster Keaton, Lloyd performed his own stunts, despite the fact that he had received a disabling injury as early as 1919, when a prop bomb created for a special film effect, exploded in his hand during a publicity photo session, blowing off his thumb and almost blinding the actor. However, Lloyd proved wrong any and all predictions claiming his career to be at an end. Back on the job within six months, he expanded his roles and made longer films, starting in his first five-reel feature, *Grandma's Boy*, for Pathe in 1922.

The movie-going public clamored for more full-length films from Lloyd, and his future as a major film star was assured. Working with the Roach and Pathe studios through the early 1920s, the actor also founded the Harold Lloyd Corporation to produce many of his films between 1924 and 1930. He would continue to do work under contract for Pathe, Fox, and Paramount throughout his career.

Advent of "Talkies" Dampened Lloyd's Appeal

In the typical Lloyd film, the actor played his characteristic persona: a slightly bumbling, naive, quiet fellow—variously a shop clerk, soda jerk, professor, water boy, or milkman—who gets in one fix or another during his pursuit of a disinterested love interest. In *Why Worry* (1923), Lloyd played a rich young man who has shied from life due to a host of imagined illnesses. Ultimately, he manages to secure the affections of a initially unenthusiastic Mildred Davis. (Interestingly, Miss Davis must have felt quite differently

about her co-star off-screen for she and Lloyd were married while the film was being shot at Roach's studio.) In *The Freshman* (1925), considered by many to be Lloyd's best effort, the bespectacled actor serves as a shy water boy working for his college football team. In typical Lloyd fashion, the geeky freshman ends up saving the game through a freak touchdown just before the game is called. One of the most profitable silent films ever made, *The Freshman* grossed \$2.5 million at the U.S. box-offices.

The introduction of sound to motion pictures ended the career of many silent film stars—particularly romantic leads—whose voices contained accents or other inflections that contradicted the on-screen images they had created during the silent era. While Lloyd's career, which had flourished during the 1920s, did not suffer with the introduction of his voice—characterized by one reviewer as "bland and boyish"—the introduction of dialogue eventually wrought a change within his motion picture audience. In short, the coming of sound supplanted film audience's desire for over-the-top stunts in favor of dialogue and more in-depth characters whose psychological interactions became central to film plots. Despite the success of films such as his 1932 talkie *Movie Crazy*, by the mid-1930s Lloyd began to consider retiring from the film business. *Professor Beware* (1938) dissatisfied the actor to such an extent that he retired from acting for several years, devoting his talents to producing several films for RKO.

In 1945, Lloyd once again moved briefly back in front of the camera. The 1947 release of *The Sins of Harold Diddlebock* as a tepid sequel to the popular *The Freshman* would mark the end of Lloyd's acting career. Produced by Howard Hughes and directed by Preston Sturges, the film was a screwball comedy typical of the 1940s, featuring a 52-year-old Lloyd still wearing the same horn-rimmed glasses and conservative attire but now uncharacteristically maintaining both feet on the ground. Rereleased as *Mad Wednesday*, the film did little to spark either audience enthusiasm or its star's desire to resume life as an actor.

After retirement from film, Lloyd remained active in both California's Republican political arena and within his local Hollywood community. Active in the Shriners, he was elected Imperial Potentate of the Shrine in 1949, and served in this national post as a good-will ambassador to the many children's hospitals supported by that organization. The father of three children, Lloyd and his family lived in a large home in Beverly Hills. Retired by age 60, he reaped the benefits of a large income earned both through a strenuous acting career, in which he appeared in more than 500 movies, and from a responsible approach to investing his earnings. A savvy businessman, Lloyd wisely kept control of the film rights to many of the motion pictures he starred in over his lifetime. At the time of his death in Hollywood on March 8, 1971, he left an estate estimated to be one of the largest in Hollywood at that time, its value drawn in part from the fact that much of Lloyd's money was made prior to the establishment of Federal income taxes.

In the early 1960s, Lloyd made compilations of scenes from several of his films. They were released as *Harold Lloyd's World of Comedy* (1962) and *Harold Lloyd's Funny*

Side of Life (1963), with cuts of Lloyd suspended at a precarious height featured prominently in each. Today Lloyd's films are little shown, with only *The Freshman* and *Safety Last* occasionally screened for film buffs. However, his reputation among scholars of motion pictures and fan of early American films remains secure. In 1952, to honor his work as one of the first great film comedians, a special Academy Award was presented: "To Harold Lloyd, master comedian and good citizen."

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Longus

***Daphnis and Chloe*, a pastoral romance attributed to the Greek author, Longus (flourished 3rd century), inspired other writers, scholars, musicians and artists for centuries. Little mattered to them but the spirit of the work, a quality that endured and made it a popular predecessor to the modern novel.**

As the writer of an enduring work, Longus was a man about whom virtually nothing was known. Only through the diligent work of scholars and historians could he be placed into an approximate time period and locale. According to William E. McCulloh, Classics professor at Kenyon College in Ohio until the late 1990s, in his 1970 work entitled *Longus*, there were four factors that went into determining when Longus might have lived and wrote. The first argument is based on the literary influence of Longus over the work of Alkiphron, a Greek writer who is easier to date. Other arguments relate to an analysis of the linguistic style of Longus and its relation to a transient idyllic fashion in wall painting. A final argument is based on the purchasing power of the *drachma*, as described in Book III 28-32 of *Daphnis and Chloe*. The work was set on the Greek island of Lesbos, which indicated that Longus, (whether a native of the island or not), knew it well enough to have lived there. McCulloh added a list of other authors who were likely to have lived during the same period. They included the Greek, Lucian; and the Philostrati: Aelian, Alkiphron, Hermogenes, Athenaios, Clement of Alexandria, and Origen. Of the Latin writers, Apuleius and Tertullian were also mentioned.

The Tale's Mastery

Daphnis and Chloe is the story of two orphans raised by shepherds on the Greek island of Lesbos. The plot centers on the innocent love that develops between these children

of nature, unspoiled by urban life. Daphnis and Chloe are taught by hard experience and the cruel selfishness of the real world, but manage to survive and return to their idyllic past. This pastoral romance, one that paints a picture in words of a story and its place, was not, perhaps, intended for the widespread audience which has followed it throughout the ages. It was particularly popular with readers in 17th and 18th century France and England.

In his book, McCulloh offered that, "a claim that should perhaps never be made except in private, shall nevertheless be made here in public: After the fifth century B.C. only three narrative works (excluding history) achieve an inclusive imaginative grasp of the world from a pagan viewpoint: Vergil's *Aeneid*, Petronius' *Satyricon*, and *Daphnis and Chloe*. All three were intended for a highly educated, sophisticated audience, not for average readership." At the end of his prologue, the author as narrator said that, "I formed [these] four books to be a delightful possession for all men, one which will cure the sick and console the sorrowful; remind him who has loved and instruct in advance him who has not. For no one has ever escaped Eros entirely, nor ever will, so long as there is beauty and men have eyes to see it. But I pray the god to keep me sober as I depict others' passions."

An Inspiration for Artists

The writing of Longus served to inspire works of art that entertained people in other mediums. His tale became the basis for one of the 20th century's most beloved ballets, *Daphnis and Chloe*, whose music by Maurice Ravel and choreography by Michel Fokine, revived the passion of audiences since its opening on June 8, 1912. With the legendary ballet master, Vaslaw Nijinsky starring in the production performed by the Ballets Russes at the Theatre du Chatelet in Paris, the sweet romance worked its way further into a place in history. Premier violinist, Efrem Zimbalist, Sr., created a tone poem of *Daphnis and Chloe*. Its debut performance was presented by the Philadelphia Orchestra and conducted by Leopold Stokowski. Its acclaim from the *Masterpieces of World Literature*, boasts that the work was, "... highly romantic in both characterization and incident, alive with extravagant improbabilities, and laced with humor." Its theme of unspoiled love between two innocents lent to universal appeal. "It gives us a vision of a desirable world of nature, fertility, and nobility to which we can aspire if never reach," noted the critic.

Praise from Goethe

The famous German writer Johann Wolfgang von Goethe once proclaimed about Longus that, "One would have to write an entire book in order to do justice to all the great merits of this work." In 1831, when Goethe was in his eighty-first year, McCulloh reported that he had a lengthy conversation further praising this work of Longus. "The work is so beautiful that, amid the wretched circumstances in which one lives, one cannot retain its effect, and one is always amazed anew when one rereads it. Sheer sunshine is in it, and one thinks he is seeing nothing but the wall paintings of Herculaneum, while these pictures reciprocally

influence the book by helping our imagination during reading. For all its restricted scope, it develops a complete world. And the landscape, which a few decisive strokes so establish, that we see on the heights behind the persons vineyards, fields, and orchards, and down below, the pastures with the stream and a little woods, while in the distance are the reaches of the sea. The entire work manifests the highest art and culture. It is so thought out, that no theme is missing. And a taste, a sensitive perfection of feeling, which is equal to the best elsewhere. All the disagreeable elements which disruptively intrude from outside upon the happy situations of the work, such as assault, kidnap, and war, are dismissed with utmost rapidity and leave hardly a trace behind. In all this there is immense intelligence; also the preservation of Chloe's virginity through to the end of the novel, despite the aims of both lovers, who know no more than lying together naked this also is superb, and so well motivated, that matters of greatest human import are given utterance. It is well to read it once every year, to learn from it again and again, and to sense freshly its great beauty."

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Oswaldo Lopez Arellano

Oswaldo Lopez Arellano (born 1921) was the dominant military officer in Honduras from 1957 to 1975.

He twice served as the country's president.

As president of Honduras during most of 1963-1975, Oswaldo Lopez Arellano faced many problems that had been building in the country throughout the twentieth century. Honduras was largely a "banana republic," dominated by American companies, who exploited peasant labor. Honduran rulers, including Lopez Arellano, were challenged to industrialize and diversify the economy, redistribute agricultural land, and appease repressed workers.

Lopez Arellano was born June 30, 1921 in Danli, Honduras to Enrique Lopez and Carlota Arellano. He was educated at the American School in Tegucigalpa and learned to speak fluent English. In 1939, Lopez Arellano enlisted in the army. Later he entered the Honduran Air Force School, where his brother was an instructor. He graduated as a pilot. In 1942, Lopez Arellano was sent to an Arizona air force

base to study mechanical aviation. He remained there until 1945. Lopez Arellano married Gloria Figueroa. The couple had five children: Gloria Carolina, Oswaldo, Enrique, Leonel and Jose Luis. By 1956, Lopez Arellano had risen to the rank of lieutenant colonel and was the chief of security in his nation's air force.

Led Military Coup

In 1956, Lopez Arellano was one of the leaders of a military coup that ousted dictator Julio Lozano Diaz. The coup leaders sought to address many issues that had plagued Honduras for decades. Charles R. Burrows, former U.S. ambassador to Honduras, described these problems in *Historic World Leaders*: "an exclusivist political system; the need for a Labor Code and organization of the banana plantation working class; promotion of industrialization to diversify economic dependence on bananas; and the need for agrarian reform."

Lopez Arellano was appointed minister of defense in the new government. A year later, he was asked to fill a vacant seat on the governing board. When Ramon Villeda Morales was inaugurated president in 1957, Lopez Arellano continued as minister of defense. Villeda Morales attempted to address the country's social and economic problems. Although the military had supported Villeda Morales when he became president, on October 3, 1963, Lopez Arellano and his supporters overthrew the Villeda administration. Lopez Arellano served as head of the de facto military government for eight months while a new constitution was written. He then became president.

The government of Lopez Arellano was more authoritarian and conservative than that of his predecessor. He blocked agrarian reform and repressed workers, who had become unionized under the Villeda Morales government.

War With El Salvador

Tension between Honduras and neighboring El Salvador increased during the presidency of Lopez Arellano. In 1969, a short-lived war with El Salvador, which came to be known as the "soccer war," pointed out the weakness of the Honduran military. The *Encyclopedia of Latin America* calls the 1969 conflict the "first war to be caused by the population explosion." Densely populated El Salvador had been unsuccessful in providing opportunity for its growing population. Housing, health facilities and food production failed to keep pace with the burgeoning masses. Many Salvadorans crossed the border, sometimes illegally, into the more sparsely populated Honduras. The Salvadoran government encouraged this emigration. The Salvadorans competed with Hondurans for land and jobs, inhibiting the country's development.

Villeda Morales had taken action to restrict employment and other opportunities for foreigners. During Lopez Arellano's presidency, several thousand Salvadorans were repatriated. When a new round of evictions was announced just a few days before a crucial soccer match between the two countries, tensions mounted. Violence erupted following the first two soccer games and a few weeks later, the Salvadoran army invaded Honduras. El Salvador withdrew

its troops two weeks later. Approximately 2,000 people, mostly Hondurans, were killed. After the conflict, Lopez Arellano withdrew his country from the Central American Common Market.

Implemented Land Reform

In 1971, Ramon Ernesto Cruz was elected president, although Lopez Arellano maintained control. In 1972, Lopez Arellano ousted Cruz and again assumed the presidency. But this time, his politics had changed. He began to implement many of the policies espoused by Villeda Morales ten years previously. Between 1972 and 1975, Lopez Arellano redistributed land to peasants and retired many senior army officers.

In 1974, Lopez Arellano imposed higher taxes on the United Fruit Company's banana exports. The money was to

be used to further agrarian reform and other economic development projects. Within a year, Lopez Arellano was forced out of office. He was accused accepting a \$1.25 million bribe from the United Fruit Company to lower the tax. Lopez Arellano later served as president of the national airline, Servicio Aereo de Honduras, S.A.

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M

Yo-Yo Ma

Yo-Yo Ma (born 1955) is respected as one of the greatest cellists of the twentieth century. He brought a new vitality to the art of cello playing through his inspired adaptations of non-traditional music styles for the classical instrument.

Spirited and fun-loving Yo-Yo Ma brought new dimensions to the classic art of cello playing. Immediately upon his arrival on the music scene in the late 1960s and early 1970s he ranked among the finest cellists of the twentieth century. As his talent matured he was respected for his extraordinary interpretive skill. Over time Ma earned admiration for his intriguing adaptations of non-traditional musical styles for the cello. In addition to symphonic orchestral performances and unaccompanied Bach, Ma augmented the classic cello repertoire when he incorporated jazz, bluegrass, tango, and traditional African musical styles into his performances. Critics applauded his creative adaptations that offered a fresh perspective and imparted a new vitality to a classic instrument.

Yo-Yo Ma was born in Paris, France on October 7, 1955. His father, Hiao-Tsiun Ma, was a violinist and musicologist from China's Shanghai region. He specialized in composition and was widely respected for his talent as a music teacher. Ma's mother was a mezzo-soprano from Hong Kong. Ma's sister, older by four years, played the violin before obtaining a medical degree and becoming a pediatrician.

Ma spent his early childhood in France. He and an older sister began their musical studies on the violin. Ma's

father taught the boy to play as a toddler. By the age of four Ma requested a much larger instrument and, left to his own devices, would have selected a double bass. His parents agreed to provide him with a cello on the condition that he would make no further requests for other instruments. As it was, they had difficulty locating a small cello, and Ma's earliest lessons were taken on a viola rigged with an endpin to simulate a cello. He began cello lessons with his father and progressed rapidly. Hiao-Tsiun Ma used Bach suites as music lessons, but simplified the learning process for his son by teaching only two measures at a time. Thus Ma learned to play very difficult music with ease, and his precocious talent surfaced quickly. After one year of training, he knew three of the Bach suites from memory.

A Prodigy and Student

When he was seven years old, the family moved to New York City, where Ma had the good fortune to be heard by such great musicians as Pablo Casals and Isaac Stern. In 1963, Leonard Bernstein invited Ma and his sister to perform with other youngsters at the "American Pageant of the Arts" in Washington D.C., a fund-raising event for the future Kennedy Center. Stern referred the family to cellist Leonard Rose of the prestigious Juilliard School in New York City as an instructor for Ma. When he completed high school at the age of 15, Ma enrolled at the Juilliard School. The following summer he attended the prestigious Meadowmount music camp. He was far from disciplined in his musical studies and admitted to leaving his cello in the rain on occasion. When he returned to New York, Ma left Juilliard and enrolled at Columbia University, determined to learn about life outside the practice rooms and music halls. Ma's adolescent rebelliousness manifested itself further when, unbeknownst to his parents, he dropped his classes at Co-



lumbia without completing a single semester. He then transferred to Harvard, where his sister was also in attendance.

Ma continued to study cello under Leon Kirchner and Luise Vosgerchian while majoring in humanities. Patricia Zander also worked with Ma, both as an accompanist and musical coach. Ma performed professionally during his college years, and contributed graciously to academic programs as well. He formed a trio with two classmates, violinist Lynn Chang and pianist Richard Kogan. Among their performances they appeared at a benefit for Harvard's Phillips Brooks House student volunteer program. Ma at once both amazed and annoyed his teachers by his attitude. He was clearly a prodigy but avoided practice at all cost. He rejected instruction in technique yet, left to his own devices, produced sounds of remarkable quality. In 1976, he had the opportunity to study in a master class under the eminent cellist, Rostropovich. The master chided Ma incessantly and refused to patronize the young cellist for his talent. Rostropovich berated Ma to reach deeper into the music and to use the bow to "pull the soul" of the composition through the strings. Those in observance understood that the senior cellist would have ignored a less talented student.

Ma graduated from Harvard, then remained on campus as an artist in residence at the Leverett House from 1979 through 1981. There he pleased listeners with his talent and pleased himself with experimentation. In 1980, he performed Ivan Tchernin's *Flores Musicales* in an electronically amplified quartet. Also during those years, he played with the Harvard Chamber Orchestra with Leon Kirchner.

Accomplished Virtuoso

Ma is a highly respected member of the Boston Symphony Orchestra. He made his first recording at the age of 22 and went on to produce more than 50 albums. He has made guest appearances with the Philadelphia Symphony, Israeli Symphony, Los Angeles Philharmonic, and orchestras in Toronto and Minnesota. In celebration of his guest appearance with the San Francisco Symphony, that body commissioned Richard Danielpour to create a cello concerto for Ma. In 1987, Ma performed at the grand re-opening of the renovated Carnegie Hall. In 1989, he gave a solo performance at a United Nations Day concert with Charles Dutoit conducting. In 1993 RCA Victor released Ma's rendition of "Variations on a Rococo Theme," recorded live at the *Tchaikovsky: Gala in Leningrad*, celebrating the 150th anniversary of Tchaikovsky's birth. Also heard on that album were Jessye Norman, Itzhak Perlman, and the Leningrad Philharmonic under the baton of Yuri Temirkanov. When Ma performed at the September opening of the New Jersey Symphony's 1999 season, Leslie Kandell of *New York Times* referred to the Elgar Concerto, his opening rendition, as "a fine vehicle for Mr. Ma's passionate manner and seamless bow changes." When Ma performed with Itzhak Perlman and James Levine critics labeled them a "dream trio."

Inspired by Bach

From early youth, Ma retained the affinity that he learned from his father for the works of Bach. According to Ma he was instructed by his father not only to memorize the pieces—measure by measure—but to play Bach at bedtime as a way to relax. Poignantly it was the dutiful son, Yo-Yo Ma, who later serenaded with the Bach 5th Suite, "Sarabande," at Hiao-Tsiun Ma's deathbed. In January 1991, Ma performed the entire collection of six Bach suites as a single concert at Carnegie Hall. The marathon lasted well over four hours and was timed around a dinner break and two intermissions. The pressure for Ma was extreme. Prior to the concert he fasted for several hours and summoned reserves of mental and physical stamina.

Ma released recordings of the six unaccompanied Bach suites for cello in 1997 and 1998, for the second time in his career. The album, called "Yo-Yo Ma Inspired by Bach," was also the basis of a six-part television series that aired on the Public Broadcasting System (PBS). Ma's earlier recording of the six suites was well received. His second interpretation, according to Terry Teachout in *Time*, "is a major musical achievement. Also a distinct improvement on the version he recorded at the age of 26." The updated release exemplified the dynamic approach that Ma brought to his music. Critics praised his ability to play a composition repeatedly, yet interpret it differently each time.

Eclectic Dimensions

Ma, who named his cello "Sweetie Pie," prepares for performance with meticulous care, yet interprets impromptu on stage in response to the audience; in that way he keeps the music alive. "He is an exceptional musician who rarely, if ever, performs with less than complete com-

mitment. His tone is trademarkable. His physical presence reassuringly expressive, and he smiles," said Philip Kennicott of the *Washington Post*. Ma personally confided to Lloyd Schwartz of *Harvard Magazine*, "the desire to communicate with an audience is almost a separate development. That's the main reason I've chosen to perform music. Say there's a twenty-minute concerto. In those twenty minutes I'd like to make that music live, come to life [for the audience]. I can always tell, hear that special hush."

Critics failed to concur on a categorical definition for Ma. Some classified him as a crossover artist; others leaned towards terms like "postmodern" and "eclectic" to describe the man deemed perhaps the finest cellist alive. His interest in electronic music, his mastery of period music, and his espousal of modern genres are intriguing. Ma's repertoire and credits by the end of the 1990s included performances with jazz vocalists, country fiddlers, tango musicians, and other non-classical artists. Known for his irrepressible character, Ma played bluegrass cello at Carnegie Hall in 1999; his recording, *Appalachia Waltz*, with fiddler Mark O'Connor and Edgar Meyer on bass, topped music charts for well over a year. In 1991, he recorded his *Hush* album with pop artist Bobby McFerrin. In 1993, Ma went to the Kalahari Desert to record with the bushmen. He played for them, showed them how to bow, and learned about their native instruments. The trip served as an engaging documentary-educational, inspirational, entertaining and above all captivating in the spirit of Yo-Yo Ma. In 1997, Ma released *Soul of the Tango* on Sony Classics, after delving into most other American genres. Ma's recording was based largely on the work of the late Argentine Tango master, Astor Piazzolla.

Teacher and Friend

Ma lives in Winchester, Massachusetts with his wife, Jill Horner, and two children. His love of children led to guest appearances on the Public Broadcasting System series, "Sesame Street" and "Mister Rogers Neighborhood." Ma considered those to be his finest moments. It was appropriate that his parents named him Yo-Yo, which means "friend." He frequents schools and shares his music with children at every opportunity.

Ma regularly attends the annual festival at Tanglewood Music Center in Berkshire Hills, Massachusetts where he leads master classes. In the spring of 1994 he joined with 19 other prominent cellists in providing classes at the biennial Manchester International Cello Festival. That episode turned memorable when Ma performed David Wilde's recent work, "Cellist of Sarajevo," a composition inspired by the haunting true life experience of a Bosnian cellist named Smailovic who, by chance, was in attendance at Ma's performance and was honored to hear the piece for the first time in his life.

Ma's cello collection includes a 1722 Goffriller and a 1712 Davidoff Stradivari bequeathed to him by the late cellist Jacqueline Du Pre. His preferred concert cello is a restored 1733 Stradivari called the Montagnana. The warm baritone of the Montagnana is a source of comfort to Ma. When he misplaced the \$2.5 million instrument in a New

York City taxicab one day, he sighed in gratitude upon its return, "The instrument is my voice." Ma's mother completed a biography of her son in 1996. The book, published in China, was translated into English as *My Son, Yo-Yo*.

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Paul MacCready

Paul MacCready (born 1925), known as the "father of human-powered flight," first gained fame when he won the Kremer Prize for inventing an aircraft powered solely by human effort. He went on to develop a solar-powered plane and car and a radio-controlled replica of a giant pterodactyl. MacCready helped develop the Impact demonstrator electric vehicle, which, in 1991, inspired California's zero-emissions mandate.

Paul MacCready was born in New Haven, Connecticut, on September 29, 1925. His father was a doctor, and his mother was a nurse. MacCready had a learning disability, dyslexia, about which he later said in an interview with *Discover* magazine, "It keeps my mind jumping. It also gives me a short attention span, which forces me to really focus on things that are important." Small, shy, and a poor athlete as a child, MacCready collected moths and butterflies and built model airplanes. "I think kids do better if they have a hobby, a topic they know better than anybody else," he noted.

By the age of 13, MacCready was building flying machines, including autogiros, helicopters, and ornithopters. Three years later he had a pilot's license. "That really gave me confidence in myself," he recalled. At age 20, MacCready took up glider plane flying, called soaring. "Unlike with conventional aircraft, this was pure, quiet, birdlike flight. It was my first insight into how technology could be combined with the natural world," he explained to *Discover*.

At the end of World War II, MacCready trained as a Navy pilot. He completed his bachelor's degree in physics from Yale University in 1947. At the California Institute of Technology, he earned a master's degree in physics and a



Ph.D. in aeronautics in 1952. While still in school, MacCready continued to practice soaring. He won the U.S. National Soaring Championship in 1948, 1949, and 1953. In 1956, he became the first American to win the World Soaring Championship. MacCready pioneered wave soaring, in which a sailplane uses strong lifting currents of air to reach extreme heights. He also invented the MacCready speed ring, an instrument still used by glider pilots to select the best flight speed between updrafts. MacCready stopped competing in 1956, after realizing the dangers of the sport.

Marriage and a Career

In 1957, MacCready married Judy Leonard, the daughter of one of his soaring friends. They later had three sons, Parker, Tyler, and Marshall. MacCready was ready to begin his career as an engineer but was not impressed by the way standard aerospace firms got things done. "Such places foster by-the-book thinking, a lockstep way of approaching a problem," he said in *Discover*. MacCready founded his own company, Meteorology Research Inc., a business specializing in flying small planes into clouds to try to affect the amount of rainfall they produce. He was the first to use small aircraft to study storm interiors. "We got pretty good at creating lightning, but there wasn't much of a market for it," he noted.

MacCready sold Meteorology Research Inc. in 1971. He soon founded AeroVironment in Monrovia, California, to develop renewable energy sources (like wind and solar power) because he was concerned with how quickly people were using up the planet's resources.

A Bad Loan Leads to Great Discoveries

In 1976, MacCready found himself \$100,000 in debt after guaranteeing a loan in 1970 to his brother-in-law, who had developed a scheme for manufacturing fiber glass catamaran sailboats. Wanting to get out of debt, MacCready remembered an 18-year-old challenge conceived by British industrialist Henry Kremer. The first person to take off using only the muscle power of the pilot, clear a 10-foot hurdle, and complete a 1.15-mile-long figure-eight course using human-powered flight would win \$100,000. When his family was driving across the country on vacation MacCready watched hawks and turkey vultures soaring in circles overhead, using updrafts. He calculated a bird's flight speed and its turning radius by estimating its banking angle and using a watch to time how long it took to make a 360-degree turn. He then realized that as long as the weight stayed the same, an airplane's wings could get bigger and bigger. The flight speed would decrease, but so would the power needed to make the plane fly. In this way a trained athlete could power the plane.

In 1977, MacCready and his colleagues at AeroVironment created the Gossamer Condor, with 96-foot wings of aluminum tubing, corrugated cardboard, and balsa wood, made rigid with piano wire, and covered with a thin layer of Mylar (polyester film). MacCready used his sons, then teenagers, as test pilots. Bryan Allen, a bicycle racer and hang-glider pilot, flew the Condor around the Kremer course, earning MacCready a place in history. The Condor won Kremer's prize and earned MacCready the nickname "the father of human-powered flight." The craft is now displayed in the National Air and Space Museum in Washington, D.C. "I think it was a milestone, leading toward what I still don't know. But Charles Lindbergh's flight didn't add anything to the knowledge of aviation. It made other things happen, but it was really just a symbol," noted MacCready in an interview with *Science* '86.

In 1979, the Gossamer Albatross flew across the English Channel to earn MacCready a second Kremer prize of \$213,000. The following year he constructed the Gossamer Penguin, which made the first climbing flight using solar cells.

MacCready had already been named Engineer of the Century by the American Society of Mechanical Engineers when, in 1981, his Solar Challenger reached 11,000 feet and flew 163 miles from France to an air force base in England, powered only by the 16,128 solar cells attached to the wings. He had invented the first piloted sun-powered plane.

In 1983, MacCready designed and built the 70-pound Bionic Bat, a 22-mile-per-hour plane that won two Kremer speed prizes the following year for flying a one-mile course in less than three minutes. Its propeller was driven by the pilot, with help from an electric motor that ran off 16 rechargeable flashlight batteries; the pilot charged them before takeoff by pedaling a generator.

A Dinosaur Flew

In 1986, another MacCready creation flew high over Death Valley, California, while being photographed for the Smithsonian Institution's IMAX film *On the Wing*. It was a realistic, radio-controlled, computer-brained replica of the largest creature ever to have flown, the pterodactyl, which became extinct, along with the dinosaurs, about 65 million years ago. MacCready had been commissioned by the Smithsonian Institution and the Johnson Wax Company to bring it back at a cost of \$500,000. Considering the practicality of QN, the name for the model, MacCready noted in *Science '86*, "Sometimes if you're lucky and you choose the right goals, it's enough just to know that something worked. I am not a philosopher, nor am I intellectually gifted. There are lots of people around with more talent. You can do all kinds of things if you just plunge ahead. It doesn't mean you're any good at them, but you can be good enough. It's really pretty absurd. People look at me like I am some kind of genius."

A Solar-Powered Car

MacCready designed a solar-powered car, the Sunraycer, for General Motors. In 1987, the Sunraycer won the first Solar Challenge race, crossing Australia, (a distance of 1,867 miles), and winning against 23 competitors, on the equivalent of five gallons of gasoline. The sleek, teardrop shaped General Motors Sunraycer averaged 41.6 miles per hour to finish two and a half days ahead of the second-place entry. GM showed the Sunraycer at 269 events before turning it over to the Smithsonian's National Museum of American History. GM was so happy with AeroVironment's performance that it bought 15 percent of the company.

MacCready convinced GM that it would be possible to make a practical electric car. GM then asked MacCready's firm, AeroVironment, to build a concept electric car for the company. The Impact was an experimental, battery-powered two-seater with the pickup of a sports car and the driving range to satisfy most urban commuters. In 1991, it stimulated California's zero-emissions mandate. The Impact later became available to consumers as the EV1.

In the mid-1990s, MacCready felt that people needed to take control of technology by setting goals to produce economical, energy-efficient vehicles. He also felt it important to explore the effects of the rapidly expanding human population on the world's resources and creatures.

AeroVironment Worked with NASA

AeroVironment developed the remote-controlled, 120-foot-span, solar-powered Pathfinder Plus, which reached 80,000 feet, far higher than any previous propeller aircraft. Pathfinder Plus was one of a number of vehicles developed with NASA support by AeroVironment. Another, the 206-foot Centurion, started test flights in late 1998. Though MacCready had little involvement with these vehicles, his vision and persistence made their success possible. His company also created Helios, a regenerative-fuel-cell-powered aircraft that could stay up at altitudes of 50,000 to 70,000 feet for months at a time. Helios could perform stratospheric communications relay functions and monitor

global climate change. The Helios could be used for communications, imaging, reconnaissance, and positioning. The AeroVironment team is also working on micro air vehicles, palm-size battery-powered crafts equipped with tiny video cameras that could provide real-time reconnaissance for the military.

"I may have found a way to make exercise addicting," MacCready told *Discover*, in 1999, describing his Micro Gym, a pocket-sized exercise machine with a pulse meter that vibrates when the user reaches an optimal heart rate. "Just enough exercise to get that rush of endorphins that will make you want to do it again," explained MacCready. "Wouldn't that be a great service to humanity?"

Concerned With the Environment and Technology

In the late 1990s, MacCready cut back on his direct involvement with AeroVironment's projects. He spends much of his time speaking to the public about issues that concern him. He tells schoolchildren to search for the answers themselves and to trust only their own conclusions. He lectures adults about technology and the need to protect the environment. He has been studying bird flight with soaring enthusiasts in an organization called TWITT (The Wing Is the Thing) and has been working on placing a two-gram video camera on the head of a pigeon or a parrot to view the Earth from above. MacCready has also been working on the Owl, his design for an affordable two-seater plane, allowing commuters to fly to work instead of drive.

As early as 1986, MacCready lamented people's reliance on technology. "People leave everything to this growing technology they think is going to solve all their problems. They lose motivation and imagination. The world is full of so many interesting things, I can't understand why kids just sit around bored all the time watching TV."

MacCready still has mixed feelings about technology, although he has devoted his life to it. "Technology can disconnect us from life. E-mail lets us work faster, but somehow we have less time to sit, digest, and enjoy. Cars give us wonderful mobility while they erode our motivation to walk, exercise, and meet our neighbors," he lamented in a 1999 interview with *Design News*. Of the human mind, MacCready says that right now it is "the most powerful force on earth," but admits that the number of things people can do that computers cannot do is shrinking. "Technology in perspective and under control is great, but as a master it's worrisome," he admonishes.

MacCready encourages students to develop thinking skills. "They don't have the limiting factor of expertise," he says. "I encourage them to unleash their minds." Concerning education MacCready points out, "Students are rewarded for the right answer, not for learning from mistakes, nor for seeing multiple sides to an issue and comprehending the big picture, and definitely not for asking a new question. We need people able to perceive reality and contemplate our future options as civilization changes faster and faster. We need a nation of wolves and revolutionaries, but the schools are giving us sheep."

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Anne Sullivan Macy

Anne Sullivan Macy (1866-1936) overcame a destitute and abusive childhood to become a brilliant teacher who accomplished what few people believed was possible. She taught Helen Keller, a blind, deaf and mute child, to communicate. Sullivan coached her through Radcliffe College and accompanied her in public appearances worldwide. Though visually impaired herself, she served as Keller's eyes and ears until her death.

Johanna Sullivan, nicknamed Annie, was born April 14, 1866 in Feeding Hills, Massachusetts. She was the oldest child of Irish immigrants, Thomas and Alice Cloesy Sullivan. Sullivan was the oldest of five children, two of whom died in infancy. When she was five, Sullivan contracted trachoma, a bacterial eye infection. The disease left her half blind.

Alice Sullivan suffered from tuberculosis. After a fall, when her oldest daughter was three or four, she could walk only with the help of crutches. When Annie Sullivan was eight, her mother died. After her mother's death, Sullivan's two surviving siblings went to live with relatives. Sullivan was left to care for her father, an illiterate, unskilled, and abusive man.

Two years later, Sullivan and her brother, Jimmie, were sent to live in the state poorhouse in Tewksbury—a filthy, overcrowded home where the children were exposed to people with serious mental and physical ailments. Jimmie Sullivan, who had a tubercular hip, died six months later, leaving Sullivan alone. Her years at Tewksbury shaped Sullivan's personality. Although she claimed to have risen above the corruption she witnessed at Tewksbury, she experienced violent rages and terrors for the rest of her life. She once wrote that Tewksbury left her with "the conviction that life is primarily cruel and bitter."

Following her brother's death, Sullivan discovered Tewksbury's small library where she persuaded people to read to her. She longed to attend school. In 1880, when Franklin B. Sanborn, head of the State Board of Charities, visited Tewksbury for an inspection, Sullivan boldly walked up to him and told him she wanted to go to school. That fall, she left Tewksbury and entered the Perkins Institution for the Blind in Boston.



A Defiant Student

Sullivan soon found that she was socially and educationally far behind her classmates. At the age of 14, she had never attended school before and knew less than her younger classmates. Sullivan was humiliated by her lack of social skills when others learned that she had never owned a comb, wore a nightgown, or held a needle. But Annie displayed greater maturity in some ways, having lived on her own. She hid her insecurities under a defiant attitude and showed little respect for her teachers. The school's director, Michael Anagnos, who later became a close friend, nicknamed her "Miss Spitfire."

A few teachers recognized Sullivan's intelligence and tamed her headstrong ways. Anagnos encouraged her to tutor younger students. She also underwent eye surgery that partially restored her vision. Sullivan graduated from Perkins at the age of 20. She was the class valedictorian and gave a moving speech at commencement.

Teacher and Student

In 1887, Sullivan accepted a position as teacher to Helen Keller, a seven-year-old girl who was left blind, deaf, and mute by an illness she suffered when she was 19 months old. To prepare herself, Sullivan studied the case of Laura Bridgman, a former Perkins student who was also blind, deaf, and mute. Bridgman had been taught to communicate through the use of raised letters and manual language.

Sullivan moved into the Keller's Tuscumbia, Alabama home. She found Keller to be a spoiled and temperamental

child, subject to tantrums. After a short time, Sullivan and her student moved into a garden house on the Keller property where the strong-willed teacher and student began their lifetime of interdependence. Sullivan taught Keller to obey and finally, to associate words with objects and ideas. The moment of Sullivan's break-through with Keller, when she finally understood that every object has a name, occurred on a spring day when Sullivan pumped water from a well onto Keller's hand as she manually spelled w-a-t-e-r. The moment was immortalized in the Broadway play and film, *The Miracle Worker*.

Sullivan described the world to Keller by constantly spelling words into her hand. Sullivan had high expectations for Keller and insisted that she communicate with complete sentences. She also taught her that there were many ways to say the same thing. Other than her studies of Laura Bridgman, Sullivan had no training or direction in teaching her student. She learned by trial and error. The results were miraculous. Sullivan even taught Keller to speak.

In 1888, Sullivan and Keller traveled to Boston, where Keller attended school as a guest at Perkins. Anagnos was amazed with Keller's progress and published accounts of her accomplishments in the school's annual report. The publicity made Keller famous. The two women met and befriended many influential people including Alexander Graham Bell, Mark Twain, Henry Ford, Thomas Edison, and Maria Montessori.

Keller's notoriety attracted many benefactors. Throughout Keller's life, they provided support and helped her complete her education. Among the contributors were industrialists John Spaulding, Andrew Carnegie, and Henry H. Rogers.

Sullivan accompanied Keller when she attempted to improve her speech at the Wright-Humason School in New York. Keller prepared to attend Radcliffe College at the Cambridge School for Young Ladies. At Cambridge, the school's director criticized Sullivan and accused her of overworking her pupil. He tried unsuccessfully to separate the two.

In 1900, Keller entered Radcliffe. Sullivan attended classes with her, spelling the instructors' lectures into Keller's hand and reading textbooks to her for hours, despite her own poor eyesight. Many people recognized Sullivan's ability to filter information to Keller, feeding her only what she needed to know and discarding the remainder of the instructor's lecture. Some criticized Sullivan, believing her to be manipulative. They felt that Sullivan overworked Keller and made her overly dependent. These accusations were heard throughout their lives.

In reality, the two women were extremely dependent on each other. Many people saw them as one person. Sullivan biographer Nella Braddy wrote that, "as long as Annie Sullivan lived, a question remained as to how much of what was called Helen Keller was in reality Annie Sullivan. The answer is not simple. During the creative years neither could have done without the other." When Keller graduated with honors from Radcliffe in 1904, she and

others were disappointed that Sullivan wasn't also granted a degree.

A Family of Three

In 1901, while a student at Radcliffe, Sullivan and Keller met John Albert Macy, a Harvard instructor who helped Keller write her autobiography. John Macy helped Keller with her studies and relieved Sullivan when her eyes needed rest. Sullivan and John Macy fell in love, but she resisted his proposal, fearing that marriage would hurt her relationship with Keller. She finally relented and on May 2, 1905, at the age of 39, they were married. He was 11 years younger than she.

Keller lived with the Macys in a Wrentham, Massachusetts farmhouse the two women had purchased in 1904. In 1909, all three became Socialists, though Anne Sullivan Macy was more conservative than the other two. Socialism gave Keller a social cause to promote and a topic for her writing. Her teacher accompanied Keller as she traveled around the country promoting social causes and telling her story.

Macy's health continued to decline. In 1911, she became ill and underwent major surgery. Her eyes caused her constant pain and periodically required surgery. Despite these setbacks, she continued to work with Keller, accompanying her on a long series of lectures, beginning in 1914. Her devotion to Keller was one of many factors that strained her marriage. Money was a major problem, as Keller's income was supporting the three of them. John Macy, like others, began to think of his wife as manipulative in her treatment of Keller. He couldn't deal with her temperamental moods, which only Keller seemed to be able to tame.

In 1914, John Macy traveled to Europe. The marriage was over, although they never divorced. Macy became deeply depressed. She was in poor health, exhausted, and overweight; she feared she was going insane. In 1915, a Scottish woman named Polly Thomson joined the household. She served as Keller's secretary and gave Macy some much-needed rest. The following year, Macy and Thomson traveled to Puerto Rico, where Macy recuperated from a suspected case of tuberculosis. The Wrentham house was sold. After returning from Puerto Rico, the three women moved to a home in Forest Hills, New York.

Three years later, Macy accompanied Keller to Hollywood, where she portrayed herself in the movie, *Deliverance*. The film was not a financial success and Keller and Macy turned to vaudeville as a source of income. They starred in an inspiring act in which Macy described how she taught Keller to communicate and Keller described how people need each other. They performed their act for three years, despite Macy's fragile health. When illness prevented her from going onstage, Thomson stepped in as a substitute. Macy and Keller resumed traveling 1924, when Keller began fund raising for the American Foundation for the Blind. Macy accompanied Keller on stage and repeated her words, as Keller's speech never was clearly understood.

By 1929, Macy's eyesight was one-tenth normal vision. Her right eye was in constant pain and had to be removed. In an effort to restore Macy's health, she and Keller traveled

abroad in 1930. For the next three years, she spent summers in Scotland. She was now completely blind. On October 20, 1936, at the age of 70, Macy died of myocarditis and arteriosclerosis at her home in Forest Hills, New York. Her cremated remains were interred in Washington's National Cathedral.

Macy's lifelong devotion to her student grew out of her own insecurities. Always in the shadow of Keller's fame, Macy funneled her own ambitions through her student. Keller, who called Macy "teacher" throughout her life, paid tribute to her mentor in a 1955 book, *Teacher: Anne Sullivan Macy*. Sullivan was also the subject of a 1933 biography by Nella Braddy, entitled *Anne Sullivan Macy*. Though Keller's reputation always outshone Sullivan's, the teacher was occasionally honored in her lifetime. In 1932, she earned an honor that many people, including Keller, believed she deserved at Radcliffe, 28 years earlier. Temple University presented an honorary degree of Doctor of Humane Letters to Macy and Keller. The two women were made honorary fellows of the Educational Institute of Scotland in 1933 and received medals for "cooperative achievement of heroic character and far-reaching significance" from the Roosevelt Memorial Foundation in 1936.

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Diego Maradona

Diego Maradona (born 1961) is an icon in Argentina, much like Evita Peron. As a soccer player, he took his team to new heights and became a hero to sports fans—many of whom referred to him as "San Diego." He also took sports paychecks to new heights, claiming unheard of salaries in trade after trade. Maradona was plagued by cocaine addiction, though, and his career came to an early end.

At the age of 25, Diego Maradona was the central figure of the 1986 World Cup challenge. The short, stocky midfielder scored two goals against the English. The first was cause for great debate, as he had hit the ball with his hand, an illegal move. Maradona had shrugged it off, saying, "from the hand of God to the head of Maradona." He apologized four years later on Italian television as reported in the *Chicago Tribune*, "It was my hand, not His. I don't want anyone to think God robbed someone, rather it was Maradona who did the robbing."

The second goal, however, guaranteed him a place in soccer history. Having controlled the ball for over half the field, guarding it from the English midfield and defense, he

slid the ball off his left leg into the net, faking out goal tender Peter Shilton. Argentina's coach, Carlos Bilardo, told the press, "It is the second time in my life I have celebrated a goal with a scream. It was spectacular."

The 1986 World Cup was a triumph for Argentina and made Maradona the most famous soccer player since Pele. He was even named "athlete of the decade" by the British. His career would have many more highs and lows in the years to come.

As Phil Hersh wrote in 1990 in the *Chicago Tribune*, "One thing is sure: The goal against England still counted, and so did everything that followed, including uncounted riches, two paternity suits (one dismissed, one still pending), a second apotheosis, two children out of wedlock with his future bride, allegations of involvement with the Neapolitan mob, a wedding feast of wretched excess, and selection as athlete of the decade by the British, whom he quite possibly had cheated out of the World Cup title."

Little Onions

Diego Armando Maradona was born on October 30, 1961 in Villa Fiorito, Argentina. During his childhood in the slums of Villa Fiorito outside Buenos Aires, Maradona dreamed of becoming a great soccer player. His family was poor. His father, a bricklayer and factory worker, struggled to provide for three boys, five girls, and his stay-at-home wife. Poverty was not a deterrent to success, however. Maradona was given his first soccer ball by his cousin, Beto Zarate, on his third birthday. Young Diego slept with the ball that night. By the age of nine, he had learned to play soccer, and came to the attention of Francis Cornejo, coach of the Cebollitas or Little Onions—the youth team of Argentinos Jrs. While he was with the Little Onions, they won 140 straight games. In 1972, he led Los Cebollitas to a junior championship. The team gave him a high compliment—jersey number 10—the same number worn by the legendary soccer star, Pele. From 1976 to 1980, the teenage Maradona played for Argentinos Juniors. Before the end of the first season, the team became Maradona's team, and the stadiums were always full. The Argentinos Juniors were winning against the best teams, and his future looked limitless.

Maradona's first major disappointment was that he had been cut from Argentina's 1978 World Cup championship team by coach Cesar Menotti. In 1982, Maradona got his chance to play in World Cup competition, but was ejected from the game for kicking a Brazilian player in the groin.

Junior World Cup Championship

Maradona became a national sports star playing for Argentina's Boca Juniors at the age of 16. He was the youngest player ever to join the national team. In 1979, Maradona was named South American Player of the Year after he led Argentina to the Junior World Cup. His name made international headlines again in 1982 when he was sold to Barcelona, in the Spanish League, for the then unheard of \$7.7 million. He was only 21 years old.

Though the Spanish found Maradona's ego abrasive, they forgave him when Barcelona won Spain's champion-

ship. In 1984, he was sold to Naples, in the Italian League, for a record \$12 million. Fans in Naples called him "San Diego." While his name became well known after his World Cup win for Argentina, Maradona soon proved his value to Naples as well. In 1987, he helped the previously 12th-placed Naples team to win the Italian League crown. The team won again in 1990. These were the first two league titles to be won by the Naples team since it was founded in 1926. He also led Naples to victory in the European Soccer Union Cup competition in 1989.

Off the field, Maradona's behavior spiced up the headlines. Throughout June 1989, there were rumors that he would be sold to Marseille in the French League for over \$15 million. While Maradona denied the rumors to the press, soccer fans in Naples reacted negatively. He responded by calling them cretins. In August, Maradona failed to attend training camp, claiming that the Neapolitan Mafia was threatening him and his family. He was fined for missing nearly a month of training. In October, an argument with a referee during the Rome-Naples match cost him \$7,000.

In 1989, Maradona married Claudia Villafane, his childhood sweetheart and the mother of his two daughters. The wedding was a major event, costing around \$3 million. There were 1,200 guests in attendance at the Buenos Aires nuptials. An 80-piece tango orchestra entertained the crowd. The bride and groom rode in a Rolls-Royce Phantom III, rumored to have been owned by Nazi Joseph Goebbels. Ninety-nine gold rings were hidden in the wedding cake.

The Unraveling of a Hero

In June 1990, Maradona represented Argentina in World Cup competition. He played badly in the semi-finals, missing penalty kicks he should not have missed. Despite Maradona's poor performance, Argentina was still able to claim a victory, winning 3-2 over Yugoslavia.

The following year, Maradona's personal life began to affect his game. He gained weight and argued with officials. In 1991, he was banned from soccer following a March 17th test showed traces of cocaine. Maradona voluntarily started a drug treatment program after his suspension. When faced with a \$35,000 fee for the service, he balked. On July 8, 1992, he was quoted in the *Dallas Morning News*: "They're ripping me off just because I'm Maradona."

In 1992, the San Diego Sockers of the indoor Major Soccer League courted Maradona. However, he was not allowed to play unless the Sockers purchased his contract (valid through 1993) from Naples. A further obstacle was that Maradona had announced that he would be retiring from soccer. The talks never came to fruition.

Maradona's 15-month suspension for drug possession ended on July 1, 1992. He had decided not to return to Naples to honor the last year of his contract. He emerged from the ordeal 20 pounds overweight, with charges of cocaine possession in Argentina and a paternity suit in Italy. An Italian court ruled that Maradona had to support Cristina Sinagra and her then six-year-old son, Diego Armando.

Maradona was released from his contract with Naples by the International Soccer Federation. "He is a player who

has finished his suspension," a Federation director told the press. "He's rehabilitated to play professional soccer. We don't have anything against him. On the contrary, we're very happy" (*Dallas Morning News*, July 1992).

Maradona tried to rebound in 1992, signing a deal with Seville in the Spanish League. The association was short-lived due to disagreements between Maradona and the club's management, which included manager Carlos Bilardo, who had led the Argentines to the World Cup championships of 1986 and 1990. Maradona was expelled from Seville on June 29, 1993 and returned to Argentina. There, he joined an underdog team called Newell's Old Boys from Rosario for one year. His salary was \$25,000 a month. On the night of his first game with the team, he stepped onto the field holding the hands of his daughters, Dalma and Giannina. Maradona had chosen to play with the team because he was impressed with its coach, Jorge Solari. Richard Williams quoted Maradona's reasoning for joining the team in *The Age* on October 11, 1993. "I knew him before, of course, but this time we really got talking," Maradona explained. "He filled my head with football. We talked for two hours. About players, and tactics. That convinced me."

In 1994, it became apparent that Maradona had not given up his self-destructive habits. On February 2nd of that year, he fired a pellet gun at reporters camped outside his home in Buenos Aires. Five days later, Maradona and six members of his entourage allegedly assaulted a photographer. He was being tried in absentia on Italian drug charges. Despite this distraction, Maradona participated in his fourth World Cup competition. Coach, Alfio Basile was forced by public demand—as well as by request by President Carlos Menem—to bring Maradona back to help Argentina in the World Cup playoffs.

Maradona's team overcame the Australians in a two-game playoff to reach the World Cup finals. He gave Cuban president Fidel Castro the jersey he wore in the second match. Maradona made his 1994 World Cup debut against Greece in mid-June. By the end of June, he was suspended when a random drug test revealed that Maradona had used five types of ephedrine, a banned stimulant. The Argentine team had to complete the World Cup series without their star player, who denied having used the drug to enhance his game. As more facts became known, blame was directed toward Maradona's doctor, Daniel Cerrini. The 26-year-old doctor had prescribed medications for relief of allergy and nasal congestion, including a nasal spray that contained ephedrine. Cerrini, who had been dismissed from Maradona's entourage previously, was suspected of having prescribed the drug intentionally. On July 3, 1994, a Buenos Aires doctor, Nestor Lentini told the *Sunday Telegraph* (London), "the forbidden substance was provided by a dietician and physiculturist. Diego took that medicine without knowing what was in it. He is no longer on drugs."

During the 15-month suspension which followed, Maradona tried his hand at coaching. He was not successful. First at Deportivo Mandiyu, where he lasted two months, and later at the Racing Club, he proved that he was better at throwing parties and brawling. By April 1995, his

attempts at coaching were finished. In June 1995, the Boca Juniors offered him a two-and-a-half year contract.

Return to the Boca Juniors

Maradona attempted to make a comeback in October 1995, playing with Argentina's Boca Juniors against South Korea in the Olympic Stadium in Seoul. Being older and slower, Maradona was easily out-performed by his teammates, taking only one shot on goal. Still, he retained his usual swagger with the press. "Personally I was satisfied with my game," he told Kate Battersby at the *Sunday Telegraph* (London). "But we didn't play well as a team. My heart was full when I heard the national anthem. And the crowd was good to me. Until these things die, I will keep playing football. I have made a lot of comebacks but I'm very happy with this one. It is good to play for Boca again."

Maradona had been persuaded to make his comeback by KBS television, in order to promote South Korea's bid for the 2002 World Cup games. The television station offered him \$1.75 million for televised interviews and public appearances. Maradona embarrassed the South Koreans, however, by showing up late for scheduled appearances or missing them altogether. He missed his plane and arrived late to a welcoming ceremony and news conference. Maradona did not show up for a promised coaching session at an amusement park, leaving nearly 1,000 children and parents waiting for over two hours. He failed to make an expected appearance at a Hyundai auto manufacturing plant.

The week following his South Korean trip, Maradona and the Boca Juniors scored a 1-0 victory against Colon de Santa Fe in Buenos Aires. He was chosen by lottery to undergo another drug test following the game. Maradona tested positive for cocaine, and was suspended a third time.

A Short-lived Comeback

Maradona returned to the field with the Boca Juniors in July 1997. Boca played Racing Club in front of a near capacity crowd. A calf-muscle strain had the 36-year-old Maradona leaving the field twice during the game. While a rigorous training program had left him in top physical shape, there were serious doubts about his overall health. One doctor speculated that Maradona had sustained permanent brain damage from cocaine abuse.

On October 29, 1997, Maradona announced his retirement from the balcony of his home in Buenos Aires. He claimed that powerful people were trying to frame him for drug use in order to make him leave the game. He was quitting to protect himself and his family. Argentine sports journalist Pablo Llonto told the international press that Maradona would have been left alone to play out his career had he not been so outspoken. Indeed, he remained outspoken to the last, listing the names of the people he held responsible for encouraging the early end of his career.

Maradona made headlines in January 2000, when his cocaine addiction had caused heart problems. Police Chief Maximo Costa Rocha of the province of Maldonado confirmed reports that cocaine had been found in the former soccer champion's bloodstream, indicating excessive con-

sumption. The 39-year-old Maradona was transferred from Uruguay to Cuba on January 18 for treatment, including drug rehabilitation.

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Beryl Markham

Beryl Markham (1902-1986), raised by her pioneer father in Africa, trained race horses, worked as a bush pilot, and was the first to fly solo across the Atlantic, from east to west.

Beryl Markham was born in Ashwell, Leicestershire County, England on October 26, 1902. Her parents, Charles and Clara Clutterbuck, were English gentry who kept horses and won prizes locally for their skill in the sport of fox hunting. Her father moved the family to Njoro, Kenya (then British East Africa) to establish a farm. Beryl was three when the family moved into a traditional African mud hut. Her mother attempted pioneer life for a year before returning to England with Beryl's brother, who was old enough to require formal education. Beryl stayed in Africa with her father.

Neighboring tribesmen provided care for Beryl while her father worked the farm. As a result, she spoke Swahili like a native. She became friendly with Kibii, a boy of the tribe. Beryl's father trained them both to ride horses like cavalry cadets, while Kiibi's father trained them to hunt and track. Because of her unique status in the tribe, Beryl was



allowed to train as an equal in games of skill with the boys. One of these games was to jump as high as one's own height. When Beryl reached her full height, she was nearly six feet tall.

Errol Trzebinski, in *The Lives of Beryl Markham*, wrote "All Beryl cared about was competing with Kibii. She could hurl a spear just as well as Kibii, with deadly accuracy. She had learned to straighten her arm in a backward arabesque, as if to hurl a javelin, sending out a thrust to impale. The grace, the strength of her backward stretched arm manifested all the simplicity and ease of a cave painting. Africa is many things to many people of many races, but a child nurtured on its red inhospitable soil carries those lessons forever."

In a few years, when the farm was settled and a western-style house had been built, Beryl's father brought in tutors for her formal education. During World War I, she was sent away to a proper English school in Nairobi, but she felt out of place there. After three years she was expelled from school and she returned to her father's farm at Njoro. When she was 16, Beryl married Jock Purves. The marriage was not successful and ended in divorce three years later.

Trained Racehorses

The British who settled in Kenya brought their customs with them, and horse racing was a popular sport. In addition to farming, her father imported and trained thoroughbred English racehorses. He kept over 100 horses in his stables. From early on Beryl had worked in the stables and exercised the horses. Her skill at handling them became legendary.

After the war, her father lost the farm and moved to Peru to train horses.

At the age of 19, Beryl began her career as a professional racehorse trainer. She was the first woman ever to be granted a trainer's license in Kenya. She started with some horses given to her by her father, then hired a jockey, and rented a stable. After her horses won a few of the smaller races, owners began to send their horses to her to train. A friend loaned her a string of stables and a hut to live in. She produced winners and by the age of 24. In 1926, her horse, *Wise Child*, won the prestigious St. Leger.

In 1927, Beryl married a wealthy young aristocrat, Mansfield Markham, who had come to Kenya for a safari. Two years later, the young couple had a son, Gervase, named after an ancestor of Beryl who also trained horses. They divorced that year, and Gervase stayed with his father's family in England.

A Passion for Flying

In *Straight On Till Morning* Mary S. Lovell quoted Markham in a discussion about her early aviation experience: "Distances are long and life is rather lonely in East Africa. The advent of airplanes seemed to open up a new life for us. The urge was strong in me to become part of that life, to make it my life. So I went down to the airport. How zealously did I enter up my hours in my logbook. That book is more precious to me than any diary."

Markham began flying lessons with Tom Campbell Black. In a few months she bought her own airplane, an Avion IV, with a plan to operate an air charter service. On April 24, 1931 she flew from Kenya—crossing the desert and the sea, navigating by sight, stopping along the way for engine repairs—to England. Her unexpected arrival at Heston Aerodrome on May 17 made news.

Upon returning to Kenya, Markham prepared for the commercial pilot exam, which involved stripping an engine, cleaning jets and filters, changing plugs and points, and a written test on the theory and practice of air law and navigation. Markham became the first Kenyan-trained pilot to obtain a commercial pilots license.

In her small plane Markham flew vast distances over unpopulated territory, solo, with only a compass and maps for navigation. She was contracted to deliver mail and supplies to camps of a thousand gold miners living in tents at locations so remote that a forced landing along the way could mean death from thirst. Markham provided a taxi service to distant farms and a messenger service for safari parties and took hunters from bush camps in search of game. She delivered medical supplies and doctors to emergency cases. Markham was called upon to fly accident victims and critically ill patients to the hospital in Nairobi. She also worked as a relief pilot for East African Airways.

Crossed the Atlantic

When Markham expressed interest in entering the air race at Johannesburg, a fellow pilot offered to provide her with a new plane, on one condition: she must successfully cross the Atlantic—east to west, against the headwinds. The

flight had been attempted, but not yet accomplished. Markham accepted the challenge. In a letter to London's *Daily Express* Markham wrote, "Two weeks from now I am going to set out to fly the Atlantic to New York. Not as a society girl. Not as a woman even. And certainly not as a stunt aviator. But as a pilot-graduate of one of the hardest schools of flying known, with 2000 flying hours to my credit. The only thing that really counts is whether one can fly." Her flight was postponed for three days to wait for weather to clear for take off. In an interview with a *Daily Express* correspondent Markham said, "If I get across, it will have been worth it because I believe in the future of an Atlantic air service. I planned this flight because I wanted to be in that air service. If I get across I think I shall have earned my place."

On September 4, 1936, Markham took off despite bad weather. Her flight lasted 21 hours in constant fog, rain, and sleet. Markham's plane, *The Messenger*, crash landed in a peat bog on the coast of Nova Scotia. Her only injury was a gash on her forehead when the plane skidded into a boulder and went nose up. Markham's historic flight made newspapers headlines. The next day in New York, she was greeted by thousands of cheering fans. However tragedy struck two weeks later. Tom Campbell Black, her instructor and friend, who prepared her for the Atlantic flight, died in an airfield accident.

Markham declined the routine flying jobs she was offered in England and instead found backers and entered flying races. She struck a deal with one backer to fly around the world and went to America in search of an engine that would go 200 miles per hour. Markham was in California when Amelia Earhart made her second, and final, attempt to fly around the world at the equator. In Hollywood, Columbia Pictures approached Markham about making a movie of her Atlantic crossing. Markham was interested, but the movie was never made. She did work on the set of a movie about Africa as a technical advisor on the Swahili language. At the start of World War II, Markham joined the Civil Air Patrol and flew lookout along the California coast.

West With the Night

In Hollywood, Markham met Antoine de Saint-Exupery. A Frenchman, who had flown mail routes from France to Africa, Saint-Exupery had written books about his flying adventures. He encouraged Markham to write about her life. In 1941, she took an outline of her memoir to a publisher in New York, then traveled to the Bahamas to write it. Markham produced a collection of stories, and sent them off in batches to her publisher, Houghton Mifflin. The publisher was delighted with the work of this new writer. In 1942, *West With the Night* was published.

Markham had met Ernest Hemingway on safari in Kenya years earlier. When Hemingway discovered her book, he wrote to his editor, Maxwell Perkins about it: "Did you read Beryl Markham's book, *West With the Night*? I knew her fairly well in Africa and never would have suspected that she could put pen to paper except to write in her flyer's log book. As it is, she has written so well, and marvelously well, that I was completely ashamed of myself

as a writer. [She] can write rings around all of us who consider ourselves writers. I wish you would get it and read it because it really is a bloody wonderful book."

That year, Markham married Raoul Schumacher. They lived in a rented ranch in the foothills of California's Santa Ynez Mountains. Markham wrote short stories about her African adventures, which were published in American magazines. In 1947, the couple separated and their divorce became final in 1960. Controversy surrounded the couple when Schumacher claimed he wrote Markham's book.

Markham returned to Kenya to reestablish her career as a racehorse trainer. From 1958 to 1979, the horses she trained won dozens of classics and six times won the East African Derby, Kenya's top race.

In 1980, American restaurateur, George Gutekunst, read Hemingway's selected letters and was intrigued by the praise for Markham's book. Gutekunst found a copy of her book through a library system. With novelist Evan Connell, he instigated its re-publication by North Point Press. In 1983, critics called her book a lost masterpiece. It sold over a million copies. Gutekunst flew to Kenya to produce the television documentary *World Without Walls*, about Markham's life.

In 1984, Mary Lovell visited Markham to interview her for a biography, *Straight On Till Morning*. With the maps and log books in Markham's trunk, Lovell found manuscripts for the stories Markham had sold to magazines. She arranged for them to be published by North Point Press as a collection, *The Splendid Outcast*.

On August 3, 1986, Markham died in Nairobi, Kenya. Her ashes were scattered near the racetrack. In London, on September 4, 1986, the fiftieth anniversary of her Atlantic crossing, a memorial service was held in her honor.

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Jan Masaryk

Jan Masaryk (1886-1948) was the popular and internationally respected foreign minister of Czechoslovakia for a number of years and son of the country's first president. His life came to an abrupt end in an infamous 1948 incident, just weeks after a swift Communist takeover of the government. Masaryk's body was found in the courtyard of the Czernin Palace, the government building in which the foreign ministry and his private quarters were housed. His death was announced as a suicide.



Jan Garrigue Masaryk was born on September 14, 1886 in Prague, where his father was a professor of philosophy. He was the third of four Masaryk children. His mother, Charlotte Garrigue Masaryk, was an American. She and her husband created a household that was decidedly liberal and intellectual in atmosphere. Masaryk emerged as the black sheep of the children, however. He was a poor student, described as restless and excitable in temperament, though musically gifted and convivial.

Certainly the elder Masaryk did not foresee that his son would earn a living from his piano-playing abilities when he sent him to the United States in 1904 with a gift of \$100. The sum quickly disappeared in the hands of the reckless Masaryk, and he found work as a pianist in a movie house in New York City. He later worked at a brass foundry in Connecticut, among several other jobs during his decade abroad. Though he was reportedly fond of gambling and attractive women, Masaryk had a serious side to him as well. When he worked in the foundry, he held English literacy classes for his co-workers, who came from a variety of European backgrounds. He later reported that this was his greatest training for a diplomatic career.

Era of Freedom

Masaryk returned to his homeland in time for the onset of World War I. He was conscripted into the army of the Austro-Hungarian empire and served in Poland as an infantry soldier. Tensions among nationalities in this part of Europe would launch a series of important political changes after the war's end. Relegated to second-class citizens in the

Empire, the Czechs and Slovaks also possessed a strong anti-German sentiment. Many of them resented fighting on behalf of Austria-Hungary's ruling Hapsburg dynasty. A renewed push for a separate nation gained ground, and Thomas Masaryk played a key role in this movement. He was elected president of the new nation in 1918.

As the son of the president, Masaryk was given a post in the Ministry of Foreign Affairs. He was assigned to various posts—charge d'affaires in Washington, D.C., a member of the Czechoslovak legation in London after 1921, and private secretary to Eduard Benes, another leading figure in the new government. Masaryk married during this time, but the union with Frances Crane Leatherbee ended in divorce by 1931.

In 1925, Masaryk was named minister to Great Britain, and his Grosvenor Square chancery and residence became a popular spot for members of the international diplomatic community. Masaryk was a well-liked figure in London, known for his wit, erudition, and piano talents at parties. It was said that he also liked to tell somewhat risqué stories. Like his father, he oriented himself toward the West more than the East; he rejected the pan-Slavic movement, and saw Bolshevik Russia as a potential threat to the stability and independence of Czechoslovakia.

Threat from Fascist Germany

Throughout the 1930s Masaryk continued to shuttle between London and Prague, and made occasional forays to the United States as well. His father died in 1937, and the loss seemed to instill in him a dedication to Benes, the man who succeeded to the presidency. When German chancellor Adolf Hitler moved to take the Sudetenland, the territory in the western part of Czechoslovakia that had long been home to a large emigrant German population, an emergency conference in Munich was held by representatives of the western European powers—though neither Benes nor Masaryk was invited. There, a policy of "appeasement" was decided, and Benes agreed to it. Hitler was allowed to take the Sudetenland. Less than six months later, German troops were sent into Prague and effectively abolished the independent nation state that Thomas Masaryk had created.

Exile in London

The Munich Pact was considered a political betrayal by the West. Though Masaryk had worked for the last several years to create strong ties between Czechoslovakia and Great Britain, Prime Minister Neville Chamberlain spoke infamously on the matter in defense of the Munich Pact. "How horrible, fantastic, incredible it is that we should be digging trenches and trying on gas masks here because of a quarrel in a far away country between people of whom we know nothing," said Chamberlain.

Benes and Masaryk both resigned from what would become a puppet Nazi government in Czechoslovakia, and established a government in exile in London. Benes became president of this "provisional" government, while Masaryk served as its foreign minister. The Allies—the United States, Britain, and the Soviet Union—did not grant them full diplomatic recognition until July of 1941. The change in status

was an important political triumph for which Masaryk had fought tenaciously. It would mean, in part, that after the end of present hostilities, leaders of the exiled government would have a voice in their country's future. As Masaryk pointed out, there were many Czechs who had fled the country with the government and were now fighting on side of the Allies to defeat Germany—he wondered if their deaths were “provisional.” With characteristic wry humor, he sometimes signed letters to his friends, “Provisionally yours.”

A European Visionary

During World War II, Masaryk worked in London and traveled to the United States, arguing, writing, and lecturing on European politics and the right for self-determination in Eastern Europe. Under Nazi rule, the Czechs and Slovaks suffered tremendous human-rights abuses. The entire country, from its massive industrial complexes in the west to vast Slovak farmlands, produced goods that kept the German war machine humming. Masaryk believed that the postwar plans should call for a decentralized German confederation, to be followed by other regional confederations in the Balkans, Scandinavia, and Western Europe, and ultimately a European Federation.

At the invitation of the British Broadcasting Corporation, Masaryk began making short-wave radio broadcasts into Czechoslovakia, which became extremely popular—though under Nazi occupation law they were stringently prohibited. The Nazis even ordered all short-wave circuits to be removed from radio sets and turned in to authorities. To be caught listening to Masaryk speak about his father's achievements, the war, the Czech state, and democracy in postwar Eastern Europe became a crime punishable by death. In his broadcasts, Masaryk did not advocate participation in an underground resistance movement, but suggested instead a slowdown in factory production or other covert means of defiance.

Into the Soviet Sphere

Benes, like some Czech and Slovak leaders, distrusted the Western Allies to a certain extent, especially after the Munich Pact. Masaryk, who had spent a good deal of his life in London or America, was more pragmatic. In 1943, the government-in-exile signed a mutual assistance pact with the U.S.S.R. The following spring, Masaryk spoke in positive terms about the advancing Russian troops, calling them “armies of liberation” in his radio broadcasts. That same year, Benes's government-in-exile signed a liberation pact with the Soviets. This meant that the following year, though General George Patton's Third Army had nearly reached Prague, the Americans were not allowed to liberate the city. Instead the Soviet Army entered to the cheers of crowds in May of 1945.

A multiparty government, which included the Czech Communists, was established in 1946, with Benes as its president in the first postwar national elections. Meanwhile, Masaryk worked for the United Nations Refugee Relief Organization, and headed the Czech delegation to the United Nations itself. In 1947, an edition of his wartime BBC

broadcasts sold out of its first run of 60,000 copies. That same year, he returned to Prague to assume once again the post of foreign minister. Masaryk moved into the Czernin Palace, part of the massive Hradcany Castle complex and the traditional seat of power in the country. He urged Czech participation in a Paris conference that established guidelines for the Marshall Plan, which delivered \$12 billion in funds to foster economic recovery in Europe. The terms of the plan, however, stipulated that countries with Communists in their government would be exempt. Masaryk flew to Moscow to argue with Soviet leader Josef Stalin over the matter, but returned home in defeat.

Growing Tension in Prague

Nevertheless, observers and insiders optimistically believed that Czechoslovakia was tiring of its brief experiment with a multi-party system and would eject the Communists from power on its own. In September 1947, an assassination attempt was made on Masaryk. It was revealed that the son-in-law of one of the leading Czech communists, Clement Gottwald—a man Masaryk detested—was behind it. He was widely expected to replace Benes, now in his sixties and suffering from increasingly frail health.

During these crucial months, Masaryk traveled to New York and London to drum up support, but was informed by intelligence sources that a return to his homeland would be unwise. In February 1948, Gottwald and others engineered a coup by putting Communists in top police posts, and then taking over the government itself a few days later. All non-Communists were purged. Benes convinced the leaders to retain Masaryk as foreign minister, given his strong and credible ties with the West. Masaryk agreed, but within weeks realized that the situation was untenable. He made secret plans to leave and managed to transfer some of his funds out of the country. He also managed to send word of his plan to a London associate whom he had worked with during the war. His American girlfriend, writer Marcia Davenport, left Prague and arrived in London on March 8 with a reiteration of the same message.

Cold War Casualty

On the morning of March 10, 1948, Masaryk's body was found in the courtyard of the Czernin Palace in Prague, where he appeared to have jumped or been pushed from his bathroom window. The Communist leadership announced the death as a suicide, asserting that Masaryk was devastated by the rebukes he received from his pro-Western colleagues for remaining as foreign minister after the coup. The doctor who examined his body later claimed that the official post-mortem was not conducted properly. Police, who were holding him in custody at the time of his death, claimed that he committed suicide. Others who questioned Masaryk's death were sentenced to death or jailed. Later inquiries pointed to Major Augustin Sram, a Sudeten German who had been trained in the Soviet Union, as Masaryk's murderer. Just a few weeks after Masaryk's death, an unidentified male caller killed Sram at his home. Authorities rounded up over 200 Czechs in an attempt to find the

culprit. Some were executed or sentenced to long prison terms.

After Masaryk's death, Czechoslovakia remained under repressive Soviet supervision for 41 more years. Questions about the incident arose, however, during what became known as the Prague Spring of 1968, when liberal reforms were put in place briefly. An investigation was launched, but after Soviet tanks arrived to forcefully end this pro-democracy movement. Those who had spoken out on the Masaryk matter were jailed. A few years after the disintegration of the Soviet bloc in 1989, Czech Communists "found" a letter allegedly written by Masaryk to Stalin, which claimed that he was going to commit suicide. Historians dismiss the letter as a fraud, pointing out that if Masaryk wished to confess his deep dissatisfaction with Communism, he would have expressed this in the West, not the Soviets.

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Kurt Masur

Kurt Masur (born 1927), the former conductor of Leipzig's Gewandhaus Orchestra and reluctant East German revolutionary leader, now conducts the New York Philharmonic Orchestra. An internationally-acclaimed conductor, Masur added the London Philharmonic to his roster of duties in the year 2000.

Born in the German city of Brieg (now in Poland) on January 18, 1927, Kurt Masur's father was an engineer. He taught himself to play the piano at the age of seven. His formal training took place at the Breslau Music School from 1942 until 1944, and the Leipzig Hochschule für Musik from 1946 until 1948. In addition to the piano, Masur studied cello, composition, and conducting. At his father's insistence, he was also trained as an electrician. Masur never made use of this training. "I loved only music," he told the *San Francisco Chronicle* in 1990. "Really, for me, there was nothing else I could do."

Masur began conducting in opera houses in the late 1940s. He served as Kapellmeister of the Erfurt and the Leipzig opera theaters in the early to mid 1950s. In 1955, he became conductor of the Dresden Philharmonic, where he served as chief conductor from 1967 until 1972. He was the general director of music at the Mecklenburg State Theater of Schwerin in 1958. He also served as senior director of music, alongside director Walter Felsenstein, at Berlin's Komische Oper.

Kapellmeister of the Gewandhaus

In 1970, Masur became the director, or Kapellmeister, of the Leipzig Gewandhaus Orchestra, a post he held until he retired in 1996. The orchestra, now over 250 years old, prides itself on its history and tradition. Older Gewandhaus players train its musicians. Instruments, scores, even interpretations have been passed down through the years. Previous Gewandhaus Kapellmeisters have included Felix Mendelssohn, Johannes Brahms, Gustav Mahler, Richard Strauss, Wilhelm Furtwaengler, and Bruno Walter.

Masur has felt a particular connection with Felix Mendelssohn, who also conducted the Gewandhaus Orchestra and founded the conservatory in Leipzig over 150 years ago. Mendelssohn's works were not performed in Germany during the Nazi regime because of his father's Jewish ancestry—even though he and his father had been Christians. In 1993, to celebrate the 250th anniversary of the Gewandhaus Orchestra, Masur led the group on a twelve-day tour. Masur secured money from Japanese donors and helped to restore the house Mendelssohn had lived and died in and turned it into a museum. The conductor has performed Mendelssohn's entire works in Leipzig. In October 1999, Masur told the *Jerusalem Post*, "After the Second World War, a lot of musicians came to Leipzig and tried to rebuild his image. I did it all my life because for me he was a very special human being. I was always fascinated by this kind of commitment about how much he cared for the people of his time. And so I fought for his recognition. It was not easy as many believe that Bach should be the city's

foremost musical son. But they complement each other well."

Masur made his U.S. debut as a guest conductor for the Cleveland Orchestra. That same year, he led the Gewandhaus Orchestra on its first-ever U.S. tour. He also served as a professor at the Leipzig Academy of Music for several years, beginning in 1975. Although Masur had many opportunities to leave East Germany and conduct elsewhere, he did not want to leave the Gewandhaus. Masur told the *San Francisco Chronicle* in 1990, "This orchestra is what kept me here. I felt I had to keep it alive at the highest possible level. And although I know some felt they had to leave to express their artistry, I discovered that I could reach my highest artistic level here. For me, it would not have been a solution to leave." His loyalty to the Gewandhaus should not, however, be misconstrued. Masur was never a Communist Party member. In 1964, he turned down an offer to work directly for the East German government as the director of East Berlin's *Komische Oper*. The job came with a house, a car and assorted other perks. Masur asserted his belief that subsidized art is not necessarily good art, and oftentimes is art as a manufactured product. By making this decision, he earned the respect of many East German citizens.

Collaboration for the Gewandhaus

Masur's relationship with former East German leader Eric Honecker caused suspicion among some. However, Masur insists that he remained true to himself and his values. In fact, he did not know Honecker well. Their relationship was based on two requests: first and foremost, Masur asked Honecker to construct a new building for the Gewandhaus. The second was a 1983 request to remove a ban on East German artists traveling to the United States. Both requests were granted. When Honecker was forced to resign, Masur sent him a letter wishing him good health and thanking him for constructing the new Gewandhaus building. Masur publicly maintained that Honecker was a human being and should be treated as respectfully as any other, adding that power does strange things to people.

An Instrument of Peace

If there was ever any doubt about Masur's political affiliations, he dispelled it in the fall of 1989, when he served as an instrument of peace in Leipzig. The city had been the home base of the opposition movement since 1988. On October 2, 1989, Masur said in an interview on West German television that he was ashamed of the violence of the East German government directed against anti-government demonstrators in Leipzig. The next day, a resolution was written and signed by members of the Gewandhaus Orchestra protesting the use of force by East German police. The resolution seemed to have no effect. Four days later, police staged another violent attack on East German marchers.

On October 7th, Soviet president Mikhail Gorbachev ended a trip to mark the 40th anniversary of East German statehood. Revolution seemed to follow in his wake. On October 9, 1989, the city of Leipzig was filled with armored

cars and flanked by riot police. It looked like an armed camp. Masur, aligning with the opposition group, met with Reverend Peter Zimmerman, a minister and opposition activist, Bernd Lutz Lange, a local cabaret performer, and three local party officials: Roland Woetzel, Jochem Pommert and Kurt Mayer. Their purpose was to try to stop more violence from occurring at an event planned for that evening. Masur was nominated by the group to read and record an appeal to be played over the city's loudspeakers. The tape was played at 5:30 p.m. from the loudspeakers in the center of town. The text was also read in four churches where demonstrators had gathered, as well as over the police and security radios. The group asked for peaceful discussion: "We all need a free exchange of opinions about the continuation of socialism in our country. Therefore, we promise all citizens that we will use our full power and authority to ensure that this dialogue will occur, not only in the Leipzig area but with our national government."

The march occurred without violence, and the police defied orders from Berlin to stop the march. Masur was thoughtful of his orchestra as well, calling off the pressing of a recording of the Gewandhaus Orchestra playing Beethoven's "Eroica." He felt that the mastering and pressing of an album should not occur in an atmosphere of fear. It would not be done well if all attention could not be focused on the project. He believed that energy would be better focused on political discussion. In the days following, Masur opened the Gewandhaus to public discussion. Appeals to the government were written and signed. German unification took place on October 3, 1990. Masur was mentioned as a possible candidate for the presidency, but he insisted he was a conductor, not a politician. The Berlin Wall fell that November.

In 1995, Masur was given the Commander's Cross of the Order of Merits from the Federal Republic of Germany. Two years later, he told the *Sun-Sentinel* in Ft. Lauderdale, Florida: "I became involved in politics because, for me, working in concerts involved a human message. At that moment, someone was needed to do something. The citizens were so brave, so strong. I couldn't stand aside. I was one of the persons better known. They thought musicians could be trusted."

Conducted the New York Philharmonic

Masur became the first democratically-chosen music director of the New York Philharmonic Orchestra in 1991. Having served as a guest conductor for the orchestra 22 times in the preceding ten years, he was well known to many of the orchestra's members. Masur began with the 1992-93 season. He was expected to conduct a minimum of 14 subscription weeks, including four weeks of touring. Educational activities, recording, and performances for television, park concerts, chamber music, and miscellaneous other projects were to round out his schedule. Masur also conducted some of the New York Philharmonic's Young People's Concerts, just as Leonard Bernstein had done.

New York Philharmonic double bassist Jon Deak, a member of the committee that was charged with selecting a new director, told the *Washington Post* in 1990, "(Masur is)

obviously a guy with great integrity and humanity; that's why he got involved in the movement for freedom in his country. He's a toughie, a man who knows what he wants and goes after it. It's plain that the orchestra did not look for someone who was easy, someone who would not bother us; musical excellence was the prime consideration."

Masur's reputation is based on his skill as an interpreter of the standard repertory. He likes new music, however. Contrary to tradition, Masur hates to be addressed as "maestro," wears a bolo tie, and does not use a baton. He disappointed those who thought he would be a typical "Kapellmeister." Masur does not want to be limited to the routine of playing only the classic repertory. He insists on including new music that he deems to be of "masterpiece" quality. Masur held true to his reputation as an excellent orchestra-builder and helped to restore the New York Philharmonic to its previous stature as a world-class orchestra.

In 1996, Masur retired from the Gewandhaus. That December, he was named that orchestra's first-ever "conductor laureate." That same year, the National Arts Club awarded Masur with the Gold Medal of Honor for Music. The following year, the government of France awarded him with the title "commander of the Legion of Honor" and the city of New York named him "city cultural ambassador." The Polish government honored the conductor in 1999 with the Commander Cross of Merit.

In 1998, the New York Philharmonic extended Masur's contract as music director to the year 2002. As a provision in the contract, he would be instrumental in picking his successor. Masur was surprised and upset by the idea that the board was, in effect, forcing him to retire. The board chairman, Paul Guenther denied plans to oust Masur. He told *Newsday* that if Masur decided to stay beyond the 2001-02 season, a new contract would be negotiated. Previously, Masur had been under an "evergreen contract," which was renewed every year to take effect for the next three years. His salary under the 1998 contract was reported as \$1.3 million per year.

Masur will assume the role of principal conductor with the London Philharmonic effective with the 2000-01 season. In London, he will be involved with the Youth Orchestra, and has expressed a desire to increase working relationships between the London Philharmonic and leading music colleges. He is also hoping to broaden the reach of the orchestra in London with programs like "rush-hour concerts" which were successful in New York.

Music is indeed Masur's life. As he told the Orange County Register in 1999, "I was asked once, 'Mr. Masur, what do you plan to do if you retire?' I told them, 'Look, conductors don't retire. They die.'"

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Leonard Matlovich

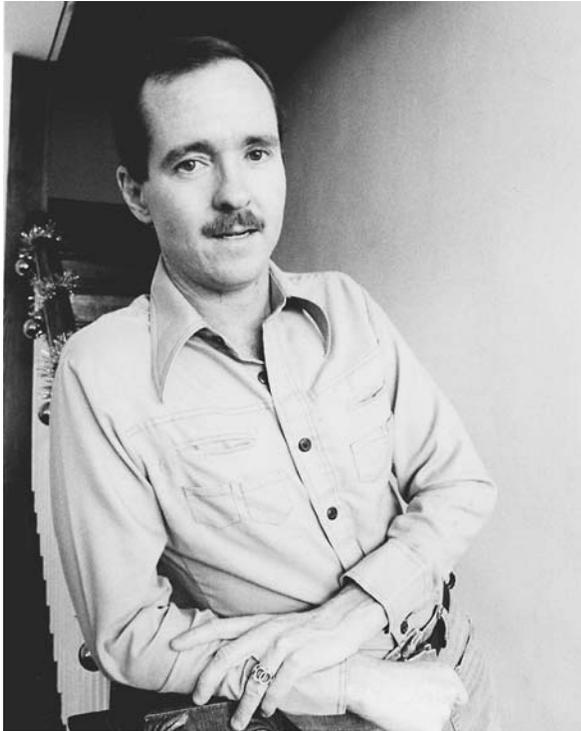
Had Leonard Matlovich (1943-1988) never publicly admitted his homosexuality to Air Force officials in 1975 he might have retired from the military and slipped quietly into oblivion. Instead, on March 6, 1975 with 12 years of exemplary military service, he wrote and delivered a letter to his commanding officer in which he openly admitted his homosexuality. By May of that year, this unlikely celebrity became the focus of attention that would not fade for five years.

For thousands of gay and lesbian Americans, particularly during the 25 years following World War II, expressing their homosexuality publicly remained unthinkable. That changed one warm June night in 1969 when a routine police raid against the Stonewall Inn, a private gay club in New York's Greenwich Village, met with unexpected opposition. The men who had always been easily targeted for their homosexuality decided to fight back. If their identities became public, they were willing to take the risk even if that meant losing their jobs, becoming estranged from families, or meeting with further violence.

The movement for gay rights was still young in 1975 when Leonard Matlovich revealed his sexual orientation in a letter to his commanding officer. That admission would lead to a place on the cover of *Time* magazine. Emblazoned across his chest in bold black letters, according to *The New York Times*, on September 19, 1975, was the caption, "I Am a Homosexual."

Born into the Military

Leonard Philip Matlovich was born on July 6, 1943 in Savannah, Georgia, the only son of a career Air Force sergeant. He spent his childhood living on military bases, primarily throughout the southern United States. Matlovich and his sister were raised in the Roman Catholic Church. In an article for *The New York Times*, on May 25, 1975, Lesley Oelsner wrote that, "Technically, the sergeant's case is just



beginning. To Sergeant Matlovich, though, the case is really much older, going back at least to his youth, when he was, as he puts it, an ‘Air Force brat’ growing up on bases from Georgia to Guam, wanting to be in the military himself and worrying about his sexual inclinations.”

Despite a deep inner conflict, Matlovich decided at the age of 19 that he wanted to follow in his father’s footsteps. By his own admission, he had become a “white racist,” and a “flag-waving patriot.” Not long after he enlisted, the United States increased military action in Vietnam, about ten years after the French had abandoned active colonial rule there. Matlovich volunteered for service in Vietnam with a sense of patriotic pride firmly entrenched. He served three tours of duty and was seriously wounded when he stepped on a land mine in Da Nang. His military service in Vietnam earned him both a Purple Heart and a Bronze Star. By 1975, Matlovich was already in his 12th year of service. As a technical sergeant stationed at Langley Air Force Base in Hampton, Virginia, Matlovich was also a race-relations and drug abuse counselor. His exemplary work earned additional awards. Trying to suppress the sexual inclinations he considered aberrant behavior, Matlovich joined fellow soldiers who mocked homosexuals. Oelsner noted that, “What changed everything, he said, was a change that started, slowly, at first, in his attitude toward black people. He was in the service with blacks; then, on one assignment, a black man was his supervising officer. One stereotype after another stereotype started to crumble,” Matlovich said.

Matlovich had enrolled in the race relations program while he was stationed in Pensacola, Florida, and became an instructor. That was when he began frequenting gay bars. “I met a bank president, a gas station attendant—they were

all homosexual,” Matlovich recalled for Oelsner. He “came out” to his friends, but continued to conceal the fact from his commanding officers. Matlovich gradually came to believe that the discrimination faced by African Americans was similar to the persecution that homosexuals endured. For him, it became a civil rights issue.

Letter Changed His Life

Matlovich described the way he delivered the letter he wrote about his sexual orientation for *The New York Times*, in the September 19, 1975 article on his case. He said that he handed his “coming-out” statement to his superior. His captain asked, “What does this mean?” Matlovich said, “It means *Brown v. the Board of Education*” a reference to the 1954 landmark Supreme Court case outlawing racial segregation. For Matlovich, his test of the sexual-preference tolerance the military system would allow him was the equivalent to that. “I told him to sit down before he read it. He didn’t, but he sat down after he read it.” Matlovich contended that the military was full of homosexuals because he ran into them when he spent evenings in one dance club in Norfolk.

The issue of homosexuality in the military was brought to the forefront because of Matlovich’s confession. He hired David F. Addlestone of the American Civil Liberties Union (ACLU), as his chief counsel. A military lawyer, Captain Jon Larson Jaenicke, was assistant counsel. After a series of hearings, Matlovich was offered a general discharge from the Air Force. According to Oelsner, Lieutenant Colonel Charles R. Ritchie, the Langley commander, notified Matlovich. “I am initiating action against you with a view to effecting your discharge from the United States Air Force.” A general discharge was less than an honorable discharge. Although he had hoped to stay in the military and avoid a discharge altogether, Matlovich was not content with the idea of a general discharge. “I love the military,” he told *The New York Times*. “The first time in the bar, I met a bank president who was petrified he’d be found out. I decided then and there I was not going to jump from job to job.” Six months after he openly admitted his homosexuality, Matlovich was out of the Air Force, considered unfit for military service by a three-member panel.

Perhaps the most painful aspect of the whole experience for Matlovich was his confrontation with his parents. He told his mother by phone. She was so stunned she refused to tell Matlovich’s father. Her first reaction was that God was punishing her for something she had done, even if her Roman Catholic faith would have not sanctioned that notion. Then, she imagined that her son had not prayed enough, had not seen enough psychiatrists. Before long she admitted that she had suspected the truth for a long time. When his father finally found out by reading it in the newspaper, Matlovich recalled, “He cried for about two hours.” After that, he told his wife that, “If he can take it, I can take it.”

Died a Hero

Matlovich soon found his way to San Francisco while his appeal was continuing. His admission had catapulted

him into the role of a national hero for the cause of gay and lesbian rights. In 1979, he ran for the San Francisco Board of Supervisors, the governing body of that city and county. Midway through the campaign he discovered that his campaign manager had supported an opposing candidate. He lost the election. In November 1980, Matlovich finally received an upgraded discharge, that of honorable, and a \$160,000 settlement. "That settlement vacated a Federal court ruling only two months previously ordering that he be reinstated with back pay," according to Alfonso A. Narvaez in the obituary he wrote when Matlovich died of AIDS on June 23, 1988 at the home of a friend in West Hollywood, California.

Matlovich wrote the epitaph for his grave Washington's Congressional Cemetery. It read, "When I was in the military they gave me a medal for killing two men, and a discharge for loving one." In those years before his tragic early death at the age of 44, Matlovich was satisfied that he had followed his conscience and his heart. His actions gave others the courage to do the same. The movement has progressed because of him and others like him.

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John Mauchly

John Mauchly (1907-1980) was the visionary and co-inventor (with J.P. Eckert) of one of the first electronic computers. Though he is not well known and his career was frustrating, Mauchly essentially invented computer science and was the first computer entrepreneur.

Born on August 30, 1907, in Cincinnati, Ohio, John William Mauchly was the son of Sebastian Jacob and Rachel Elizabeth (maiden name, Schidemantel) Mauchly. Mauchly's father, a well-respected physicist who taught on the high school and college levels, did research in electricity and earth currents. The family (which included Mauchly's sister Helen Elizabeth) moved to Chevy Chase, Maryland when Sebastian Mauchly was offered a job with the Carnegie Institute of Washington, to head its Section of Terrestrial Electricity.

Mauchly was interested in science and engineering from an early age. He enjoyed putting things together and taking them apart, and hoped to pursue a career in engineering. In 1925, Mauchly was offered a scholarship to study engineering at Johns Hopkins University's School of Engineering. He soon grew bored with the subject, and transferred to the physics department. Mauchly's intelligence and abilities so impressed those in the department that he



was offered a position in the physics doctoral program. Mauchly never finished his undergraduate degree. Instead he earned his Ph.D. in 1932, after writing a dissertation on the carbon monoxide molecule. While still a student, Mauchly married Mary Augusta Walzl on December 30, 1930. They had two sons, James and Sidney.

Saw Need for Computers

After graduation, Mauchly stayed at Johns Hopkins as a research assistant for a year, 1932-33. Some of his work there focused on calculating energy levels of the formaldehyde spectrum. Because the calculations took a long time to accomplish manually, Mauchly began thinking about the possibilities of automating functions.

In 1933, Mauchly was hired to head the physics department at Ursinus College in Collegeville, Pennsylvania. While this was not a prestigious position for Mauchly, it was the height of the Great Depression, and jobs were scarce. Mauchly was not just the head of the department, he was the only staff member. Because of this situation, Mauchly had many teaching responsibilities that could have severely limited his ability to conduct original research. However, Mauchly was able to find the time for both.

Mauchly's research focused on meteorology, which had come to require complex calculations in recent years. He wanted to find faster ways of doing these calculations. What were called calculators at the time did not work well or fast enough. Mauchly decided to create an electronic apparatus to accomplish this goal, perhaps with vacuum

tubes. Since he did not know a lot about the subject, Mauchly decided to learn as much as possible.

In 1940, Mauchly built a small analog computer-like machine. It could do some harmonic analysis of weather data. He used the machine to write a paper on precipitation's quasi-periodicity. But Mauchly wanted to create a better computational device. The following year he visited John V. Atanasoff, a professor at Iowa State University, to study his primitive computer and learn how vacuum tubes were used. Atanasoff had built what he called the ABC (Atanasoff-Berry Computer). Mauchly was disappointed by what he saw because it did not match the ideas he wanted to pursue. Later, this visit would come back to haunt him.

Hired by the University of Pennsylvania

To pursue his goal, Mauchly took a summer class at the Moore School of Electrical Engineering at the University of Pennsylvania during the summer of 1941. He wanted to learn more about electronics so he could gain a better understanding of the field in order to build something new. Mauchly so impressed faculty members that he was hired as an instructor in electrical engineering.

Mauchly immediately began promoting his computer idea. The school had a contract with United States Army's Ballistics Research Laboratory. Mauchly wrote a paper, "The Use of High Speed Vacuum Tube Devices for Calculating," that explained his idea for building a computer. Though it was rejected at first, this paper was later recognized as one of the best early papers on computers. Mauchly outlined his proposition in a memorandum, and got approval in the early 1940s.

Though Mauchly originally wanted to design a computer for his meteorological research, he modified his proposal to suit the war effort. Extensive calculations were required by the army for their artillery range tables to reflect the new battle conditions and types of weapons used in combat during the Second World War. The tables enabled artillery gunners to aim and fire effectively. Mauchly began working on the computer in 1943, with J.P. Eckert and many other scientists. However, Mauchly was the visionary and driving force behind the idea, while Eckert headed the engineering end. The same year, Mauchly was promoted to assistant professor of electrical engineering.

Invented the ENIAC

Mauchly and Eckert completed the computer in 1946. It was called ENIAC (Electrical Numerical Integrator and Computer), the first general-purpose computer and the first with the capability to modify a stored program. Costing about \$400,000 to construct, the ENIAC had 18,000 vacuum tubes, 70,000 resistors, 6,000 switches and 10,000 capacitors. Its 30 panels filled a large room. Though this seems large and cumbersome by contemporary standards, it was revolutionary at the time.

The ENIAC was faster than anything else available, not just for trajectory computations but also for solving partial differential equations. It could complete 5,000 additions in one second, and multiplication in 300 microseconds. The army began using the ENIAC in 1947, and continued to use

it through the mid-1950s. Among other things, it was used to provide some of the calculations for the atomic bomb.

Though computers had become practical, the ENIAC had many drawbacks, in addition to its size. It was costly to run, in part because of its huge power requirements. There was no memory and punched cards were the medium of both input and output. Setting switches externally was the only way to input instructions. The ENIAC could only store 20 ten-digit numbers.

Mauchly and Eckert left the University of Pennsylvania the same year the ENIAC made its public debut in a patent dispute. Pennsylvania had recently instituted a policy that all patents applied for by their employees became the property of the university. The inventors wanted to hold on to their patents because Mauchly saw the potential of selling computers to businesses. After the war ended, the pair applied for their patent and started a new company, the Electronic Control Company. It was to design and manufacture electronic digital computing equipment for commercial and science applications.

Formed Own Computer Company

Before they left the University of Pennsylvania, Mauchly and Eckert had already begun work on a new computer, the EDVAC (Electronic Discrete Variable Automatic Computer) as early as 1944. It was supposed to be smaller, faster, and more reliable than the ENIAC because it had fewer vacuum tubes and therefore malfunctioned less frequently than ENIAC. The EDVAC was superior for other reasons as well. Programs could be stored, making it the first computer to have this capability. Work on the EDVAC was not completed until 1951 because of the patent dispute.

Mauchly and Eckert's company was renamed Eckert-Mauchly Computer Corp. in 1947. Mauchly was president of the company. He was responsible for logic design and ran the operation. Mauchly would give talks about computer science to gain government business. He did much to promote the future of computers. Mauchly was instrumental in the establishment of the Eastern Association of Computing Machinery in 1947 and was its second president in 1948. This organization was later renamed the Association for Computing Machinery.

The Eckert-Mauchly Computer Corp. negotiated a contract to provide a binary computer for the Northrop Aircraft Company. It was to be small, airborne, and calculate missile trajectories. Mauchly and Eckert came up with the BINAC in 1949, which was essentially a refined version of their other computers. Faster and cheaper than the ENIAC, it used magnetic tape instead of punched cards, the first computer to do so. As with the EDVAC, computer programs could be stored internally.

While Mauchly's professional life was progressing, his personal life underwent a transformation. Mary Mauchly had drowned while on vacation at the Jersey shore in 1946. On February 7, 1948, Mauchly married Kathleen Rita McNulty, who was a programmer on the ENIAC. They eventually had five children: Sara Elizabeth, Kathleen Ann, John William, Virginia, and Eva. The following year, the main investor in Eckert-Mauchly Computer Corp. died in a plane

crash. This resulted in a loss of funds, a severe problem for the already under-funded operation. Despite contracts from companies like AC Nielsen and Prudential Insurance, Mauchly and Eckert were forced to sell their company.

Eckert-Mauchly Computer Corp. was sold to Remington Rand in 1950. Mauchly's company became a division of Rand. Before the buyout, Mauchly and Eckert had been working on a new computer, the UNIVAC (Universal Automatic Computer) for many years. The UNIVAC was officially introduced in 1951. Created for the United States Census, the UNIVAC was the first commercial data processor using magnetic tape and the first widely used commercial computer. Mauchly guided its logic design and aspects of its software. The UNIVAC proved to be a huge financial success. A refined version, the UNIVAC II, came out in 1957.

In 1955, Mauchly became the director of the UNIVAC Applications Research Center, the UNIVAC division of Sperry Rand Corp. (Remington Rand had merged with the Sperry Corp. in 1955). Mauchly was responsible for the development of the C-10 programming code. He left in 1959 after being asked to leave laboratory work for a full-time marketing position. Eckert remained at Sperry Rand, while Mauchly formed his own company, Mauchly Associates, Inc., which focused on computer development. One major accomplishment here was the development of the critical path method (now known as CPM) which scheduled the use of computers. In 1967, Mauchly also set up a consulting organization, Dynatrend.

By the 1970s, some controversy had emerged regarding the ENIAC and UNIVAC patent rights. A battle was waged in court between Sperry Rand and Honeywell. The court ruled that Mauchly and Eckert were not the inventors of electronic digital computers. Atanasoff, the Iowa State University professor Mauchly visited all those years ago, was held to have come up with the idea first. There were accusations that Mauchly stole his idea from Atanasoff. Mauchly spent the rest of his life arguing against this claim in papers and other public forums. This charge lingered for years, even after Mauchly's death. While it was generally agreed that Atanasoff did come up with the first digital computer, most experts believed that this did not detract from Mauchly's accomplishments. If nothing else, Atanasoff's design was for a single machine, not an entire system. Mauchly started an industry.

Mauchly died on January 8, 1980, in Abington, Pennsylvania, during surgery to correct a heart ailment. Though his contributions to the computer industry were relatively unknown because of the circumstances under which he worked, he drew the map for the development of the computer industry as we know it today.

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Antonia Maury

American astronomer Antonia Maury (1866-1952) was notable as much for refusing to submit to obscurity as she was for her valuable research. The importance of her work was not fully recognized until late in her life. At the age of 77, Maury was awarded the Annie J. Cannon Prize by the American Astronomical Society.

Maury was a woman ahead of her time. She was driven by her convictions rather than the agenda set by the scientific community. Maury demanded to be acknowledged as the author of her work, a gesture commonly denied to contemporary women scientists. Spending long hours in tedious and painstaking observation of the spectral emissions of stars, she invented her own system of star classification that was ignored as cumbersome by her Harvard contemporaries. However, her system was the stepping stone to discoveries that constitute the very foundation of modern stellar astrophysics.

A Family of Intellectuals

Antonia Maury was born in Cold-Spring-on Hudson, New York, on March 21, 1866, to a distinguished family. She was the older daughter of the Reverend Mytton Maury and his wife Virginia Draper. Her maternal uncle was the respected Harvard astronomer, Henry Draper. Historian and physicist, John William Draper, was her maternal grandfather. Her father's ancestors were French Huguenots, while her mother was descended from Portuguese nobility.

Maury was educated at home with her brother and younger sister until her teenage years. Her father, an Episcopalian minister, was her primary tutor. She went on to study at Vassar and graduated with a bachelor's degree in 1887, earning honors in astronomy and physics.

The Henry Draper Project

When Henry Draper died, astronomer Edward Charles Pickering of the Harvard Observatory took over his project



of cataloging and classifying stars according to their spectra. The light from a star, when viewed through a prism and magnified appears as a band of colors punctuated by darker bands. These are termed spectral lines, and represent a distinctive fingerprint for each star. Analysis of these lines provides insights into the star's temperature, chemical composition, and motion.

A year after her graduation, Maury joined Pickering's staff of women "computers" to help complete the immense work of observing and classifying stars for the Draper catalog. As director of the Harvard Observatory since 1876, Pickering was the first to include women on his staff, as volunteers and salaried assistants. This, however, appears to have been more an act of economic pragmatism than progressive-mindedness. In spite of the low pay, averaging about \$10.50 per week, or about 25 cents an hour, applications from women flooded in from all over the world. Harlow Shapley, a director of the observatory after Pickering, was quoted as saying: "Luckily Harvard College was swarming with cheap assistants; that was how we got things done." The entire job of classifying some 250,000 stars took 40 years to complete. It could not have been accomplished without the group of women whom some alluded to as "Pickering's Harem." Foremost among them were Antonia Maury, Williamina Fleming, and Annie Cannon.

Brought Individuality to Project

Maury's first assignment for Pickering was to determine the orbital period of the spectroscopic binary, Zeta Ursae

Majoris, also called Mizar, first discovered by Pickering in 1887. Binaries are stars that orbit so close to each other that they cannot be detected except by a spectroscope. When examined, the spectral lines regularly shift back and forth as the stars revolve around each other. In 1889, Maury independently discovered the second binary, Beta Aurigae and determined its orbital period. Binaries continued to fascinate Maury throughout her career.

Maury's major assignment for the Draper catalog was to observe a group of selected bright northern stars. These were photographed with a more powerful telescope fitted with additional prisms. As she enlarged and studied the spectra under a microscope, they proved much more complex than had ever been previously realized. Fleming had devised an alphabetical system of classification where stars were grouped into alphabetical categories: OBAFGKM—which was remembered through the mnemonic "Oh Be A Fine Girl, Kiss Me." Maury felt this system to be too simplistic, so she replaced it with her own system of 22 groups based on a sequence of descending temperature.

Within each of these groups, however, Maury noticed that two stars having the same pattern of lines and color were displaying differences in line width and sharpness. She decided to introduce three further subdivisions that recognized these features, believing them to signal some property yet to be discovered.

Resented for her Independence

Maury's system brought her into direct conflict with Pickering, who saw no need for the entire project to fall behind schedule so that she could carry out her painstakingly meticulous width and sharpness measurements. Maury was always inclined to solve problems or puzzles that she encountered, and tended to fall behind the schedule that Pickering set for data collection. Finally, the original thinker in Maury could no longer endure Pickering's tunnel vision. She left his group in 1892 without completing the study.

Cornerstone of Astrophysics

One person did take notice of Maury's classification. Although less than fluent in the English language, the noted Danish astrophysicist Ejnar Hertzsprung objected strongly to the omission of Maury's classification in the completed catalog. He wrote: "In my opinion the separation by Antonia Maury of the c- and ac stars is the most important advancement in stellar classification since the trials by Vogel and Secchi. To neglect the c-properties in solar spectra, I think, is nearly the same thing as if the zoologist, who had detected the deciding differences between a whale and a fish, would continue in classifying them together."

Maury's work was vital in Hertzsprung's formulation which came to be known as the Hertzsprung-Russel diagram. This opened the door to an entirely new level of understanding the characteristics and evolution of stars. In 1905, Hertzsprung had noticed that some red stars were very bright, while others seemed faint. He was sure that these two types of stars would show differences in their spectra.

Of all the catalogs published, only Maury's classification provided the distinction that he was looking for.

Although Pickering continued to downplay the importance of Maury's work, her contribution to spectral analysis was finally acknowledged in 1922. That year, the International Astronomical Union modified its official classification system based on Annie Cannon's system to include the prefix c- to a certain spectral type defined by narrow and sharp lines.

Determined to Receive Recognition

After leaving the Harvard Observatory, Maury continued to work intermittently on the project. Pickering urged her to complete the work or agree to turn it over to someone else. Though she was eager to finish, both for the sake of her reputation and to honor the memory of her late uncle, Maury had one basic condition: she would have to be acknowledged unambiguously as its author. In a letter to Pickering, she said: "I do not think it is fair that I should pass the work into other hands until it can stand as work done by me. I worked out the theory at the cost of much thought and elaborate comparison and I think that I should have full credit for my theory of the relations of the star spectra and also for my theories in regard to Beta Lyrae."

Pickering wrote back somewhat coldly that it was the regular practice of the Observatory to acknowledge authors of "particular portions." Maury would not settle for the standard acknowledgement. In the end, she got her wish. Her catalog, appearing in volume 28 of the *Harvard Annals* in 1897 was the first issue to have the name of a woman on the title page. Maury's study was based on some 4,800 photographs. 681 northern stars were classified according to her system.

Continued to Examine Binaries

Although Maury did not return to Harvard for over a decade after the publication of her catalog, she continued to research spectroscopic binary stars. She turned her attention to the complex spectroscopic binary, Beta Lyrae, investigating it over many years. Maury is said to have examined close to 300 spectra of this star. She published her conclusions in a treatise published in the *Harvard Annals* in 1933.

Maury held various teaching positions in the 1890s. She taught first at the Gilman School in Cambridge, Massachusetts and later at Miss Mason's school in Tarrytown, New York. She also delivered lectures on astronomy at Cornell and elsewhere, both to professional audiences and laypersons. She returned to Harvard in 1918 as an adjunct professor. Pickering died in 1919 and Maury found herself able to work better with his successor, Harlow Shapley. She continued to examine the puzzling spectra of Beta Lyrae until her official retirement in 1948.

Maury was also an accomplished ornithologist and a passionate conservationist who fought to save western redwood forests when they were being fed to sawmills to meet the wartime lumber requirements. She was a member of the American Astronomical Society, the Royal Astronomical Society, and the National Audubon Society. For several years after her retirement, Maury was curator of the Draper

Park Museum at Hastings-on Hudson. She died on January 8, 1952, at a hospital in Dobbs Ferry, New York.

Cecilia Payne-Gaposchkin, who began work at the Harvard Observatory in 1923, discussed her impressions of Maury: "Of course, I only knew her when she was old. I was very fond of her, but she just talked and talked and talked and talked. You couldn't do any work because she wanted to talk so much. It was just she needed an outlet; she needed to discuss. Nobody had ever listened to her, nobody had ever responded to her scientific questionings, I think."

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Christa McAuliffe

Teacher Christa McAuliffe (1948-1986) was the first private citizen to be included in a space mission. She died in a fiery explosion mere seconds after the launch of the space shuttle *Challenger* on January 28, 1986.

Christa McAuliffe was a teacher, an "ordinary" person by her own estimation, and it was a paradigm of ordinary people that she impressed on her students; she taught that history is a result of ordinary people living their lives in their own times. In her eagerness to be the first civilian in outer space she resolved to keep a record of her journey for posterity, the journal of an "everyday teacher" in space. The *Challenger* spacecraft on which McAuliffe was to ride was a well-maintained member of the U.S. shuttle fleet, having made several previous trips into orbit around the earth. In 120 days of training and preparation for her flight, McAuliffe learned to cope with every foreseeable disaster—save one: the event of an explosion aboard the



shuttle within 74 seconds of liftoff, even before the shuttle's solid rocket boosters consumed their two million pounds of auxiliary fuel.

An Ordinary Life

McAuliffe was born Sharon Christa Corrigan on September 2, 1948 in Boston, Massachusetts. Her parents, Edward and Grace Corrigan, raised their five children in Framingham, Massachusetts. McAuliffe's father was an accountant and her mother a substitute teacher. McAuliffe was always known as Christa. She was the oldest of the Corrigan siblings, and was responsible and emotionally mature, even as a child. She joined the Brownies and later the Girl Scouts of America. She loved the outdoors, spent summers at Camp Wabasso in New Hampshire, and liked to ski and play softball. Music was important to McAuliffe. She studied piano and performed in student musicals at Marian High School in Framingham.

It was also at Marian High School that she met her future husband, Steven James McAuliffe. After graduation in 1966 she enrolled at Framingham State College while Steven McAuliffe attended the Virginia Military Institute in Lexington, Virginia. At Framingham State, McAuliffe majored in history. She sang in the glee club and was elected twice to be the captain of the debate team. She graduated from Framingham in 1970 with tentative plans for a career in social service. That same year on August 23 she married Steven McAuliffe and went to live in Maryland.

After the move, McAuliffe accepted a teaching position at Benjamin Foulois Junior High School in Morningside,

Maryland where she taught American history to eighth grade students. Between 1971 until 1978 she taught eighth and ninth grade history, English, and civics at Thomas Johnson Junior High School in the town of Lanham. She was by then committed to her career as a teacher and enrolled in graduate courses at Bowie State College in Bowie, Maryland. She earned a master's degree in education in 1978. In her thesis McAuliffe discussed the acceptance of the handicapped child in a regular classroom by his peers. Her husband, during those years, attended law school and was employed as a defense lawyer for the Army Judge Advocate General's Corps before entering private practice in 1975.

The McAuliffe's son, Scott, was born on September 1, 1976. Two years later the young family moved to Concord, New Hampshire in order for Steven to work as an assistant district attorney for the State of New Hampshire. In Concord, on August 24, 1979, their daughter, Caroline, was born. The following year, in 1980, McAuliffe resumed teaching. She began at Rundlett Junior High School in Concord and later transferred to Bow Memorial School in Bow, New Hampshire where she taught ninth-grade English from 1981 until 1982.

McAuliffe's generous contributions to community activities included serving as resident of the Bow teacher's union, teaching Christian doctrine to children at her parish church, and campaigning for a local hospital and for the YWCA. She joined the Junior Service League, participated in "A Better Chance" a program for inner city students, and was a Girl Scout troop leader. When she taught at Concord High School, beginning in 1982, she authored and taught a course entitled, "The American Women."

Teacher in Space Program

McAuliffe was teaching at Concord High School in November 1984 when Vice-President George Bush announced the "Teacher in Space Project" to the people of the United States. By February 1, 1985, McAuliffe had filed an application explaining her interest in the space program. Charlene W. Billings quoted her recollection in *Christa McAuliffe: Pioneer Space Teacher*, "the excitement in my home when the first satellites were launched. I was caught up with their wonder. I cannot join the space program and restart my life as an astronaut, but I watched the Space Age being born and I would like to participate."

The initial selection process reduced the applicant pool to 114 teachers. McAuliffe survived the cut and went to Washington, D.C. to proceed with the selection process before the National Review Panel. The diverse panel included former astronauts, NASA officials, educators, politicians, executives, professional athletes, two actors, a physicist, and others. The panel selected ten finalists from among the 114 applicants. The candidates endured days of intensive medical, physical, and psychological examinations and persistent briefings followed by final interviews with a panel of seven senior NASA officials. As quoted by Billings, McAuliffe told members of the panel: "I've always been concerned that ordinary people have not been given their place in history. I would like to humanize the space age by giving the perspective of a non-astronaut. Space is

the future. As teachers we prepare the students for the future. We have to include it, space is for everyone." McAuliffe promised to share her adventure by means of a meticulously kept diary that she would record in space.

In a unanimous decision the seven-member NASA Space Flight Participant Evaluation Committee awarded the assignment of "first teacher in space" to Christa McAuliffe. She received a keepsake award at a formal announcement ceremony on July 19, 1985 at the Johnson Space Center in Houston, Texas.

McAuliffe returned to Concord on August 6, 1985, and the city observed "Christa McAuliffe Day" in her honor. She received commendations from her town and from the state of New Hampshire. The National Education Association (NEA) honored McAuliffe as well.

Astronaut Training

In late summer of 1985, McAuliffe left New Hampshire for the Johnson Space Center in Houston, Texas. On September 9 she embarked on an intensive training program to prepare for NASA Mission 51-L, her journey into space. During that mission shuttle astronauts would deploy the Tracking and Data Relay Satellite-2 (TDRS-2), a communications satellite. They would also deploy and retrieve a machine called the Spartan-Halley carrier to study ultraviolet light from the tail of Halley's Comet.

Throughout her 120 days of astronaut training, McAuliffe shared the experience with the American public through mainstream media outlets. She received briefings and learned to read flight data and to operate certain cockpit controls. She practiced proper procedures for entering and exiting the space shuttle and learned to operate the ship's on-board cameras. She trained on a KC-135 training jet that simulated weightlessness for the astronauts. Other simulators depicted the appearance of space and the feeling of extra gravity pull on liftoff. McAuliffe's emergency training included fire fighting, and the use of a "rescue ball," to be used like a space suit in the event of an in-orbit rescue from the shuttle. McAuliffe learned to operate galley equipment, and even how to accomplish bathroom operations in outer space. Her flight apparel included shirts, shorts, underwear, socks, slipper socks, flight boots, gloves, pants, a jacket, coveralls, and a personal hygiene kit. Her supply kit contained a watch, flashlight, pressurized pens, pencils, sunglasses, scissors, a pocketknife, earplugs, and a mask for sleeping. She learned to operate a sleep restraint harness to prevent drifting about the cabin when resting. McAuliffe selected her own meals from an assortment of space food. For entertainment she brought six tape cassettes and a tape player. McAuliffe learned how to capture clear, sharp, detailed photographs from space with a personal camera. Like tourists everywhere, she planned to return with souvenir pictures of her trip.

As the first teacher in space, McAuliffe prepared two in-flight lessons about outer space: "The Ultimate Field Trip" and "Where We've Been, Where We're Going, Why," to be broadcast live from the orbiting space shuttle to U.S. schoolchildren. Included among the shuttle cargo were three experiments prepared and donated by U.S. schoolchildren.

There was an experiment to observe the effects of outer space on developing chicken embryos, another to study crystal growth, and a third to study grain formation and metal strength in a weightless environment. McAuliffe would also monitor an experiment in *hydroponics* (growing plants using only liquid nutrients, without soil).

A crew of six would board the shuttle along with McAuliffe for Mission 51-L: Commander Francis "Dick" Scobee, Pilot Michael J. Smith, engineer Judith Resnick, physicist Ronald E. McNair, aerospace engineer Ellison S. Onizuka, and engineer Gregory B. Jarvis. Several days prior to launch, the crew, including McAuliffe, entered quarantine to minimize the danger of infectious disease on-board the shuttle. Weather and other problems caused repeated rescheduling of the original launch date of January 22, 1986. NASA pushed the date back to January 25, and then to January 26. On the morning of January 27 the astronauts entered the shuttle hatch approximately two hours before the scheduled lift-off. They buckled into their seats, but ten minutes prior to lift-off the countdown was delayed for mechanical repairs. Four hours later, with repairs completed, the weather changed and the flight was postponed for the fourth time. The astronauts returned to quarantine.

Liftoff

On January 28, 1986 the Challenger was prepared for launch from Pad 39B at the Kennedy Space Center. The temperature that day hovered at 27 degrees Fahrenheit. McAuliffe and Jarvis, payload specialists, were in the mid-deck of the tri-level crew-module along with mission specialist Onizuka. The pilot and navigators were assigned to the upper flight deck, while the bottom deck served as an equipment bay. The shuttle's external fuel tank, 153 feet long by 27 feet wide, carried over one million pounds of fuel. The tank would separate when empty, as would the tanks of the twin solid rocket boosters, each nearly as large as the fuel tank and designed to burn out within three minutes after launch. The tiles on the outside of the *Challenger* could withstand heat of 2,300 to 2,800 degrees Fahrenheit. Mission 51-L would have been the tenth voyage into space for the 122-foot *Challenger*, but the catastrophic flight lasted a mere 74 seconds. At 11:39 a.m. the fuel tanks exploded, much of the spacecraft disintegrated, and all aboard perished. Helpless, horrified onlookers watched as the shuttle carrying seven astronauts fizzled like a flare and fell into the sea.

Some weeks later a NASA search crew located the wreckage of the space shuttle *Challenger* on the ocean floor. Christa McAuliffe's remains were returned to New Hampshire and buried near her home on May 1, 1986.

McAuliffe and the other crewmembers each had carried cherished keepsakes on board the *Challenger's* final mission. McAuliffe brought with her a class ring belonging to Steve McAuliffe, a necklace belonging to her daughter, a stuffed frog from her son, a pennant from Concord High School, a photograph of her high school class, and a personal T-shirt that read, "I touch the future. I teach."

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Megawati Sukarnoputri

Megawati Sukarnoputri (born 1947) became vice president of Indonesia, the world's fourth-most-populous nation. This occurred in 1999, after a tumultuous time in her country's political affairs.

In 1998, Indonesians rioted and looted as they demanded new leadership. President Suharto had pilfered money from state coffers, placing him among the wealthiest people in the world. Suharto had originally risen to leadership in the late 1960s after Megawati's father, Sukarno, the first leader of independent Indonesia, was forced out. During this time, Suharto maintained a tight grip on power with his ruling party, Golkar. The citizenry did not rebel because he helped pull his nation out of poverty with oil sales. When the economy flagged in the 1980s and the Asian economic crisis hit in the 1990s, though, his days were numbered. After Suharto resigned, he named Bacharuddin Jusuf Habibie, a close ally for over three decades, as his successor. Amid further protests, Habibie agreed to hold open, multiparty elections in 1999.

In the late 1980s and early 1990s, Megawati had risen to become leader of the opposition party, the Indonesian Democratic Party (PDI). Her popularity, in addition to the financial situation, helped destabilized the Suharto regime. Entering politics in middle age, she was often described as "matronly," and many outside observers questioned her ability to become a world leader, especially since she lacked political experience. Her lack of outspokenness on issues and her quiet nature were sometimes read as serenity, but others saw these qualities as signs of being uneducated, unprepared, and uninteresting. By the mid-1990s, however, Megawati had garnered a great deal of support, enough to worry Suharto that her party could pose a serious threat to his control. He banished her from politics. After his downfall, however, she rose again and became the front-runner for the presidency. Although the office went to a rival party leader after a startling vote in the national assembly, parliament voted her in as vice president in October 1999.

Early Years

Megawati Sukarnoputri (pronounced meg-ah-WAH-tee soo-kar-no-POO-tree) was born in 1947, the second of five children of Sukarno, the founder and president of independent Indonesia, and his first wife, Fatmawati. (He had three other children by three more wives.) "Sukarnoputri," literally translated, means "daughter of Sukarno," but many Indonesians, including her, use only their first name. Sukarno led the drive to secure independence from the

Netherlands and became Indonesia's first president under home rule in 1949. As such, Megawati grew up in the posh Merdeka Palace until her father's downfall. As the nation is composed of more than 13,000 islands, maintaining centralized control was difficult, so Sukarno imposed martial law. Famines, runaway inflation, and near-economic collapse marred his leadership. Following a coup attempt in 1965, Sukarno became even more unpopular, and the stage was set for his rival, General Suharto, to take power in 1967. Sukarno remained a heroic figure for his historical contributions, however, and there are still many signs of respect for him in the country.

Despite his political prominence, Sukarno left little wealth when he died in 1970. Megawati lived modestly throughout her life, adding to her image as a champion of the poor. Although she attended Padjadjaran University in Bandung, Indonesia, studying agriculture and psychology, she left without graduating after the coup attempt; a friend told Mark McDonald of the *Knight-Ridder Tribune News Service*, "No children of Sukarno were allowed to go to university. They had no money, no education, no jobs. The family was so poor then." Megawati settled into a middle-class lifestyle of marriage and children. She married an Indonesian Air Force pilot in the late 1960s and had two sons; she was pregnant with their daughter when her husband's plane crashed. She later married again, but was divorced quickly, and the relationship has remained a mystery.

Megawati's third husband, Taufiq Kiemas, owns and operates several gas stations in Jakarta, where they have a nice but not ostentatious home in a well-guarded area of the city. He ran for parliament from southern Sumatra, and encouraged his wife to become involved in politics as well. Though she and her siblings vowed not to seek office while Suharto was alive, Megawati's oldest brother, Guntur, a photographer, and younger brother, Guruh, a choreographer, both held seats in parliament briefly. Also, sisters Guruh and Rachmawati ran for parliament in 1999. Nevertheless, Megawati's brother Guntur told McDonald, "We are not cut out for politics. It's Mega who has staying power. She has guts."

Elected to Parliament

Still, nothing in Megawati's background demonstrated her readiness for the political arena. In 1979, she opened a flower shop with three friends, selling arrangements to upscale hotels and donating the proceeds to a foundation for poor children. Besides that, her background was as a homemaker. With encouragement from her husband, though, she won a seat in parliament in 1987, joining the original Indonesian Democratic Party (PDI), a blending of nationalist and Christian parties. Though she was often criticized for her lack of participation, she was named leader of PDI in 1993.

While Megawati at that point denied any interest in challenging Suharto's power structure, many in her country as well as international observers saw her as having the potential to shake up the regime. Suharto only allowed two opposition parties to exist—the PDI and the Muslim-based

United Development Party (PPP)-in order to give a slight nod toward democracy so as to appease the masses. Even then, they were forbidden from campaigning outside towns. Under Megawati, though, the PDI began to show an unprecedented increase in support as she spoke out against nepotism and the growing schism between the working class and ultra-wealthy. Thus, the Suharto government orchestrated a coup within her party in June 1996 that placed a former Golkar member, Sujadi, in her place.

That same month, a demonstration in favor of Megawati ended in violence as protestors chanting "Mega! Mega! Mega!" clashed with government troops. Many PDI regional offices continued to support Megawati, but the government cracked down on them, too, forcing out her supporters at PDI headquarters in July 1996. This caused more riots. Four people were killed, and the government reported that 171 were arrested, though Megawati claimed the number was closer to 250. Meanwhile, she denounced the violence, and staunchly insisted she had no intentions of challenging Suharto's leadership. Some predicted that, since his five-year term in office would end in 1998, and because his health seemed to decline after the unexpected death of his wife in 1996, Megawati would try to assume the presidency. However, she was only eligible to run as chair of one of the three major parties. By deposing her, the government ended her chances as a possible candidate. Despite her vocal statements against seeking the country's highest office, she did go to court to seek reinstatement in her position as PDI chair. She was becoming an icon for those dissatisfied with the current system.

Observers assumed that Suharto would find a way to transfer power to his family or a strong nationalist figure from the military if he stepped down. Democracy was still just an empty concept in a land where gatherings of more than five people for the purpose of discussing political issues were banned, and where the press was highly censored. Others mused that Megawati might not be able to muster enough support from the fledgling middle class even if running for president did become viable. Yet many Indonesians began comparing her to the Philippines' Corazon Aquino, who led the "People Power" effort to force Ferdinand Marcos out of power. They also compared her to Aung San Suu Kyi of Burma and Benazir Bhutto of Pakistan.

Suharto continued to harass Megawati. Her name was left off the list of parliamentary candidates up for election in 1997. When she tried to get back on the election list by offering her name, as well as names of supporters, on a separate "Megawati slate," she was denied. Undaunted, she expected that popular protest would help her return to parliament. If not, she remained a rallying point for those calling for change. As she noted to Keith B. Richburg in the *Washington Post*, "In our culture, there is not only a formal leader. There is also an informal leader. Sometimes the informal leader can be more powerful than the formal leader. You can see how my father, even though he has already passed away, in spirit still lives inside the Indonesian people."

In May 1997, the Golkar captured the majority of votes. Suharto was reelected and Megawati was excluded from

elections. This only served to strengthen her position, and by 1998, she was calling for the president to step down. Further rioting, looting, and deadly violence led Golkar to vote Suharto out of office. After his resignation in May 1998, his political ally, Habibie took the office of president but promised free elections in 1999. Subsequently, Megawati formed a new branch of the PDI called the PDI-P, or Indonesian Democratic Party for Struggle.

Presidential Candidate

In June 1999, elections were held for the Indonesian legislators, and candidates for president were in place. They included Megawati, Habibie, Rais, and Wahid. Megawati was undoubtedly popular, yet widely criticized for her soft-spoken manner. Habibie tried to distance himself from his predecessor, Suharto. Amien Rais of the National Mandate Party (PAN), was a charismatic supporter of student protests. Abdurrahman Wahid, also known as Gus Dur, was the driving force behind the National Awakening Party (PKB) and a leader of the largest Muslim group in Indonesia.

Despite Megawati's high profile, her bid for the presidency came under fire because of her gender. In the largest Islamic nation in the world-90 percent of Indonesia's 200 million inhabitants are Muslim-her opponents claimed that she should not be elected because of her gender. Although Islamic law does not prohibit a woman from leading the country, and religion is not seen as having nearly as much clout as politics in the nation, some were trying to stir public sentiment against the concept. Although Megawati was a practicing Muslim, some were suspicious of how much of an adherent she was, due to her wide support from non-Muslims. Other issues included her three marriages and her lack of a formal degree.

In June elections, the PDI-P party garnered 153 of the 462 seats (out of a total of 700), a good deal more than Golkar's 120 positions. Megawati thus seemed assured of the presidency. However, an electoral college from the House of Representatives, selects the president, and Megawati needed a coalition to ensure her seat. From June to October she seemed unwilling to forge integral ties with rival parties. A former cabinet minister, Sarwono Kusumaatmadja, told Seth Mydans of the *New York Times* that if Megawati lost the election, "the country [would] be thrown into total chaos-total civil chaos." By this time, she not only had the backing of the poor, but also the elite classes, who saw her as being good for the business climate. And as Mydans reported in another *New York Times* article, "Many people have made their voices heard in continuing mass rallies and in outbursts of violence."

Hours before the assembly vote was scheduled in October 1999, the Golkar party humiliated Habibie by replacing him as a presidential candidate with party chair, Akbar Tanjung, the speaker of the parliament. This change did not make a difference, though. In a surprise shift in support, the assembly voted in Wahid, the Muslim leader respected for his teachings on tolerance and self-respect. The vote was 373 for Wahid, 313 for Megawati, and five abstentions. As predicted, there were outbursts of violence, but not nearly as bad as expected. Megawati appeared on television hold-

ing Wahid's hand, and she commented, according to Mydans, "For the unity of the nation I call on the people of Indonesia to accept the results of the election."

Though some supporters wept and others rioted after Megawati's defeat, the next day, parliament voted her in to the post of vice president. This was an important gesture and helped bring stability to the troubled nation. With Megawati as vice president, Mydans indicated that her party might be more willing to work with Wahid. He also noted, "Their cooperation may be enhanced by the fact that the President is in poor health and, should he die, Ms. Megawati may yet have the chance to take over the presidency before his five-year term is up."

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Richard King Mellon

Financier and banker Richard K. Mellon (1899-1970) was one of the richest men in the United States in the 1960s. He was the last great leader of the Pittsburgh-based Mellon financial dynasty. Mellon used his status and wealth to help lead the city's famed renaissance.

Richard King Mellon was born on June 19, 1899 in Pittsburgh, Pennsylvania, into one of America's great financial families. His grandfather, Thomas Mellon, established the private bank of T. Mellon and Sons in 1869 after his retirement from a long career as a lawyer and judge. The Pittsburgh bank prospered and served as the foundation for the family's vast holdings throughout the nation.

One of Thomas's sons, Andrew W. Mellon, later Secretary of the Treasury under Presidents Harding, Coolidge, and Hoover, took over the bank in 1880 when his father died. Another brother, Richard Beatty Mellon, acquired 50 percent of the bank in 1889 and later became president of the newly renamed Mellon National Bank. Richard Beatty



Mellon married Jennie Taylor King and she gave birth to Richard King Mellon at the end of the nineteenth century.

The young Mellon had to develop his financial mettle early. By the age of 12, he was raising and selling squab pigeons. At 17, his father placed \$5,000 in his checking account in order to test his son. Legend has it that Mellon never touched the money in case his father one day asked for it back.

Mellon had an outstanding relationship with his father, and this shaped much of his personality and interests. The Mellons had a family retreat in Ligonier, Pennsylvania, where they could hunt, fish, and ride horses. Father and son both loved the outdoors. The son was of average height, but had a rugged, athletic build, which he maintained throughout his lifetime.

Tutored at home until the age of 12, Mellon entered Shady Side Academy in Pittsburgh, a private high school, then transferred to Culver Military Academy in Indiana. After graduation, he went on to Princeton University, but dropped out after one semester to join the army. He served as a private and student pilot in the Army Air Corps during World War I. Although he did not see military action—the Great War ended while he was in officers training school in Virginia—Mellon began a lifelong fascination with the armed services.

Mellon and his father spent the decade beginning in 1917 building Rolling Rock Farms and Country Club. What began as a simple log cabin developed into an 18,000-acre spread where the Mellon family could find solitude. Richard Beatty Mellon loved to entertain, so he had constructed a

little club where he could be with family and friends. In time, the club became more elaborate and stables, a golf course, pool, and skiing facilities were added. Membership in the club was a token of esteem for Richard Beatty Mellon's friends. His son called the place a "horseman's paradise" and imported English foxhounds in 1921. Over the course of his life, Mellon would return to the club as often as possible. He never gave up his love of the outdoors.

Inherited Family Business

After World War I, Mellon returned to Princeton, but left the university soon thereafter. Instead of a formal education, he received tutors in subjects that would benefit him. By no means an intellectual or rebellious in the least, Mellon set out to learn banking and finance from his father. Mellon later told *Forbes* magazine, "It was taken for granted that I would follow him in the bank."

Like many sons who are expected to one day take over the family business, Mellon began learning the business from the bottom in 1920 as a messenger and assistant cashier. Unlike most messengers, however, Mellon was also named treasurer of a small railroad controlled by the family. In 1928, he became a vice president. Since none of Mellon's cousins were interested in a career in banking, he was the only logical successor when his father died in December 1933. Richard King Mellon became president of Mellon National Bank the next year.

Assuming the presidency of the bank was only part of Mellon's larger responsibilities. After the death of his Uncle Andrew in 1937, he became the de-facto leader of the Mellon dynasty. Mellon felt a strong sense of duty to carry on the family business. His cousin, Paul Mellon, was elected to concentrate on philanthropic endeavors.

Mellon presided over the bank and also held directorships in numerous corporations around the United States. In those days, a directorship carried a great deal of influence and was a sign of utmost respect. By 1937, Mellon held 34 directorships. He had a hand in nearly every business activity in the Pittsburgh region and also served on the boards of General Motors, Gulf Oil, and other Fortune 500 corporations.

Mellon returned to active military duty in 1942 as a major in the army. His first assignment was to direct the selective service system for Pennsylvania. He was promoted several times and then served as assistant chief of the War Department's international division in Washington, DC. Mellon established banks in the armed forces and promoted the show "This is the Army." For his outstanding service during World War II, the War Department awarded him the Distinguished Service Medal.

Discharged as a colonel at the end of the war, Mellon remained in the Army Reserves for another 16 years. He continued advancing through the ranks and, when he retired in 1961, he had achieved the position of lieutenant general. Throughout his life, Mellon was commonly known as "King," but in the 1960s he was also called "General." He made generous contributions to Valley Forge Military Academy and wore his general's uniform whenever possible.

Consolidated the Mellon Empire

After the war, Mellon began two interrelated projects. He committed himself to revitalizing Pittsburgh, which was little more than a rundown steel town. Concurrently, he solidified the family's business interests which, in great part, were linked to the fortune of the city. An aide, Wallace Richards, outlined a plan for bringing the city back to life. It relied on the support of both civic and corporate leaders.

Pittsburgh's deterioration and sluggish growth threatened the economic well-being of the region. Many corporations were considering relocating to cities where they could attract young business leaders and offer them a better quality of life. In 1943, after hearing Richards' plan for a "renaissance," Mellon helped establish a group of city business leaders, known as the Allegheny Conference on Community Development.

A true visionary, Mellon supported the committee's work, even when it hurt his own short-term interests. He could always be counted on to make phone calls to keep the business community in line. More importantly, Mellon cooperated with Pittsburgh Mayor David L. Lawrence, although the two had little in common and were on the opposite ends of the political spectrum.

The joint work of the business and political community vastly improved the quality of life in Pittsburgh. The city established pollution controls and built a downtown that is still the envy of many large cities. This was the nation's first privately financed urban redevelopment project. With the first wave of the renaissance complete, Lawrence credited the outcome to "the Mellon economic power."

Pittsburgh's renaissance included tearing down almost 100 old buildings and replacing them with skyscrapers and modern office buildings. The city converted old railway yards into a park and built dams to provide flood control. Pittsburgh's rebirth was an inspiration for similar efforts across the country, most notably in Cleveland and Baltimore.

Turning his sights to the Mellon family fortune, he set up T. Mellon and Sons, an organization of family members to study their common interests in business and philanthropy. Mellon developed into one of the most important corporate leaders in the nation in the late 1940s. He was named one of *Forbes* magazine's "50 foremost business leaders" in 1947 and 1957.

In 1946, Mellon presided over the merger of his own company with its main competitor, Union Trust company of Pittsburgh. The newly-formed company had a market capitalization of over \$157 million and was the 16th largest bank in the nation. In business circles, Mellon was regarded as "tough as nails," but he did not run the day-to-day operations of his companies. He had a large staff and key lieutenants who kept track of daily affairs.

In the early 1960s, various publications tried to estimate the worth of the Mellon family. Mellon, the steward of the family's wealth, had grown the fortune to an estimated \$5 billion, while he himself was one of the ten richest men in America. Mellon's stock interests alone accounted for over \$405 million.

Mellon had a wide variety of philanthropic interests. He served as a trustee of the Mellon Institute, the University of Pittsburgh, the Carnegie Institute of Technology (now Carnegie Mellon University), and the Carnegie Museum. In 1965, Mellon donated \$5 million to Carnegie Tech to establish a computer science department. In fact, he donated millions to every college in the city of Pittsburgh. One of his more notable achievements was co-sponsoring (with the March of Dimes) the research that led Jonas Salk to the discovery of the vaccine that ended polio.

Later Years

Mellon married Constance Prosser in 1936. The couple adopted four children. Throughout his life, Mellon was shy and hated publicity. He surrounded himself with competent advisors and relied heavily on the good business sense of his closest associates. Since Mellon shunned public speaking and interviews, there are few documented glimpses into his personality or style.

Biographer David E. Koskoff contends that Mellon was a difficult husband and distant father. Koskoff described him as being rigid, humorless, and short-tempered. If this is true, then Mellon's children did not benefit from the close bond that he held with his own father. He did not get along with the other members of his extended family. They resented his control and position as family patriarch.

What is certain about Mellon is that he remained an outdoors enthusiast throughout his life. He hunted big game in the Canadian Rockies and Alaska. He even built a stone mansion in Ligonier, called Huntland Downs, and commuted the 50 miles each way to Pittsburgh daily. Mellon's main recreational interests centered on hunting, fishing, riding, and breeding racehorses.

In the later years of his life, Mellon suffered a heart attack and his capacities quickly declined. In 1967, he became the "honorary" chairman of Mellon Bank. He died of heart problems in Pittsburgh on June 3, 1970, just shy of his 71st birthday. His death ultimately ended the Mellon dynasty.

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Daniel Mendoza

Daniel Mendoza (1764-1836) is considered to be the originator of modern boxing and was the most celebrated Jewish athlete of his time. He became the sixteenth heavyweight boxing champion of England.



Mendoza was born in the west London neighborhood of Whitechapel on July 5, 1764. His parents were artisans and reputedly descended from Spanish nobility. He received a Jewish education and spent much of his life defending that education and religion with his fists. The West End of London was the home of many professional fighters of the time. At least 20 major Jewish fighters grew up there.

Athleticism, particularly violent sports like boxing, were not a strong part of the Jewish tradition. Although some rabbis encouraged ball playing, calisthenics, and moderate exercise to promote health, Jewish people were generally advised to avoid violence, preoccupation with the body, sensuality, and physical force. Instead, they were encouraged to cultivate learning, intellect, and spiritual values. At the time, England was not a particularly comfortable place for Jews, who faced widespread discrimination. Like present-day minorities, young Jews turned to boxing as a way to gain respect and disprove stereotypes. Then, as now, boxing was a way out of the ghetto. As Jeffrey T. Sammons wrote in *Beyond the Ring*, "Discriminated against at all levels of society and ridiculed for their appearance, language, and manner, some Jews turned to boxing as a way to earn respect, a sense of belonging, and, for a few, money."

Boxing in the mid-1700s

Boxing at the time was very different from what it is today. Although Jack Broughton had introduced new rules in the mid-1700s, making the sport less brutal than it had been in the past, boxing was still not well regulated. The

new rules banned hitting a man when he was down, grabbing him by the breeches or below the waist, and kicking, but they did not prohibit hair-pulling, ear-pulling, holding-and-hitting, or wrestling. A favorite tactic was to throw the opponent with a hip lock or to trip him, and then “accidentally” fall on him, smashing a knee or elbow into his rib or face.

Men fought bare-knuckled, without gloves, and a round lasted until one punched or threw the other to the ground or to his knees. Between rounds, they had 30 seconds of rest, after which they had to be “at the scratch” and ready to fight. If a man was not standing up and ready, he lost. Fighters had “seconds,” or friends who would help them up if need be. Usually, if a second came in, this meant that the boxer could not stand without help and he would then lose. During fights, boxers usually bled, and spectators often bet on who would bleed first and how soon it would happen. Occasionally, boxers were killed in the ring, but authorities usually did not prosecute the killer.

Began His Boxing Career

After Mendoza’s bar mitzvah, at the age of 13, he wanted to become a glazier or glass cutter. However, he lost his job when he beat the son of the man he was apprenticed to in a fight. After this, he found work in a fruit and vegetable shop and then in a tea shop, where he beat up a customer who was threatening the owner. A crowd gathered to watch this fight. One of the spectators was a famous boxer, Richard Humphreys, known as “The Gentleman Boxer.” Humphreys was so impressed with Mendoza’s fighting ability that he offered to be his second in the fight.

Word got around that a new fighter had appeared and, a week later, Mendoza was set up to fight a professional boxer. He won the fight, was paid five guineas, and received the nickname “The Star of Israel.” Mendoza soon got a job in a tobacco shop, but could not stop getting into fights with customers. More than physical fights, he saw these disputes as battles against injustice, prejudice, and brutality. Mendoza believed he was justified in defending himself.

In 1790, Mendoza won his first professional fight. This attracted the attention of the Prince of Wales, who became his patron. He was the first boxer to have royal patronage and, because of this favorable attention from royalty, helped to change attitudes toward Jewish people in English society. Proudly, he called himself “Mendoza the Jew.”

Christina Hale noted in *English Sports and Pastimes*, “Prize-fighters like Mendoza, Cribb, Belcher, and Gregson were national heroes; when Mendoza defeated Martin in 1787 the enthusiasm of the crowd broke all bounds, and the victor was brought back to London by a vast horde of jubilant supporters who carried lighted torches and sang ‘See the Conquering Hero Comes’ all the way home.”

Mendoza’s wife, however, was not happy with his constant fighting. He promised her he would give up the sport, but only if he could first fight his most hated rival. Surprisingly, that rival was Richard Humphreys, the same man who had gotten him involved in the sport.

Introduced “Scientific” Boxing Methods

Mendoza was the lightest heavyweight boxer in history: he weighed only 160 pounds and was 5 feet, 7 inches tall. If he were alive today, he would be considered a middleweight, but his chest was enormous and he always fought men much bigger than he was, and won. After getting hurt a few times, Mendoza came up with some new boxing techniques to protect himself from punches, such as sidestepping and hitting with a straight left. These methods, in which a fighter used his speed and foot movement, not just his brute strength, were more “scientific” than earlier boxing methods. When Mendoza introduced them, some spectators claimed that he was not punching away in a manly fashion, but was retreating and running away. Soon, however, Mendoza’s techniques were admired and copied by other boxers.

Mendoza tested his new techniques in the fight against Humphreys on January 9, 1788 at Odiham in Hampshire. Many Jewish people, proud of their own, bet on his success. They lost when Humphreys beat Mendoza in 15 minutes. A rematch was held on May 6, 1789, at Stilton. Almost 3,000 people showed up for this fight, which Mendoza won. His fame increased. His name was mentioned in popular plays and songs were written about his win.

Boxing was extremely popular in Britain, and was enjoyed by all social classes. The prime minister attended fights regularly, as did the writers Jonathan Swift and Horace Walpole. Many famous artists drew and painted fights. Charles Dickens was also a regular fight spectator. When Mendoza fought Humphreys, a commemorative mug was produced depicting the fight. Because boxing was so fashionable, Mendoza held many public exhibitions to teach boxing to London society men. Eventually, he was making three theater appearances each week to demonstrate boxing, making 50 pounds for each appearance—quite a large sum at the time.

Became Heavyweight Champion

Humphreys fought Mendoza on September 29, 1790, and Mendoza won again. In 1794, he defeated the current English and world champion, Bill Warr, at Bexley Common, becoming the sixteenth English and world heavyweight champion. He held this title until April 15, 1795, when John Jackson defeated him by using a tactic that would be considered unfair now: he grabbed a handful of Mendoza’s long hair, held him, and beat him senseless in the ninth round. Jackson’s own head was shaved, so other boxers could not play this dirty trick on him.

Despite this defeat, Mendoza kept fighting. On March 23, 1896, he fought 53 rounds with Harry Lee at Grimsted-Green in Kent, and won. On July 4, 1820, he fought Tom Owen at Barnstead Downs, but lost in the 12th round. According to Robert Slater in *Great Jews in Sports*, an anonymous poet of the time lamented, “Is this Mendoza?—this the Jew of whom my fancy cherished so beautiful a waking dream, a vision which has perished?”

Taught and Wrote About His Sport

In 1820, according to Slater, Mendoza said, "I think I have a right to call myself the father of the science [of boxing], for it is well known that prize fighting lay dormant for several years. It was myself and Humphreys who revived it in our three contests for supremacy, and the science of pugilism has been patronized ever since."

Mendoza's most famous move, besides his general agility, courage, and skill, was his straight left. He traveled throughout England demonstrating this move and his other "scientific" methods of boxing. Mendoza wrote two books on boxing, *The Art of Boxing* (1789) and *The Memoirs of the Life of Daniel Mendoza* (1816). According to Mangan, he wrote in *The Art of Boxing* that fighters should hit opponents "on the eye brows, on the bridge of the nose, on the temple arteries, beneath the left ear, under the short ribs, or in the kidneys." Hitting the kidneys "deprives the person struck of his breath, occasions an instant discharge of urine, puts him in the greatest torture and renders him for some time a cripple."

Despite these books and his success in boxing, Mendoza ended up in debtors' prison. He then held a series of odd jobs. Mendoza worked as a boxing teacher and did some theatrical touring. He was also a recruiting sergeant, process server, and pub-keeper. When he died in London on September 3, 1836, Mendoza left his wife and 11 children penniless.

In 1965, when the Boxing Hall of Fame was begun in the United States, Mendoza was chosen to be a member. He was also elected to the Jewish Sports Hall of Fame in Israel. To this day, Mendoza is considered a great hero in the Jewish community because he countered the stereotypes, and demonstrated that Jewish people could be manly and courageous. Since his time, other Jewish fighters have considered him their role model, including "Dutch" Sam Elias, who invented the uppercut, Barney Aaron, Izzy Lazarus, and the four Belasco brothers, as well as Max Baer.

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Alan Menken

Before the age of 50, composer Alan Menken (born 1949) had won eight Academy awards and four Grammys. His scores for the Walt Disney animated films of the 1990s as well as his success on the Broadway stage have some crediting him with the return of both genres. Disney seems convinced, as well, having asked Menken to prepare the score for all of their animated films as well as some live action features, over a ten year period.

Alan Menken was born on July 22, 1949 in New Rochelle, New York. He was interested in music from an early age and studied both piano and violin in high school. His musical tastes were broad in scope, and included classical, show tunes, rock, and folk. Menken enrolled at New York University in 1967 where, for a time, he took premed courses in order to please his parents. His true passion won out, however, and Menken decided to pursue a musical career. Following graduation, he worked as a songwriter and performed in some New York area clubs. He also wrote and sang commercial jingles.

Menken's career took a swift upswing after he attended the Lehman Engel Musical Workshop of Broadcast Music Inc. (BMI). Engel, a former Broadway pit-band conductor, had become a mentor of sorts for those aspiring to be a part of modern musical theater. The experience led him to playwright Howard Ashman. In 1978, Ashman chose Menken to collaborate with him on a musical version of Kurt Vonnegut's story, *God Bless You, Mr. Rosewater*. BMI also showcased a number of Menken's musicals from 1971 to 1985.

An Off-Broadway Success

In 1982, Menken and Ashman revamped a 1960 Roger Corman cult film and turned it into the off-Broadway hit, *Little Shop of Horrors*. The show won Best Musical awards from the New York Drama Critics, the Drama Desk, the Outer Critics Circle, and the *London Evening Standard*. In 1983, Menken received a BMI Career Achievement Award for his body of work for the musical theater, including: *God Bless You, Mr. Rosewater*, *Little Shop of Horrors*, *Real Life Funnies*, as well as his various contributions to musical revues. The *Little Shop of Horrors* musical was turned into a successful Hollywood motion picture in 1986, directed by Frank Oz. The all-star cast included Rick Moranis, Steve Martin, John Candy and Bill Murray. The film's theme, *Mean Green Mother From Outer Space*, earned Menken an Academy Award Nomination for Best Song. Menken's father was the inspiration for Steve Martin's character in the film: a sadistic biker-dentist with a nitrous oxide habit. Menken's father was a respected area dentist and president of the American Analgesia Society, an organization that promoted the use of nitrous oxide (laughing gas) as a safe anesthetic.



Cartoon Classics

Menken and Ashman paired up again for 1989's animated Disney hit *The Little Mermaid*. The show earned the duo their first Academy and Golden Globe Awards for Best Score and Best Song for *Under the Sea*. Two years later, the duo had another success with Disney's, *Beauty and the Beast*. Again, the two won the Academy and Golden Globe Awards for Best Score and Best Song. In the meantime, Menken and Ashman were gaining recognition for their sophisticated work from other quarters; some were even crediting them with the revitalization of the American movie musical.

"Of course there'd been songs—and wonderful songs—in Disney films from time immemorial," Stephen Schwartz, the lyricist for *Pocahontas*, told the *Los Angeles Daily Times*, "but I think Howard and Alan pioneered the sort of storytelling song idea. If you look at a number like "Belle" in *Beauty and the Beast*, or even "Poor Unfortunate Souls" in *Little Mermaid*, those are the kind of advance-the-plot, storytelling songs that you would use in a Broadway show."

For their next project, Ashman approached Disney with the idea of turning the story of Aladdin and the Enchanted Lamp into a cartoon. Menken worked with Ashman to create a proposal, including a blueprint and the songs. Before this project had been completed Ashman passed away from AIDS-related complications. Tim Rice, librettist for *Evita* and *Chess*, was called upon to complete the work.. Menken and Rice were nominated for a Grammy Award for "A Whole New World (Aladdin's Theme)" in 1992. Be-

cause of the death of Ashman, recognition for this song was bittersweet. Menken told the *Kansas City Star* in 1997, "The enormity of AIDS' impact on the arts, what would today's theater be like today if we still had Michael Bennett and Howard Ashman and Steve Brown and countless other directors, choreographers and composers who are now gone? But I honestly think the loss of Howard Ashman is the biggest I can imagine. He had such a great command of style, storytelling and character."

In addition to his work for Disney, Menken worked on other successful film and music projects in the early 1990s. He wrote "The Measure of a Man," the theme song to *Rocky V*, recorded by Elton John in 1990. Two years later, he wrote the score for the ABC mini-series, *Lincoln*. He also collaborated with Jack Feldman on "My Christmas Tree" for *Home Alone 2*, and the Disney live-action musical film *Newsies*.

Back to Off-Broadway

Menken made a return to his off-Broadway roots in 1992 at the WPA Theater on West 23rd Street in New York. This was the theater where he and Ashman had collaborated to produce the score for *Little Shop of Horrors* ten years prior. Menken and Spencer collaborated to create the musical *Weird Romance*. The show, directed by Barry Harman, was performed in two acts, based on two science fiction stories. The first was *The Girl Who Was Plugged In*, by Alice B. Sheldon (written under the name James Tiptree Jr.), a sort of Pygmalion tale set in a future with robots. The second, *Her Pilgrim Soul*, by Alan Brennert, is a tragic love story about a dead woman who is reincarnated in hologram form to live the rest of her life through a computer. Brennert wrote the book for the musical as well.

Menken collaborated with Rice again in 1994 on the stage musical adaptation of *Beauty and the Beast*. He had recommended the project to Disney several times. Disney spent \$12 million to put the show together, making it the most expensive Broadway musical until that time. Menken and Rice wrote eight new songs, in addition to the Menken-Ashman songs. The stage version was directed by Robert Jess Roth and choreographed by Matt West. Star singers Debbie Gibson and Toni Braxton both played the role of Belle; Gary Beach, who played Lumiere, was nominated for a Tony Award for his role. The musical received several Tony Award and Drama Desk Award nominations, including Best Musical, but was ultimately overshadowed by Stephen Sondheim's *Passion*. Critic Michael Grossberg of the *Columbus Dispatch* wrote, "Contrary to popular rumor, Lloyd Webber is not today's only mega-successful theatrical composer. Alan Menken expanded his score for *Beauty and the Beast* when the Disney-animated film was adapted into the lavish Broadway musical. Menken's songs with lyricist Tim Rice didn't quite measure up to Menken's lively, lovely work with his late partner, lyricist Howard Ashman, but Gaston's pompous ode to himself ("Me") ranks high as rousing musical comedy."

In 1995, Menken collaborated with Stephen Schwartz on the score for Disney's *Pocahontas*, and won the 1995 Academy Award for Best Score and Best Song as well as the

Golden Globe Award for “Colors of the Wind,” performed by Vanessa Williams. Menken told the *Los Angeles Daily Times*, “I would be less than honest if I didn’t express a certain frustration when the animated projects are referred to as ‘for kids.’ They’re not kids’ music, and I get upset when someone comes up to me and goes: ‘Alan Menken, it’s nice to meet you. My three-year-old just loves your songs.’ And I’m now able to translate that in my brain into, ‘I love your songs.’”

The next Menken-Schwartz collaboration for Disney was thought to be a little less suitable for children. Based on Victor Hugo’s gothic 19th-century tale, *The Hunchback of Notre Dame* was darker than previous Menken projects, though Disney did brighten the plot considerably. Critic Susan Stark wrote in *The Detroit News*, “Like *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*, *Hunchback* will likely yield not one, but at least two best song Oscar nominations for Menken, plus a nomination for best score. Precedent says he’ll win in both categories, which will make him the top Oscar winner of all time.” Although the score was considered ambitious, it did not earn Menken a ninth Academy Award.

Menken’s *King David* oratorio, with libretto by Tim Rice, was supposed to premiere in Jerusalem during the summer of 1996 as part of the Jerusalem 3000 celebrations. The show was not ready in time, however, so it opened a year later in New York in honor of Disney’s New Amsterdam Theater on Broadway. Menken, Rice, and director Mike Ockrenthad had gone to Jerusalem in November 1994 to research the project. They met with biblical and archeological scholars in order to create a more authentic show. The resulting program, which opened to tepid reviews on May 18, 1997, was a two-hour-and-forty-five-minute epic covering the life of a shepherd-turned-king in Israel.

The following month, Disney’s *Hercules* opened, with score by Menken and lyricist David Zippel. Michael Bolton was selected to sing the track, “Go the Distance” over the closing credits. Critics said the gospel music-inspired soundtrack was a return to the levity of *Aladdin* in this film about an Ancient Greek “nobody” who becomes a hero.

Recognition and Rewards

In 1998, at BMI’s annual Film and Television Awards, the Richard Kirk Award was presented to Alan Menken for Outstanding Career Achievement. Menken also won a BMI Film Music Award for *Hercules*. Michael Eisner, Chairman and CEO of the Walt Disney Company commented, “Alan, it is impossible to fully appreciate what you have achieved in just ten years. In that time, you have helped revive two great American institutions: the animated film and the Broadway musical. When historians write about this era of entertainment, you will be cited as one of the driving forces. Your talent, devotion and tireless energy have made our movies and our shows sing again.”

In early 1998, Menken entered into a multi-million dollar agreement with Walt Disney Studios to compose songs and scores for their live-action and animated movies for the next ten years. He will be the exclusive composer for the animated films and will also be allowed to work on one

non-Disney, live-action project every two years. This was one of the longest-term contracts in studio history.

Back to the Stage

In June 1999, Menken opened the stage version of Disney’s *Hunchback* in Berlin. Matt Wolf commented in *Variety*, that this was the most sombre Disney stage show to date. “So why isn’t the show as a whole more affecting?” Wolf asks. He concludes that Schwartz and Menken’s score “tilts toward the generic.” Menken has become philosophic about such criticisms. As he told the *Hartford Courant*, “Ironically, as you know, as we move forward in time, our culture is moving into a less sophisticated period musically. Were I to write a very beautiful, complicated, sophisticated melody, it would never have a snowball’s chance of being heard.”

In late 1999, Menken began collaborating with Alice Cooper, the original shock-rocker, on a project that was yet to be completely defined—it would be a Broadway show, a cartoon, or a rock show. Cooper told the *San Diego Union-Tribune* that the project was called *Alice’s Deadly Seven* and was based on the Seven Deadly Sins. “This is probably the strangest combination since Burt Bacharach and Elvis Costello,” Cooper said. “(It’s) got my words and Alan’s melodies and both of us collaborating on arrangements. It’s basically three quarters written, and it won’t be coming out for two years.”

Menken and his wife Janis, a former ballet dancer, reside in Katonah, New York with their two children.

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Yehudi Menuhin

Yehudi Menuhin (1916-1999) was one of the most celebrated violinists of the twentieth century. From his debut at the age of 8 until his death at 82, he was renowned for his talent as a violinist and conductor.

Menuhin was born April 22, 1916 to Moshe and Maratha Menuhin, Jewish immigrants from Russia, who had met in Palestine. Menuhin was born in New York, but moved to San Francisco when he was nine months old. Moshe Menuhin supported his family by teaching Hebrew. Maratha Menuhin was an overbearing mother who was very protective of her son. She and her husband taught Menuhin and his two younger sisters, Hephzibah and Yaltah, at home.

A Child Prodigy

Menuhin first demonstrated his interest in music at the age of two, when he accompanied his parents to a San Francisco Symphony Orchestra concert. The toddler listened intently to the music without making a sound. When he was five, he began taking violin lessons from Sigmund Anker, a teacher who specialized in teaching young children. Six months later, he made his first public appearance at Anker's studio. In 1923, Menuhin began studying with Louis Persinger, concertmaster of the San Francisco Symphony Orchestra. He gave a solo performance with the symphony at the age of eight. When Persinger moved to New York in 1925, Menuhin followed him, making his debut at the Manhattan Opera House the following year.

A wealthy San Francisco attorney, Sidney Behrman, became Menuhin's patron. He underwrote the family's expenses for a trip to Europe so that Menuhin could pursue his musical career. Menuhin was soon recognized throughout Europe as a virtuoso performer. He made his debut in Paris and Brussels in 1927 and in Berlin and London in 1929. After a 1929 concert in Berlin, Albert Einstein went backstage, kissed the 13-year-old prodigy and said, "Today Yehudi, you have once again proved to me that there is a God in heaven," the *New York Times* reported.

Menuhin began recording his music in 1928. His recordings were often made with his sister, Hephzibah, who would continue to accompany Menuhin on the piano for 40 years. When she died in 1981, Menuhin told the *New York*



Times, "We needed few words. We played almost automatically, as if we were one person."

Menuhin's performances were applauded for their maturity. Following a solo performance of a Beethoven violin concerto with the New York Symphony Society at the age of 11, a *Herald Tribune* critic hailed his "ripeness and dignity of style." It continued: "What you hear takes away your breath and leaves you groping helplessly among the mysteries of the human spirit."

In 1934, Menuhin went on his first world tour, visiting 63 cities in 13 countries and performing at 110 engagements. Following the tour, his family moved back to California, where they built a compound in Los Gatos. Menuhin went through a two-year hiatus in which he made no public appearances. He spent the time in study and self-examination. Biographers have suggested that this first crisis of confidence followed a realization that his early musical education lacked sufficient technical training. It has been suggested that his overprotective mother contributed to Menuhin's withdrawal.

When Menuhin returned to the concert stage in 1937, he was praised as one of the foremost violinists of the century. He often used original texts, rather than relying on the edited versions preferred by other violinists. Menuhin performed rarely featured works and popularized neglected pieces such as Elgar's Violin Concerto, a "lost" violin concerto of Schumann, and little known music of Bartok, Enesco, Ernest Bloch, William Walton and other twentieth century composers.

On May 26, 1938, Menuhin married Nola Ruby Nicholas, the daughter of an Australian industrialist. The couple had a daughter Zamira and a son Krov. They divorced in 1947.

The 1940s was a stressful decade for Menuhin, who had to cope with a failing marriage and the dangers of war. He gave more than 500 concerts for American and Allied troops, often in combat zones. After the war, Menuhin performed in displaced person camps and visited concentration camps soon after their liberation. He held concerts in the recently liberated cities of Brussels, Bucharest and Budapest.

In 1947, Menuhin married Diana Rosamon Gould, a British actress and ballerina who had worked with the noted choreographer, George Balanchine. They had two sons, Jeremy and Gerard. Gould was a positive influence in the musician's life and helped him recover from depression.

Political Controversy

It was during this time that Menuhin's political beliefs first drew attention. Jewish groups did not approve of his performance with the Berlin Philharmonic Orchestra under Wilhelm Furtwangler soon after the Second World War. Much criticism was leveled at Furtwangler, who had remained in Germany and prospered during the war. Menuhin countered that Furtwangler had never joined the Nazi Party and had helped Jewish musicians. In 1949, Furtwangler was being considered for the position of music director of the Chicago Symphony Orchestra. Many musicians said they would never play with the orchestra if Furtwangler got the position. Menuhin continued to support his friend. In 1950, when he made his first tour of Israel, many Jews denounced him for his 1947 Berlin appearance.

Menuhin drew further criticism in 1967, when he played benefit concerts for Israeli organizations as well as Arab refugees following the Six-Day War in the Middle East. Although Menuhin was recognized as a gifted musician in Israel, his reputation remained clouded.

Menuhin considered himself to be an internationalist. In the 1950s, he told interviewers that peace could only be achieved under a single benign world government. Through Menuhin's influence, the United States and the Soviet Union participated in a cultural exchange in 1955.

Menuhin was an American by birth, but lived in Europe most of his life. He became a British subject in 1985 (while retaining his American citizenship). Menuhin was given an honorary knighthood in 1966 and was made a life peer in 1993 with the title Lord Menuhin of Stoke d'Abernon. In addition to his home in Britain, Menuhin also kept his family's Los Gatos, California home and maintained homes in Switzerland and the Greek island of Mykonos.

Greater Attention to Conducting

During the 1950s and 1960s, Menuhin became involved with the inauguration of music festivals at Gstaad, Switzerland in 1956 and Bath, England in 1959. Although he had made his debut as a conductor in Dallas in 1942, it was at Gstaad and Bath that he began conducting regularly.

By the late 1960s, Menuhin had led most of the world's great orchestras and had recorded with many. He took a sabbatical in 1976 and played less and less often during his last two decades. Critics noted many technical flaws in his performances during these years.

Menuhin made his first tour solely as a conductor with the Royal Philharmonic Orchestra in the United States in 1985. He told *U.S. News and World Report* in 1987 that conducting was "the most complete form of exercise. It combines the work of the body with that of the mind, the heart, the emotions, the memory and intellect." By the 1990s, partial deafness forced him to stop playing violin in public, but he continued to conduct.

Responsibility to Young Musicians

Menuhin was dedicated to teaching young musicians. His gentle approach toward teaching children contrasted with his mother's overbearing attitude. Menuhin told the BBC that he felt a "'special responsibility' to help young people enrich and fulfill themselves." In an interview with *U.S. News and World Report*, Menuhin said, "I try to make them feel that they are members of a great human community with contact through music to all parts of the world and to all human beings."

Menuhin established the Yehudi Menuhin School for Music in Stoke d'Abernon, England in 1963. The school specializes in music and academic subjects for students from the ages of 8 to 14. Menuhin himself taught classes at the school. He was named president of the Trinity College of Music in London in 1971 and founded the Menuhin Academy at Gstaad, Switzerland in 1977.

Broad Range of Interests

Menuhin's interests outside music were broad. He was known as an environmentalist and practitioner of yoga. He was introduced to yoga in the 1950s and studied with B.K.S. Iyengar, a noted guru. Menuhin's daily regimen included 15 to 20 minutes of standing on his head. He also used yoga to relax before concerts. Menuhin advocated a vegetarian diet and warned of the dangers of eating white rice, white bread, and refined sugar.

Menuhin's diverse musical interests were demonstrated in his work. He recorded jazz albums with Stephane Grappelli and Eastern music with the noted Indian sitarist, Ravi Shankar. Menuhin admired the Beatles. In 1979, Menuhin and Curtis W. Davis wrote *The Music of Man*, an international study of music, from ancient times to punk rock.

Menuhin continued to conduct until his death from heart failure on March 12, 1999 in Berlin. He is remembered as a child prodigy whose musical talent spanned some 70 years. As a humanitarian, Menuhin supported hundreds of cultural and charitable organizations. Throughout his life, he maintained a vision of a utopian future.

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Maria Sibylla Merian

The work of Maria Sibylla Merian (1647-1717), particularly the illustrations from her devoted study of insects, remain the standard by which contemporary artists and naturalists are judged.

Maria Sibylla Merian was born in Frankfurt, Germany on April 2, 1647. She belonged to a very talented family of engravers and painters. Her Swiss father, Matthew Merian, was a draughtsman, printmaker, and publisher. Her older brother, also Matthew, was a successful painter. Merian's father died in 1650, when she was just three years old. Her stepfather, James Morell, was an accomplished Dutch painter, engraver, and art dealer who took on the responsibility for her education. He spent hours teaching Merian the art of flower painting. Merian developed a fascination with insects and began studying them obsessively. To her mother's displeasure, Morell encouraged this passion, which was considered to be an inappropriate subject for proper young ladies of the 17th century.

By the time she was 14, Merian left for Nuremberg to study with two famous artists, Abraham Mignon and Johann Graff. Both were former students and friends of Morell. Four years later, in 1668, Merian married Graff. They had two daughters, Johanna Helena and Dorothea Maria. Disturbed by her husband's repeated infidelity, she separated from Graff in 1685. Taking her daughters to the Netherlands, she joined her half-brother, Caspar Merian, in a communal religious sect (the Labadist community) that rejected worldly goods. By 1691, Merian obtained a divorce from Graff, rejected the Labadists, and took her daughters to Amsterdam. Merian supported her family by painting flowers, birds, and insects, teaching young women, and turning her paintings into embroidery patterns. She was even able to save enough money for a trip to the Dutch colony of Surinam in order to study insect specimens. Merian set sail in June 1699 with her daughter, Dorothea Maria. She was admired for her boldness in undertaking a dangerous three-month journey at the age of 52. The tropical paradise became her studio and laboratory. Merian and her daughter studied local customs and tried to find an economic use for their plants. She survived a bout with malaria during her time in Surinam. Frail health eventually forced an end to her two-year stay. Merian returned to Amsterdam in September 1701. Her daughter remained in Surinam for five more years to continue her mother's work.

Back in Amsterdam, Merian set about her monumental task of putting together her book on the metamorphoses of



the exotic Surinam insects. In his entry on Merian, Ludwig said that, "she employed professional engravers for the large-sized plates done after her paintings." Ludwig went on to note that, "She wrote the descriptions herself, but the director of the Amsterdam botanical garden, Caspar Commelin, determined the species of the plants. The appearance of the *Metamorphosis insectorum surinamensium*, in 1705 caused a sensation. The beautiful, life-size plates showed the exotic insects in previously unpublished states and in their natural surroundings. The 62 plates and the careful descriptions kindled the imagination of natural history collectors, who knew the species only from dried specimen." Merian was the first to record such observations on insect metamorphosis. According to Haley and Steele in 1843, nearly 150 years following the book's publication, Jardine wrote in *The Naturalists Library*, that Merian's pictures "have not been surpassed by any works of art of a similar description, by the moderns, to whom her method of arranging and combining her figures may serve as a lesson. Her manner of introducing the insects in their various stages of metamorphosis, in connection with the plants upon which they feed, is, in our opinion, not only very instructive but extremely elegant, and her skill in composition has almost invariably led her to do this in an artist-like pleasing way." Merian did not simply paint her subjects. Her interest in the work led her to collect and breed her own collection in order to study and paint them.

The last years of Merian's life had been devoted to her work, *The Wonderful Transformation of Caterpillars and their Singular Plant Nourishment*, in a two-volume Dutch edition. Merian died of a stroke in Amsterdam on January

13, 1717. Her daughter Dorothea Maria sold all of her mother's work to Johannes Oosterwijk, a publisher in Amsterdam. In 1717, Peter the Great, Czar of Russia, bought 300 of her paintings and opened the first art museum in Russia in order to display them. At the time of her death, Merian had been working on 12 drawings for publication, which were added to her work on the insects of Surinam, and published by her daughter in 1719. A second edition, with text in Latin, French, and Dutch, followed in 1726.

Scientific Notoriety

When Merian published her major work, *Wonderful Transformation and Singular Flower-Food of Caterpillars*, in 1679, the scientific community began to take serious notice of her work. She had already published a two-volume book called *Florum Fasciculi tres*, and was considered to be an accomplished artist. Yet *Wonderful Transformation* was the book that "revolutionized zoology and botany," according to a profile from the National Museum of Women in the Arts. With 50 copperplate engravings in each of the two volumes, the book "catalogued 186 European moths, butterflies, and other insects showing on a single page each insect in all stages of metamorphosis, on or near the single plant upon which it fed and laid its eggs." According to Heidrun Ludwig, in *Dictionary of Women Artists*, her accomplishments were recognized for their scientific importance in her lifetime and throughout the 18th century. However, by the 19th and early 20th centuries, Merian was regarded with an "image of a harmless and gentle flower painter, adsorbed in the meditation of butterflies and flowers." Her merits as a natural historian were concealed. By the end of the 20th century that view had undergone a further transformation and her work was judged in a broader context. Today, Merian's works are on display around the world, from London to St. Petersburg, as well as in museums throughout the United States. Her careful attention to detail and keen observation help to explain why her paintings continue to receive this acclaim.

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Billy Mitchell

Considered an aviation pioneer by many, Billy Mitchell (1879-1936) recognized the potential of air



power as an integral part of national defense. His strong beliefs led to a court-martial for insubordination in the 1920s. The key role played by air defense during the Second World War II vindicated him.

In his website article "Billy Mitchell—Air Power Visionary," C.V. Glines stated, "The name Billy Mitchell brings different images to mind. To most, he was a hero, without whose dire warning the United States might never have been able to field the world's largest air force in time to fight World War II. To others, he was an ambitious egoist and zealot, who ran roughshod over anyone who opposed his views on air power." Glines concluded, "It was his voice that first loudly proclaimed the need for strong air defenses."

Early Life

William ("Billy") Mitchell was born in Nice, France, on December 28, 1879. He was the eldest of ten children born to John Lendrum Mitchell, who came from a politically active Wisconsin family, and Harriet Mitchell. When Mitchell was three years old, the family returned to Milwaukee, Wisconsin.

Growing up in Milwaukee, Mitchell spoke French just as fluently as English. He and his siblings also learned German, Spanish, and Italian. In *The Billy Mitchell Affair*, biographer Burke Davis noted that Mitchell was "small, wiry, and utterly fearless." His nanny spent a good deal of her time trying to control him. When he was told not to climb the family greenhouse, Mitchell attempted to scale it on an almost daily basis. He also enjoyed guns and horses.

Mitchell's father was elected to Congress in 1891 and to the Senate in 1893. Important guests were often invited to the Mitchell home and, as Davis noted, "There was an air of freedom in the household which encouraged the young Mitchells to grow up in their own way." The children were encouraged to interact and converse with their parents' guests. Davis added that Mitchell "was allowed at the dinner table with important guests, and always found a way to intrude into the conversation."

Began Military Career

In 1898, Mitchell enlisted in the Army at the outbreak of the Spanish-American War. He dropped out of Columbian University (later George Washington University) to enter the service. (He eventually completed his degree after World War I in 1919.) Mitchell served in Cuba and the Philippines, and quickly became a second lieutenant in the Signal Corps of the U.S. Army. He advanced to first lieutenant in 1901 and captain by 1904. His personal life changed as well. In 1903, he married Caroline Stoddard. They eventually had three children—Harriet, Elizabeth, and John Lendrum III.

Mitchell studied at the army's School of the Line and Staff College in Fort Leavenworth, Kansas, from 1907 until 1909. In 1909, he began another tour of the Far East, returning to the Philippines, and proceeding to Japan and China. In 1913, he received a prestigious appointment to the U.S. Army General Staff, which introduced him to aeronautics, an emerging segment of the Signal Corps.

Becoming restless and seeking a more active role, Mitchell left the General Staff in 1916 to direct army aviation until the commander could take charge. Internal fighting and the outbreak of World War I provided new opportunities in aeronautics for officers like Mitchell. He was promoted to major and, once the commander arrived, assumed the position of deputy.

Told by the army that he was too old to fly, Mitchell spent his personal time and money taking lessons at a civilian flying school. He became a rapid advocate of military air power. Mitchell did not have a good relationship with his commander and decided to go to France as an observer in 1917. He reached Paris four days after the U.S. entered the war.

A Leader During World War I

Once in France, Mitchell tried unsuccessfully to take charge of American aeronautical planning in Europe. Not easily deterred, he became qualified as a U.S. Army pilot and studied the use of aviation on the western front. Davis noted that he also "bombarded the War Department with suggestions he gleaned from his French friends."

Mitchell continued to learn as much as he could. Biographer Davis wrote of Mitchell's flight with a French pilot in order to gain a different perspective. Mitchell commented, "One flight over the lines gave me a much clearer impression of how the armies were laid out than any amount of traveling on the ground." Promoted to lieutenant colonel, Mitchell was named air officer of the AEF (American Expeditionary Force).

In July 1918, the Germans launched their last great attack. Davis relayed that "it was Mitchell who discovered the strength and direction of the offensive." In September, he commanded the largest concentration of aircraft at that time—almost 1,500 warplanes. Victory was imminent. When the war ended a short time later, Mitchell was a decorated war hero and a brigadier general, as well as the senior American air combat officer. As Davis wrote, Henry "Hap" Arnold, a future general of the U.S. Army Air Forces stated, "Billy was clearly the Prince of the Air." Mitchell enjoyed his great popularity. In his website article, Glines stated, "his flamboyance, ability to gain the attention of the press, and willingness to proceed unhampered by precedent, made him the best-known American in Europe."

Mitchell also had his cause. As Davis wrote, at the end of World War I, Mitchell predicted that "the next war would come in the air. Planes would strike at cities and factories and not simply at armies. The air was now the first line of defense and, without air power to shield them, armies and navies would be helpless." Glines added, "Mitchell the hero soon became known as Mitchell the agitator as he tried to prove that airplanes could actually accomplish the things he forecast."

The Sinking of *Ostfriesland*

As noted by Martin Caidin in *Air Force—A Pictorial History of American Airpower*, until air power was introduced during World War I, the army and navy were responsible for the nation's defense, and each unit knew what was expected of them. Caidin wrote, "The rise of aviation vastly complicated this defense situation, and touched off a fierce battle between the two services regarding authority and service capabilities."

Home from the war in 1919, Mitchell was named the assistant chief of the Army Air Service in Washington D.C. He argued that air power could threaten the nation's security. Mitchell led a group of AEF fliers who campaigned for a separate air force, similar to the British Royal Air Force. Their request was denied in 1920. Caidin noted, "The Army and Navy held fast to their concept that airplanes could never play anything but a subordinate role in war; to the Army, the infantry was the Queen of battle, and to the Navy, the battleship reigned supreme." Mitchell changed his strategy. Davis wrote, "He talked more of defending the United States from attack, and less of building an offensive force for the future."

Mitchell was allowed to do some experiments and, as a result, Glines stated, "Mitchell became more determined that the nation's money should be spent on aircraft and not expensive battleships. He stepped on the egos of the ground generals and the battleship admirals." Antagonizing many military leaders, but getting a great deal of press coverage, Mitchell was given permission to sink obsolete warships at sea to prove his air power theories were true. In June and July of 1921, the experiments took place. Davis wrote, "The program would open with the bombing of a submarine, working upward through a destroyer and a cruiser to a battleship, the allegedly unsinkable *Ostfriesland*."

On July 21, 1921, off the Virginia coast, the *Ostfriesland* took several direct hits, and sank in 212 minutes. Mitchell biographer Davis wrote, "To some, the bubbling and gushing of air from the sinking *Ostfriesland* seemed like great sobs." Mitchell also sank the USS *Alabama*, and in 1923, off Cape Hatteras, North Carolina, the USS *Virginia* and the USS *New Jersey*. Americans followed Mitchell's every move, fascinated by his air power ideas and watching mighty battleships sink. Despite the "success" of the experiments, the country's defense budget was being scaled back and building airplanes was not really considered an option. No organizational changes were made.

Labeled a Troublemaker

Mitchell's experiments caused quite a stir. As noted by Caidin, "The Navy reluctantly agreed (it had little choice) that coastal defense should be shared with the Army and Air Service." Caidin added, "General Mitchell set forth an entire new concept of coastal defense which virtually swept the Navy bare of its cherished authority in this area." He concluded that the battles of jurisdiction and overlapping jurisdiction between the War Department and the Navy were never really resolved—which directly led to the disastrous consequences in Pearl Harbor, Hawaii in 1941.

During his air experiments, Mitchell and his first wife divorced. In the summer of 1922, he met Elizabeth (Betty) Trumbull Miller at a Detroit, Michigan horse show. They were engaged six months later. The couple later married and had two children, Lucy and William Jr.

Mitchell's supervisor sent him on temporary assignments to keep him out of trouble. However, in 1924 he launched another campaign to build an air force in the U.S. As Davis noted, Mitchell and his new bride were sent on a tour of the Far East. Mitchell carefully observed the powers in Asia and wrote (as relayed by Davis) in a report of his trip: "Japan is preparing her whole war-making powers so that every advantage can be taken of new developments in the art of war." Mitchell added, "She knows that war is coming some day with the United States, and it will be a contest for her very existence." Mitchell's predictions would come true in 17 years.

Still considered controversial, Mitchell lost his Air Service post in 1925 and the rank of brigadier general that went with it. He was transferred to San Antonio, Texas. On September 1, 1925, a naval seaplane was lost while on a flight from San Francisco to Hawaii. Two days later, the U.S. Navy dirigible (a zeppelin, called a "battleship of the skies") *Shenandoah*, crashed in Ohio, killing its commander and several crew members. Mitchell issued the scathing statement that would lead to his court-martial. As relayed by Davis, Mitchell stated: "These accidents are the result of incompetency, the criminal negligence, and the almost treasonable negligence of our national defense by the Navy and War Departments."

The Court Martial

Having continually criticized his superiors, Mitchell's court-martial was probably inevitable. It began in October

1925. There was a lot of media coverage and Mitchell used the trial as a sounding board for his ideas. The court-martial lasted seven weeks. The board deliberated for only one half hour before convicting him of insubordination. He was found guilty on eight charges. Davis wrote that the board "sentence[d] the accused to be suspended from rank, command, and duty, with the forfeiture of all pay and allowances for five years." Half of this was later restored. Mitchell resigned from the army in February 1926 and went to his farm in Virginia.

Later Years

Mitchell was able to adjust to life as a civilian. From his home in Virginia, he wrote books, and newspaper and magazine articles. He traveled around the country, gave lectures on his vision of air power, and showed the film footage of his experiments. Mitchell continued to assert that war between Japan and the U.S. was inevitable. He also predicted that Germany would once again become a strong military power. Once the Great Depression came, citizens worried about things other than air power and Mitchell's vision.

Ailing from the flu and suffering from heart trouble, Mitchell died suddenly on February 19, 1936 in New York City, at the age of 56. At his request, Mitchell was buried in Milwaukee rather than Arlington National Cemetery.

Posthumous Vindication

World War II brought vindication for Mitchell. In 1939, the Army Air Corps began using a bomber—the B-25 Mitchell—named in his honor. The navy used almost 700 of these planes during World War II. In his website article, Glines stated, "Mitchell believed that Japan was the dominant nation in Asia and was preparing to do battle with the United States. He predicted the air attacks would be made by the Japanese on Pearl Harbor and the Philippines and described how they would be conducted." Mitchell's predictions came true and, in 1946, Congress bestowed a special medal of honor on him.

In 1956, *The Court-Martial of Billy Mitchell*, a film with an all-star cast and Gary Cooper in the lead role was released. In his website article "Lost Legacy of Billy Mitchell," Walter J. Boyne stated, "Sadly, most memories of Mitchell derive from the Gary Cooper film on that done-deal trial; nor have his biographers served him very well."

In 1957, Mitchell's youngest child, Billy Jr., asked the Air Force to set aside the court-martial verdict. The public supported his son's request. As reported by Davis, the *Milwaukee Journal* wrote, "Time has proved how right Billy Mitchell was." As retold by Mitchell biographer Davis, the secretary of the Air Force, James H. Douglas stated: "The history of recent years has shown that Colonel Mitchell's vision concerning the future of air power was amazingly accurate. He saw clearly the shape of things to come in the field of military aviation, and he forecast with precision, the role of air power as it developed in World War II, and as we see it today. Our nation is deeply in his debt." But he added, "He chose to remain on active duty while making his charges against his service superiors. In taking this course,

he was bound to accept the consequences." The request to overturn the verdict was denied.

Despite this decision, Mitchell continued to be honored and remembered. The "General Billy Mitchell Award," given to a cadet of the Civil Air Patrol, the official auxiliary of the United States Air Force, has been in existence since 1964. In 1970, Mitchell was invested in the International Aerospace Hall of Fame. His hometown proudly honors him as well. The airport in Milwaukee, Wisconsin is named the Milwaukee-General Mitchell International Airport. On the campus of the University of Wisconsin-Milwaukee, there is an exhibit of Mitchell at the Golda Meir Library. Considered a trailblazer and a pioneer, Boyne stated in his article that Mitchell should be remembered for two important qualities: his ability to intelligently forecast the future, and his willingness to sacrifice his career for his beliefs.

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Moses Montefiore

Moses Montefiore (1784-1885) was a man whose genius for investment banking made him wealthy enough to retire by the age of 40. He devoted the remainder of his life to philanthropy and securing the political and civil emancipation of Jews in England. He also worked to alleviate discriminatory practices against European and Middle Eastern Jews.

At a time when Jewish children were being taken from their parents and secretly baptized into Christianity, a time when the Jews of the Middle East were detained as prisoners for no just cause, Montefiore became a crusader for their rights. His hope to establish a homeland for Jews led to the founding of several agricultural settlements outside of the old city of Jerusalem. An independent Israel was nearly 65 years away from the time of his



death in 1885; but his efforts for the Zionist cause, that of a separate Jewish state, lay crucial groundwork toward a successful and bountiful economy for Jews settling there. Montefiore was a man true to England, and true to his faith in a world that often actively sought to destroy it.

Born to Merchant Family

Moses Haim Montefiore was born on October 24, 1784, while his parents were in Leghorn, Italy on business. The son of Moses Haim and Rachel Lumbroso de Mattos Mocatta, Montefiore entered the world at the home of his great uncle and godfather, Moses Haim Racah. He would be the first of eight children. The Montefiore family had resided in Italy since the sixteenth century. Montefiore's grandfather, Moses Vita Montefiore was a merchant who settled in England in 1758. He lay the groundwork for the fortune and the social standing that the family would enjoy in England for the next two centuries. The Mocatta family, whose origins were also Italian, had settled in Holland but went to England at the invitation of William of Orange.

As a child, Montefiore began to make catalogs. His habit of keeping a diary of daily work and adding a quotation or some poetry was continued throughout his entire life. One of Montefiore's favorite biblical quotations from the Book of Proverbs, "Fear the Lord and the King, and meddle not with them that are given to change," was a principle to which he adhered when following the mores of English middle class society. Following his early schooling in Kensington, Montefiore became an apprentice to a firm of grocers and tea merchants. By the age of 20, he would enter

into the world of the London Stock Exchange, one of only 12 Jewish men who were allowed this privilege. The business he shared with his brother Abraham collapsed after two and a half years, when a colleague proved mistrustful and fled the country. Financially ruined, he worked cautiously to repay his debts and gradually amassed a fortune.

Montefiore married Judith Cohen on June 10, 1810. She was the daughter of Levi Barenth Cohen, considered to be the wealthiest Jew in England, and probably the world. Each of them was nearly 28 when they married. This was the wedding of an Ashkenazi, or German, Jew to a Sephardic, or Spanish Jew. The Montefiore marriage represented a perfect union of the two groups. When Judith died on September 24, 1862, they had shared more than 50 years together. According to Myrtle Franklin and Michael Bor in their book, *Sir Moses Montefiore*, "Moses' marriage to Judith was the most important event in his life. They shared the devoted care in the observance of the practices and customs of their religion. She became the inspiration behind his bold and perspicacious missions that made him a major figure in Jewish history, rather than merely a wealthy financier, and shared all the risks and dramas in travelling abroad."

Although Judith and he did not have children, Montefiore reportedly had a son by his London housekeeper, Louisa Thoroughgood Walden, which she agreed to name Joseph. He was born on April 2, 1863, and declared as illegitimate at the Registrar. The father was not named. Montefiore's son, who grew up in an orphanage, was visited regularly by his father who took him gifts and arranged for his apprenticeship as a master plumber and gas fitter. Not until he neared his death on April 7, 1922 did Joseph Walden reveal to his son, George, the closely guarded secret of his birth. Whether or not Montefiore provided further for his son financially was a truth he took with him to his grave.

For England and Judaism

Montefiore intended to show his loyalty to England in a public way. As a handsome young man of 6 feet 3 inches, and from a family of pristine distinction, Montefiore volunteered for the local militia in 1809. He became a captain in the Surrey Militia from 1810 until 1814. For 30 to 40 days each year militia members served in active duty, which consisted primarily of learning to play the bugle and studying the French language.

Montefiore's connection to the Rothschild family, known for its wealth and influence on banking throughout Europe, began in 1812 when he became Nathan Mayer Rothschild's stockbroker. Rothschild had married Hannah Cohen, the sister of Montefiore's wife Judith, in 1806. His work as a stockbroker led him to achieve great prosperity. Franklin and Bor note that, "Moses' diaries are crammed with references to rumors of war, the health of kings and emperors, governments' policies, house calls on royalty and cabinet members, and entries on international politics and conflicts between nations." Such was the crux of an investment banker's work, ever dependent on the changing economy and society around him. "His last major business transaction was the most significant," say Franklin and Bor,

when, "in 1835, the successful contracting of the 20 million pound loan by Rothschild and Montefiore for the compensation to owners of freed slaves, enabling the British government to carry the Slave Emancipation Act into effect." Within a year of his brother Abraham's death in August 1824, Montefiore had retired from his business activities on a full-time basis.

Montefiore began what would be his full-time work of philanthropy. He also served his country in the political arena in a variety of ways, many of them related to Jewish interests. At his new London home at 35 Park Lane (later 99 Park Lane), Montefiore put together his own ideas for the solution of local Jewish problems. In 1830, Montefiore and his wife purchased a country home at Ramsgate, East Cliff Lodge, and made it the center of Jewish life in England. His cousin, David Mocatta, was the architect who designed the synagogue, which was dedicated on June 16, 1833.

Montefiore's trip to the Holy Land and old city of Jerusalem in 1827 would exert a profound effect upon his life. He became a strictly observant Jew, always travelling with his own "shohet," the person charged with slaughtering animals in accordance with Jewish law. Travelling around the world, especially throughout the Mediterranean and countries of Asia and North Africa in the 19th century was difficult and often life threatening. His wife's fragile health did not prevent her from going with her husband, even if it often meant long and tedious travel. Their journey to Jerusalem had taken five and a half months by land, sea, and horseback. In her journal three days after their arrival, Judith Montefiore expressed her feelings by writing, "Many were the solemn thoughts which rose in our minds, finding ourselves thus engaged in this holy land: the country of our ancestors, of our religion, and of our former greatness; but now, alas! Of persecution and oppression." Montefiore witnessed the desolation of a poor, if pious, life among his fellow Jews, and was determined to find ways to help them.

Montefiore was knighted by Queen Victoria in 1838, only a year after being named sheriff of London and Middlesex. The assistance he provided for England in key financial matters earned the gratitude of his Queen. Upon completing his term as sheriff in 1840, Montefiore embarked upon a trip to Egypt and the city of Damascus. Due to the unexplained disappearance of a Franciscan friar named Father Thomas in Damascus, prominent Jews were accused of murder and a period of brutal persecution followed. Montefiore was asked to intervene. He was able to effect a compromise with the Moslems and Christians that resulted in the release of Jewish prisoners, allowing them to return to their homes. Montefiore provided assistance in other such incidents, including one with Emperor Nicholas of Russia regarding the persecution of Jews in Poland and Lithuania. In 1863, he traveled to Morocco in order to plead for the Sultan's protection of the Jews in the Mussulman state.

Legacy of Faith

When Montefiore died in London on July 28, 1885, at the age of 101, he was praised from all quarters. His legacy included the liberation of countless Jews from persecution, the construction of new hospitals, a school for girls in Jeru-

salem, and countless other projects. Montefiore's companion and personal secretary, Dr. L. Loewe, wrote of his friend by saying, "Sir Moses had fought so sturdily in youth the battle of life, and afterwards devoted himself with such unwearying ardor to the task of combating hatred, persecution, and fanaticism, of severing the bonds of physical and moral slavery, and of aiding in the establishment of religious toleration all over the world. His unparalleled devotion to the sacred cause of humanity in general, and the unclouded halo of a spotless integrity which encircles his name, will ever afford a splendid example for emulation no less than the dauntless courage with which he set to work for the rescue of the suffering and oppressed."

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Mariano Moreno

One of Argentina's founding fathers, Mariano Moreno (1778-1811) was a leading figure in the first phase of the country's independence movement. The zealous Moreno advocated Argentine independence and a strong central government. His uncompromising ways eventually led to exile, but not before he had put in place many of the foundations for a new nation.

The city of Buenos Aires was the capital of the Spanish Viceroyalty of the Rio de la Plata when Mariano Moreno was born there on September 23, 1778. Rio de la Plata comprised present day Argentina, Uruguay, Paraguay and much of Bolivia. Moreno was the oldest of 14 children born to Manuel Moreno, a Spanish immigrant of moderate means, and Ana Maria Valle, a local woman. Moreno was sickly during much of his life and almost died of smallpox at the age of eight. The disease left his face permanently scarred.

An intelligent boy, Moreno attended a local public school. In 1790, he entered the Colegio de San Carlos in Buenos Aires. While studying there, he was befriended by monks at a nearby Franciscan monastery. Moreno spent many hours in the monastery's library, where he was introduced to the radical ideas of the French Enlightenment. In 1799, with support from the Franciscans, Moreno traveled to Chuquisaca in upper Peru (now Sucre, Bolivia). He enrolled in the University of Chuquisaca, where he studied theology and law. His family hoped that Moreno would

enter the priesthood. A liberal-minded priest and theology instructor befriended Moreno and gave him access to a library of works by foreign thinkers, books that were essentially banned to the public. Moreno absorbed many liberal ideas from these books. Between bouts of illness, Moreno completed his undergraduate and graduate studies at the university. He became concerned about the poor conditions of the Andean Indians and, in 1802, published his thesis entitled *Juridical Dissertation about the Personal Service of Indians*. The paper protested Spanish policies of forced labor in the Andes Mountain region.

Established Law Practice

Moreno earned a Doctor of Law degree in 1804. He bypassed the priesthood and established a law practice in Chuquisaca. Soon after starting his practice, he married Maria Guadalupe Cuenca. In 1805 the couple had a son, Mariano.

Moreno's unorthodox ways were already attracting attention. Moreno was challenged to duels over some unpopular legal cases he handled. When he refused to duel, he was threatened with death. These threats led the family to move to Buenos Aires, where Moreno obtained legal work with the Audiencia, or Royal Court.

During these early years of the 19th century, an independence movement was growing in South America as Spanish colonies sought to separate from their European rulers. British armies, which were fighting the French and Spanish, invaded Buenos Aires twice during 1806-07. But they were successfully turned back by a militia unit formed by legal personnel of the Royal Court, including Moreno. Although Moreno's name was on the petition to form the militia, it is not believed that he actually fought in the battles. Defeat of the British armies fueled the independence movement.

Though he worked for the Royal Court, Moreno supported an unsuccessful junta attempt to overthrow viceroy Santiago Liniers in 1808. Liniers was replaced by Baltasar Hidalgo de Cisneros in 1809. Cisneros named Moreno his personal legal advisor. Later that year, Moreno published *Representacion de los Hacendados (Petition of the Ranchers)*, in which he defended the opening of the port of Buenos Aires to British trade. Moreno argued that free trade would revive the economy. Many credit Moreno's argument with Cisneros' decision to open the port later that year. But its value goes beyond the immediate debate. In his 1931 book, *A History of the Argentine Republic*, F. A. Kirkpatrick said the pamphlet condemned "the colonial mercantile system and its opportune exposition of liberal economic principles." Tension built in the region until May 1810 when a bloodless coup led by Cornelio Saavedra overthrew the viceroy and established a junta of creoles, or American-born Spaniards. Saavedra served as the junta's president.

Although Moreno is revered for the prominent part he played in the revolution, his exact role is uncertain. As in the 1806 militia rolls, his name is conspicuously absent from the list of revolutionaries in the 1810 coup, leading some historians to question his desire for independence.

Powerful Role in Junta

Nonetheless, Moreno was appointed one of two secretaries in the junta. His was a very powerful position in which he was responsible for all political, diplomatic and military affairs of the new government. In July 1810, Cisneros and his followers sought to take back the government from the revolutionaries. Their revolt was unsuccessful and Moreno, without consulting the junta, ordered the revolutionaries executed. Many members of the junta opposed this decision and the government became divided.

Moreno drew more criticism in late 1810 when he published his Plan of Operations. The plan advocated mass arrests, exile and execution of counter-revolutionaries, bypassing normal legal proceedings. The document also recommended annexing southern Brazil on the grounds that it was ethnically and economically similar to Buenos Aires. Such a move most certainly would have led to war with Portugal.

The rift between Moreno and the junta's conservative members grew. The junta feared that Moreno, who already had vast power, was seeking to become a dictator. The rift widened when Moreno sought to strip Saavedro of the "regal" trappings of his position. Although Moreno won this argument, he and Saavedro again clashed when Moreno opposed representation of the interior provinces on the junta. This proved to be the final showdown between the two strong-minded revolutionaries. Moreno advocated absolute control by Buenos Aires; he believed the interior provinces were too conservative and would weaken the new government. But on December 10, 1810, the interior provinces gained representation on the junta.

An angry Moreno resigned as secretary of the junta. Because the junta still considered him a threat, it ordered him to a diplomatic position in Great Britain. Moreno boarded a British frigate in January 1811, but he died en route on March 4. He was 32. His body, wrapped in a British flag, was buried at sea.

Remembered for Many Initiatives

Despite his controversial opinions, Moreno initiated a wide range of policies that earned him a place among Argentina's founding fathers. He founded the fledgling nation's first public library, which became the Argentine National Library. He decreed freedom of the press and edited the *Gaceta de Buenos Aires* (*Buenos Aires Gazette*), a weekly newspaper in which he published his liberal ideas about Argentine independence. Moreno also expanded the militia, established a military academy, and built a munitions industry. He advocated legal equality for Indians. These foundations on which the young nation was founded were put in place in the seven months in which Moreno held the position of secretary. Though he remains surrounded by controversy, the country's liberals hold Moreno in high esteem for these accomplishments and his role in the independence movement.

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Edwin Moses

Edwin Moses (born 1955) is known as the greatest 400-meter hurdler ever. Over almost a decade, from September 1977 to June 1987, Moses won 107 consecutive races, including one at the 1984 Olympic Games, and broke the world record for the event four times.

Edwin Moses was born in Dayton, Ohio on August 31, 1955. Both of his parents were educators, and Moses grew up with a strong interest in academics. He spent his time building model volcanoes, dissecting frogs, collecting fossils, and launching homemade rockets. His parents, who were both active on the school board, encouraged his academic interests and expected him to do well. He told a reporter for the Associated Press, "It was mandatory for us to join a book club and read five to ten books during the summer and go to summer schools. It was a matter of keeping us involved in activities that kept us stimulated." Ironically, Moses bought his first pair of running shoes in Paris during a trip he took there with the high school French club.

In high school, according to Larry Schwartz in *ESPN.com*, Moses said, "I had no ambitions to be an Olympic track star or any kind of athlete." He joined the basketball team and the football team, but the coach cut him from the basketball team and he was removed from the football team for fighting. He moved to track and gymnastics, and found that the solitary nature of these sports suited his personality. "I found that I enjoyed individual sports much more," he said, according to Schwartz. "Everything is cut and dry, nothing is arbitrary. It's just a matter of getting to the finish line first." Moses first read about hurdling in a Boy Scout track and field manual that showed him the technique.

Despite his new interest in track and field, Moses never qualified for the Ohio High School State Track and Field Championships, and was not considered skilled enough to receive an athletic scholarship to college. Instead, he accepted an academic scholarship to Morehouse College in Atlanta. He majored in physics and engineering. The school had a track team, but didn't have a track to practice on. Moses was known as "Bionic Man" at the college, where he was largely in charge of his own training. He applied his scientific interests to his running, analyzing his performance

and training, and working fiercely to improve. Moses ran in the 110-meter hurdles, 400-meters and 4 x 100-meter relays. He entered a 400-meter hurdle race only once before 1976. When he began running this event, he improved dramatically.

Stunned the World

Four months after running the event for the first time, Moses competed in the Montreal Olympic Games of 1976. This unknown athlete from a black college stunned the world, winning the gold medal by eight meters, the largest winning margin ever in the Olympic event, and setting a world record of 47.64 seconds. According to Schwartz, the silver-medal winner, Mike Shine, later said of the huge winning margin, "Edwin and I were ships passing in the night." Shine also said, "The last 60 or 70 meters, I couldn't believe him. I didn't think anyone could pull away that fast." Moses said, "I pushed hard on the last five hurdles. Anyone can run the first five, but what decides who wins a race is the last five. I'd planned to run a 47.5 today. I guess 47.6 isn't too bad."

Moses had an unusual combination of speed, grace, and stamina, and was known for his long and efficient 9-foot, 9-inch stride: instead of taking fourteen steps between each of the 10 three-foot hurdles, as every other runner did, he only took 13. According to Schwartz, Moses said, "It just happens that my slow is faster than most athletes' fast. People either think that I'm a freak or that the other guys aren't any good." Before Moses perfected his 13-step technique, others told him that he couldn't do it—that no one could do it. Moses worked on his technique in secret, never letting anyone else watch him work out. Once he told someone that his track affiliation was the Utopian Track Club, which had one member—Moses.

More serious and studious than other athletes, in the early years of his career Moses was somewhat of an enigma to track fans. They saw him as what Schwartz described as "a hurdling automaton. Not until years later would he be viewed as a respected statesman." Moses took track and life seriously. His major regret about the Olympic experience was that training had interfered with his study time, so that his grade point average fell to 3.57. He was not always serious, however; his human side showed several times. During the Montreal Olympics he knocked over two hurdles during his victory lap (later, according to Schwartz, he joked, "I'm glad I didn't do that during the race"). At the 1983 World Championships in Helsinki he ran with an untied shoe. At the Los Angeles Olympics he temporarily forgot the words to the athletes' oath. Perhaps his hesitation was because this was an emotional moment for him—he dedicated his win in the 400-meter hurdles to his father, who had died a year before.

Began Long Winning Streak

In 1977, Moses broke his own world record at the AAU's Pepsi Invitational meet. In that same year, on August 26th, he lost the 400-meter hurdle race to Harald Schmid. It was only the fourth time that he had lost the event, and it would be the last time he lost for almost a decade. The next

week, he raced against Schmid again, and won by 15 meters.

In 1978, he received his Bachelor of Science degree from Morehouse. After graduating, he left Atlanta because there were no good training facilities for his event there, and moved to California. In 1980, he was scheduled to compete in the Olympics. Because of tensions between the U.S. and the Soviet Union, President Jimmy Carter ordered the U.S. athletes to boycott the event, which was held in Moscow. The boycott angered Moses, who believed the athletes were being used as pawns in a political game. Instead, he ran at an international meet in Milan, Italy and again broke his own world record with a time of 47.13.

Outspoken Views

In 1980, Moses openly questioned the then-current rule that amateur athletes could not accept money for competing and endorsing products. He believed that many amateur athletes did accept money, but did it dishonestly. Moses felt it would be better if the process were simply made legal and honest. Other athletes agreed with Moses. He aroused controversy, however, when he spoke out against the use of steroids, which some athletes used to improve their performance, but which were harmful to their health. Records by drug-using athletes became suspect and cheapened the records of those who did not use steroids. According to Schwartz, he said, "Someone had to say something. What are these people doing to their bodies? Is winning worth that much? I don't think so." Some athletes used other illicit performance-enhancing techniques that might not be apparent if they were tested only during competition. Moses and others called for the testing of athletes during the off-season, when they were not actively competing but when some were using performance-enhancing drugs.

In 1982, Moses sat out the season because of injury and illness. That same year, he married Myrella Bordt, a West German woman who designed movie sets and costumes. The marriage was not successful and they divorced in 1991.

A Prophetic Dream

In 1983, Moses dreamed that he saw the numbers "8-31-83" and then, repeatedly, "47.03." This was a tenth of a second faster than his last world record. Soon after, at a meet in Germany, he ran on his 28th birthday—August 31, 1983—and set another world record with a time that was a hundredth of a second faster than his dream: 47.02.

In the 1984 Olympics, Moses won another gold medal, becoming the second man to win two 400-meter Olympic hurdle events. He had been hired by the Kappa sportswear company in Italy to endorse their clothing, and they considered this win so important to their image that they had taken out \$1 million in insurance in case he was injured and couldn't run. Fortunately, he did win. That same year, he was named Sportsman of the Year by the U.S. Olympic Committee and *Sports Illustrated*.

Three years later, on June 4, 1987, Danny Harris broke Moses' long winning streak—beating him by 11 seconds. Moses went on to win ten events in a row, beating Harris in

Rome at the 1987 World Championships. At the 1988 Olympic Games in Seoul, Moses ran his fastest Olympic final ever with a time of 47.56, but came in third. His teammate, Andre Phillips, came in first. Phillips had looked up to Moses since high school, and had lost to him more than 20 times, including during the Olympic trials.

Retired from Competition

When Moses retired from competition, he did not miss training. In 1986, he had ruptured a disc in his back. The injury was not properly diagnosed or treated, so he spent the last three years of his track career in severe pain. It was not until 1993 that the injury was correctly diagnosed.

Moses moved back to Atlanta in 1994, after receiving his master's degree in business administration from Pepperdine University. Although he had retired from competition, he was still active in sports, working as the athletes' liaison to the International Olympic Committee. He was also elected president of the International Amateur Athletic Association. Moses testified before Congress on sports issues, and was a member of the President's Commission on White House Fellowships and the National Criminal Justice Commission. As liaison to the International Olympic Committee, he was able to get the marathon schedule changed so that the grueling event would be run in the morning, when it was still cool, rather than in the sweltering afternoon. As president of the International Amateur Athletic Association, he told an Associated Press writer, he hopes to encourage education. "Education has been the key to my whole life," he said. "If I had not gotten a scholarship and gone to Morehouse, I wouldn't be here today. No one would know who I was." He is concerned about young people who grow up in broken homes and are exposed to drugs, violence, and poverty, and deplores advertising cam-

paigns that lead young people to care more about wearing expensive jackets and shoes rather than getting a good education. He told an Associated Press reporter that "It's unlikely that any of them are going to be superstars in sports compared to the chances of getting an education and being a successful person in almost any career, whether it be chemistry, physics or whatever." Moses now works as a financial consultant for the Robinson-Humphrey investment firm in Atlanta.

Of his unprecedented winning streak, Tom Weir wrote in *USA Today*, Moses said, "I'm hoping that the streak will stand for a long time—that it will be my mark on the sport, my legacy." And according to Schwartz, he said that he hoped to be remembered "as the guy nobody could beat. Maybe in the years to come, people will understand the things I have accomplished and realize, 'Hey, this guy was really something. Nobody's ever going to do that again.'"

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N

Nadir Shah

Nadir Shah (1687-1747) ruled Persia for eleven years. He rose from abject poverty to become one of the most powerful monarchs of his time. This spectacular success was due, in great part, to his ability to manipulate people, applying the right proportion of flattery and brute force to reach his goals.

Born Nadir Kouli, the future monarch was born on October 22, 1687 a few miles southeast of Meshed, in the present-day nation of Iran. He was descended from the Afshars, a tribe of Tartars who were subservient to the indigenous high-ranking Persians. The Afshars were a nomadic community that made a living by raising farm animals, supplying horses and cattle to the Persians. Nadir's father made and sold caps and sheepskin coats, the clothing worn by common people. Nadir was brought up to be a shepherd.

At the age of 13, his father died and Nadir had to find a way to support himself and his mother. He had no source of income other than the sticks he gathered for firewood, which he transported to the market on an ass or camel. Many years later, when he was returning in triumph from his conquest of India, he led the army to his birthplace and made a speech to his generals about his early life of deprivation. He said, "You now see to what height it has pleased the Almighty to exalt me; from hence, learn not to despise men of low estate." Nadir's early experiences did not, however, make him particularly compassionate toward the poor. Throughout his career, he was only interested in his own advancement.

Forced to Rob

In 1704, when he was about 17, a band of marauding Uzbek Tartars invaded the province of Khorasan, where Nadir lived with his mother. They killed many peasants. Nadir and his mother were among those who were carried off into slavery. His mother died in captivity. Somehow, Nadir managed to escape and returned to the province of Khorasan in 1708. Living under the most desperate circumstances, he and his friends stole a flock of sheep and sold them in the market. With the money they made, they fled into the mountains.

Tiring of life as a fugitive, Nadir presented himself to a Baig, or nobleman. He was employed as a courier, to deliver important messages to the royal court at Isfahan in 1712. A second courier accompanied Nadir on these missions. On one of their journeys, he murdered his fellow-courier either because his companion was slowing him down or, as is more likely, because he wanted to be the sole carrier of messages to the royal court.

At the court of Sultan Shah Hussein in Isfahan, Nadir gave such a convincing account of the reasons he had been forced to kill his companion on the road that he was pardoned and sent back with presents and answers to the letters he had brought. However, upon his return he saw that his master was quite upset. By the look on his face, Nadir assumed that the Baig planned to kill him. He had also fallen in love with the Baig's daughter, but the master flatly refused to consider letting them marry. Because of his disappointment and in order to defend himself, Nadir killed the Baig and fled into the mountains with his daughter, where their first son, Riza Kouli Mirza, was born. Other servants of the Baig joined Nadir and they formed a gang of robbers operating in the province of Mazanderan.



Began Military Career

About 1714, Nadir went to Babulu Khan, the governor of Khorasan, and asked for a job. Since Mazanderan was about 400 miles from Khorasan, he hoped that news of the plundering raids might not have reached Babulu Khan. Whatever doubts the governor may have had about Nadir, they were tempered by the fact that Tartar invasions plagued his administration. Any man showing military promise or bravado was welcomed into the fold. In the following weeks and months, Nadir carried himself so well in Babulu Khan's service that he won the affection of his new master.

In 1717, Nadir was placed in command of Babulu Khan's force of 6,000 men. Babulu Khan recognized that, at the age of 33, Nadir's military acumen was far keener than that of his more experienced officers. Nadir led these men to confront 10,000 Tartars on horseback. By choosing the right vantage point he scored his first military victory, killing 3,000 Tartars and reclaiming all the plunder and captives.

Beginnings of Ambition

Nadir returned in triumph. Marching up to Babulu Khan, he demanded that he be made a general. Khan stalled, with the excuse that he would have to get permission from Shah Sultan Hussein, the Persian emperor. Either because royal permission was not granted or because Babulu Khan gave in to the growing jealousy among his army officers, Nadir was denied command of the forces. Instead, a much younger man, who was related to Babulu Khan and was also an officer without much experience, was appointed to the position. Wild with disappointment, Nadir

charged that Babulu Khan had not acted as a man of honor. Such insolence from a protege was not easily tolerated in those days, and Nadir rapidly fell from grace. Babulu Khan had him whipped on the soles of his feet, one of the most painful punishments that can be endured.

After leaving in disgrace, Nadir turned for help to an uncle, an Afshar chieftain from the town of Kaelat. However, the uncle became suspicious of Nadir's ambitious nature and distanced himself from his nephew. Nadir resumed his life of crime, collecting a band of 800 men who would come down regularly from the mountains to loot villages in Khorasan province, or extorting regular contributions from villagers.

By 1722, the Afghans under King Mahmud were in control of Isfahan and Shah Sultan Hussein had been forced to give up his crown. However, they did not have control of the entire empire, and Shah Tehmas, fourth son of Sultan Hussein was considered the lawful king of Persia. Around 1727, one of Shah Tehmas's generals fled with 1500 of his men when he feared that some action would provoke the king's anger. This general joined forces with Nadir and his men, instantly increasing their numbers to 3000. Nadir's uncle grew alarmed because his nephew was within striking distance of Kaelat. The uncle wrote Nadir an ingratiating letter, promising to plead for royal pardon to Shah Tehmas so that Nadir and his followers could find legitimate employment in the army of Shah Tehmas. Nadir accepted his uncle's proposal and Shah Tehmas signed the royal pardon, being in need of soldiers for his army. Nadir went to Kaelat with a few of his men, to be welcomed enthusiastically by his uncle. The second night after his arrival, Nadir ordered that all the sentries be killed and shut the remaining 200 men in their barracks. He went into his uncle's chamber and murdered him. At a prearranged signal from Nadir, 500 more of his men moved in and quickly took control.

Nadir realized that he had to win favor with Shah Tehmas. The best way to accomplish this would be to win a battle against the hated Afghans, who had invaded and ruled portions of Persia for the last five years. With a garrison of 3000 men, he mounted an expedition against the neighboring city of Nichabur, which was controlled by the Afghans. Realizing that he and his men were not experienced in prolonged sieges, he planned a clever ruse to lure the forces out of the garrison. A smaller contingent of Nadir's forces massacred 600 men from the garrison. When the governor came out with the remainder of his forces, Nadir's men turned and fled toward the mountains, pursued hotly by the governor and his men. When the Afghan forces entered the narrow mountain passes, the remainder of Nadir's men easily slaughtered them. Nadir returned to Nichabur, where he claimed publicly that he had won that city for the glory of Shah Tehmas. He treated its inhabitants so well that 1000 men voluntarily enlisted in his army.

Nadir made his way to Shah Tehmas, whom he convinced with the greatest show of sincerity that everything he had done, including the murder of his uncle, had been for the glory of his sovereign. In the process, he obtained a royal pardon not only for himself, but for the general who had defected earlier from Tehmas' camp.

Gained Title of "Khan"

Nadir proceeded to connive the murder of Fateh Ali Khan Khajar, one of Shah Tehmas' generals, by convincing the gullible king of the general's supposedly subversive activities. Shah Tehmas, greatly troubled, told Nadir that he had sworn an oath never to harm Fateh Ali. In response, Nadir reportedly said "But I have not sworn any such oath," and offered to carry out this service as a loyal servant of Shah Tehmas. He killed the general and displayed his head on a spear to the troops, instructing his men to quickly subdue any murmurs of revolt or foul play. For this act, Nadir was given the title of "Khan" by Shah Tehmas.

Through 1728 and 1729 Nadir continued his military operations, consolidating his hold over provinces formerly controlled by the Afghans. He captured Isfahan, executing thousands of remaining Afghans. The former ruler of Isfahan retreated with his men to Shiraz after first murdering Shah Tehmas' father, Shah Sultan Hussein, and others of the Persian royal family.

Nadir's methods as a general have been contrasted with those of Alexander the Great, another warrior driven to expand the frontiers of his vast empire. While Alexander inspired unswerving loyalty from his troops, Nadir kept his army together through fear. He was adept at deciding which officers to promote and whom to discharge. He insured that soldiers were paid punctually and that they were well clothed. Jonas Hanway, an English trader who saw Nadir in camp wrote, "His voice was so strong and sonorous as to be audible at an incredible distance. The effect that it had upon his own soldiers as well as an enemy when he gave his commands in the field of battle, proved one great step in his advancement." According to Hanway, the battle-axe was Nadir's favorite weapon: "his blows carried inevitable death."

The future emperor of Persia, according to Hanway, had a remarkable memory for the names and faces of anyone he had ever met. He had a strong grasp of finances and knew the exact amount of revenue collected from each province. Nadir was about six feet tall, well built, with black hair and a tanned complexion. Not particularly introspective, he acted immediately on his impulses in any given situation and then moved on. Hanway wrote that Nadir drank wine and brandy quite freely in his earlier years, although this violates Islamic tenets. Later, he restricted himself to an occasional glass of wine. Though his dress was simple for a monarch, jewels held a particular fascination. Many were inlaid in his turban. He was said to have owned a large sapphire that he played with while conducting business in his tent. His harem, which accompanied him on many military campaigns, eventually grew to include some 33 women.

Became Shah of Persia

By 1730, Nadir managed to oust the Afghan leader Ashreff from Shiraz. A tribe of Baluchis eventually murdered the fleeing Ashreff. Being a peace-loving man like his father before him, Shah Tehmas urged Nadir to retire to Isfahan and let the country heal its wounds from years of war and external oppression. Nadir's reaction was to invite Shah

Tehmas to a dinner, where he was drugged and placed under house arrest for, among other things, allegedly entering into a cowardly treaty with the Turks. Nadir installed the king's son, the six-month-old infant Abbas, and effectively began to function as king. In 1736, Abbas died and the ruling class had little choice but to elect Nadir as the new king of Persia. Two coins were released on the occasion, inscribed "Nadir King of Kings and Glory of the Age" and "Coins Proclaim Through the Earth the Reign of Nadir the King Who Conquers the World."

As Shah, Nadir used every means at his disposal to extract the maximum possible revenues from his provinces by any means necessary, including the threat of torture and death. Hanway quoted a merchant he met during his travels, who said "If the king goes on at this rate, in another year we must make money out of wood, for neither gold nor silver will appear except in his treasuries." Nadir needed a steady influx of revenues to sustain his army and support his military operations. His insatiable avarice stoked a new flame in his mind: the determination to march across Aghanistan through the narrow Khyber pass to sieze Delhi, and with it the enormous wealth of Moghul India.

By the end of December 1736, Nadir began a march to India with 80,000 men. Along the way, he won military victories at Khandahar and Kabul, and finally reached Peshawar in present-day Pakistan. Delhi, Nadir's ultimate prize, lay 450 miles away. Nadir's reputation preceded him, spreading an aura of fear. However, intrigues and infighting between two generals, Nizam al Muluck and Devran Khan, brought weakness to the Moghul side. Al Muluck struck up a correspondence with Nadir before the assault on Delhi, hoping to benefit from the spoils of victory, which he was sure would go to Nadir. Al Muluck had very little insight into Nadir's true intentions, because the wily emperor claimed to lack interest in conquering India. Nadir said that his men were exhausted by their campaigns and merely wished to partake of the Mughal ruler's hospitality and refresh themselves.

Nadir's forces crossed the broad crocodile-infested river Indus by means of pontoon bridges. These were constructed by laying boats on rows of iron chains floating on inflated animal skins. They finally confronted the imperial army of India consisting of 200,000 fighting men, and hundreds of elephants. Nadir knew the elephants were capable of causing major havoc, but he had a plan. He had built a number of wooden platforms, which were supported on either side by two camels. On these platforms he placed naphtha and other combustible materials, and at the proper time, had them ignited. When the camels approached, the elephants turned, trumpeting in terror and trampling upon their own troops. More than 17,000 Indian soldiers died in that battle. Nadir continued on to Delhi.

Capture of Delhi

In March 1739, Nadir unleashed an unbridled massacre on the citizens of Delhi. Soldiers broke into homes, killing men, women and children. The slaughter lasted from eight in the morning until three in the afternoon; by a conservative estimate, 200,000 people were killed. This

constituted a large majority of the population. Jewelers and goldsmiths' shops were plundered and many set on fire. Thousands of women were raped and thousands more threw themselves into wells in desperation. Nadir ordered the granaries of the city sealed, and imposed a curfew upon the city. Persian guards caught those who tried to escape, and cut off their ears or noses. The citizens of Delhi went to Nadir in a group and begged him to allow them to buy bread. He finally relented and allowed them to go to Faridabad for provisions.

The greatest prize that Nadir carried back to India at the end of his murderous rampage was the famed Peacock Throne. The throne, which took seven years to complete, was lavishly encrusted with jewels. Four legs of gold supported the seat; 12 pillars made of emeralds held up the jewelled canopy. Each pillar had two peacocks studded with gems, and between each peacock was a tree covered with diamonds, emeralds, rubies and pearls. The other priceless trophy he took back was the giant diamond he called "Kohinoor, "Persian for "Mountain of Light." In its original form, the diamond weighed over 191 metric carats. By the reckoning of historian, James Frazer, the total wealth plundered by Nadir Shah including jewels, gold, the Peacock Throne, cannons and other provisions was reckoned at not less than 85,500,000 English pounds as valued in the year 1753. In his retreat from India, Nadir also took with him 300 masons and builders, 200 smiths, 200 carpenters, and 100 stone-cutters with the objective of building himself a city like Delhi in Persia, to be called Nadir Abad, or City of Nadir.

Nadir's first son, Riza Kouli Mirza, had plans of his own. Realizing that an earlier rumor that his father had died in battle was false, he plotted to assassinate Nadir as the latter marched back in triumph from India. He enlisted an Afghan to do the job. Nadir was ambushed while he crossed a narrow pass in the company of his wives and eunuchs, but the Afghan missed and Nadir escaped with a bullet wound through his right arm. Upon mounting a full-scale inquisition and finding that his son was behind the plot, Nadir summoned him, hoping for an apology. Riza, a true son of his father, remained insolent, saying that Nadir was a tyrant and deserved to die. "The worst you can do is to kill me." Enraged, Nadir informed his son that that was not the worst fate that he could subject him to, and threatened to cut his eyes out. Riza responded to this with an obscenity. Nadir ordered that his son be blinded and castrated.

A Violent End

Nadir became a victim of his own bloodthirstiness in 1747, when he assembled his forces on Sultan Maidan, near Meshed. He had recently become aware that his nephew was conspiring against him. Fearing that the Persian members of his army might choose to align themselves with his nephew, he decided to launch a preemptive massacre. He secretly assembled some chiefs of the Uzbeks, Turkmans, and other Tartar factions of his army and, after swearing them to secrecy, ordered them to kill all the Persians in their camp later that night. Unfortunately for Nadir, a Georgian

slave in his tent overheard the plot and told one of the Persian officers.

An officer called Salah Beg volunteered to assassinate Nadir earlier in the night before this plan could be implemented. That night Salah Beg burst into Nadir's tent with a few other officers, killing a eunuch and an old woman they encountered on the way to his inner chamber. Nadir greeted the men with his saber drawn. Salah Beg managed to wound him with a blow to the collarbone. Despite this, Nadir managed to kill two of the soldiers. He was tripped by one of the tent's cords as he attempted to flee and fatally wounded by Salah Beg. Nadir is said to have asked for mercy in exchange for forgiveness. "You have not shown any mercy, and therefore merit none," Salah Beg is said to have replied, before decapitating Nadir. At the age of 61, after a violent reign of 11 years and three months, Nadir Shah died on June 19, 1747.

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Ernie Nevers

Considered big and clumsy in his youth, Ernie Nevers (1903-1976) was the tackling dummy for his high school football team. However, the experience gave him strength and taught him fortitude. He played professional football, baseball, and basketball, and his heroics on the football field would later bring him national fame and enduring admiration.

Ernie Nevers, born on June 11, 1903, in Willow River, Minnesota, was the youngest of eight children. His innkeeper parents raised their family in several north-eastern Minnesota towns. Nevers attended high school in Superior, Wisconsin. He was overweight and clumsy, and could not run very well, but was on the Central High School football team. During practice, his teammates used him as the tackling dummy, repeatedly knocking him down into a pile of sawdust. The punishment toughened him and prepared him for playing the aggressive game then popular. He did, however, excel at basketball at Central, and his football skills soon improved. After his family moved to Santa Rosa, California, Nevers became a star player for his new high school, lettering in baseball, basketball, and football.

Blond Block Buster

Nevers continued his remarkable sports career at Stanford University, where he earned 11 letters in four sports.



However, it was his prowess on the football field that brought the 6-foot, 205-pound “Blond Block Buster” the most attention. Nicholas White wrote in *Great Athletes* that “people described him as a fury in football shoes because he was such an untiring, tough machine of a player.” Primarily a fullback, he also blocked, tackled, passed, and punted, and did them all well. In two years of college football, including a Rose Bowl appearance, he was never thrown for a loss. He averaged more than five yards per rush and 42 yards punting. In his final game for Stanford, in 1925, he handled the ball on every offensive play except three and participated in every defensive play. With Nevers, Stanford teams went 21-5-1 from 1923 to 1925.

Coach Glenn “Pop” Warner gave his star Stanford player high praise. Warner, who had coached Jim Thorpe, another outstanding football player, called Nevers the superior player. As noted by the *New York Times*, Warner commented, “Nevers could do everything Thorpe could do. And Ernie always tried harder. Ernie gave 60 minutes of himself in every game.” Others agreed with the assessment. He was called the greatest college football player of all time by *Sports Illustrated* in 1962 and named to the National Collegiate Athletic Association’s (NCAA) All-Time All-America team in 1969. Stanford University retired his number when he graduated.

Rose Bowl Heroics

Nevers performance in the 1925 Rose Bowl earned him national recognition. The game was a classic match pitting Pop Warner’s Stanford team against Knute Rockne and the

“Four Horsemen” of Notre Dame. Nevers had missed much of the 1924 season with two broken ankles; the casts were removed just ten days before the Rose Bowl. For the game, his legs were bandaged so tightly that the circulation was nearly cut off and he could barely walk. But that did not stop him from playing one of the most remarkable games in Rose Bowl history. He played the entire 60 minutes, carrying the ball 34 times and rushing for 114 yards—more yardage than all of the Four Horsemen combined.

In *College Football U.S.A.*, it was described how Nevers kept working his team down the field. With Nevers close to the goal line, the Fighting Irish were relieved to see Rockne send in a player who they thought would have the answer on how to stop the fullback. When he got to the huddle, though, the message was not too helpful. He said, “Boys, R-R-Rock s-s-says the t-trouble is you’re not s-stopping that N-Nevers.” Despite Nevers’ outstanding day, Notre Dame won the game 27-10 by scoring three touchdowns on Stanford turnovers.

Nevers and the Eskimos

In December 1925, Nevers began his professional football career when he received \$25,000 to play in a series of all-star exhibition games. The games pitted Nevers and a group of college stars against the great running back Red Grange and the Chicago Bears. Later that winter, he played professional basketball in Chicago. The next summer, he became a rookie pitcher for the St. Louis Browns. Playing the three sports in 1926, Nevers earned \$60,000.

Ole Haugrud, who had been a high school classmate of Nevers in Superior, visited the rookie in St. Louis, and asked him to sign with his National Football League (NFL) franchise, the Duluth Eskimos. The owners had given Haugrud, their volunteer secretary-treasurer, the failing franchise. Though he had been approached by another owner, Nevers agreed to sign with Haugrud for \$15,000 plus a percentage of the gate receipts.

With Nevers on the team, Haugrud had no trouble scheduling games for the 1926 season. Over 117 days, the team traveled 17,000 miles and played 13 regular-season games and 16 non-league games in all sorts of weather; they played at home only one time. Ralph J. Hickok marveled in *Sports Illustrated*, “In one eight-day period they played in five different cities, from St. Louis to New York. And they did it all with a roster of just 16 players.” Hickok also wrote: “Nevers recalled that the Eskimos usually took two showers after a game, the first with their uniforms on. Then we’d beat them like rugs to get some of the water out, throw them into our bags, get dressed and catch a train.” The team’s endurance led sportswriter Grantland Rice to dub them “The Iron Men from the North.” The Eskimos ended with a 6-5-2 NFL season record, and a 17-9-3 overall record. More importantly, they helped popularize professional football nationally.

As in college, Nevers gave his all in his rookie football season. Described as a one-man team, he rushed, passed, kicked, tackled, blocked, and played 1714 of 1740 minutes. (Sidelined by an attack of appendicitis for 26 minutes, he put himself back in the game against doctor’s orders.) Not

surprisingly, he handled the ball on every offensive play. Coach Dewey Scanlon used the double wing offense that Warner had developed when Nevers played for him at Stanford. In the formation, the fullback usually received the snap. When Nevers joined the Chicago Cardinals, they used it too. He once completed a then unheard-of 17 passes for the Eskimos. Because of his exploits, the team was soon known as the Ernie Nevers' Eskimos.

The Duluth Eskimos spent the entire 1927 season on the road, with Nevers again their key player. Despite his best efforts, the team won only one of nine NFL games. Nevers sat out the 1928 season because of a back injury; instead he was an assistant coach under Warner at Stanford University. In 1929 he signed with the Chicago Cardinals of the NFL as a player-coach. On November 6, 1929, Nevers played in the NFL's first night game, at Kinsley Park in Providence. Floodlights 20 feet above the ground illuminated the field and the game ball was painted white. Nevers ran for one touchdown, passed for another, and kicked a field goal in the game.

National Football League Record

A few weeks after the night game, Nevers scored every point for the Cardinals in a 19-0 win over Dayton. Four days later, on November 28, he did it again against the Chicago Bears. In that Thanksgiving Day game, he made six touchdowns and kicked four extra points, scoring all 40 points in his team's 40-6 victory over the Bears and setting an NFL record for points scored in a game.

Nevers starred for the Cardinals again in 1930 and 1931, but was forced to retire in 1932 after breaking his wrist in the All-Star game after the 1931 season. During his five NFL seasons, he made All-Pro at fullback five times and scored 301 points. In 1963, he was honored for his remarkable career as a charter inductee into the Professional Football Hall of Fame.

Baseball and Coaching Careers

Nevers pitched for the St. Louis Browns in the American League from 1926 to 1928. A right-hander, he won six games and lost 12. In 1927, Babe Ruth hit two of his 60 home runs off him.

Nevers was the first player-coach in big league history, serving as such for the Duluth Eskimos for one year and for the Chicago Cardinals for two. He was an assistant coach at Stanford University in 1928 and a backfield coach there from 1932 to 1935. He was head coach at Lafayette College in 1936 and coached at the University of Iowa in 1937 and 1938. In 1939 he returned to the NFL, coaching the Cardinals, but the team won only one game.

Nevers served as a captain in the U.S. Marine Corps during World War II (1942-45). After his discharge, he worked in public relations for a wholesale liquor company. Nevers died of a kidney disorder on May 3, 1976 in San Rafael, California.

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Lillian Ngoyi

Lillian Ngoyi (born 1911) was known as "the mother of the black resistance" in South Africa. She served as president of the women's league of the African National Congress. The South African government declared her a "banned person" in the mid-1960s. This meant that her movements and contacts were restricted and she could not be quoted in the press. Ngoyi lived under the banning order for 16 years.

Lillian Masediba Ngoyi was born on September 24, 1911 in the city of Pretoria to Isaac Mmankhatteng and Annie Modipadi Matabane. A Bapedi from Sekhukhuneland, her father worked in a platinum mine. Educated at the Kilnerton Institution in the mid-1920s, Ngoyi's dreams of becoming a teacher were dashed when she was forced to leave school in order to help support her family. She worked as a nurse in the City Mine Hospital from 1928 to 1930. In 1934, she married John Ngoyi, a van driver. The couple had three children, Edith Mosime, Memory Chauke, and Eggart, but later separated.

Ngoyi worked as a domestic servant for three months in 1935, a job which she despised. She became a nurse soon after. Later, during the mid-1940s to mid-1950s, she worked in a clothing factory as a machinist. There, she held a position as an official in the Garment Workers' Union (Native Branch), an experience which led her to dedicate her life to humanitarian works.

Worked for Liberation

Ngoyi joined the African National Congress (ANC) in 1952. This organization was dedicated to ending the un-

equal status of black and white South Africans, known as apartheid. Ngoyi, along with political pioneers Helen Suzman, Helen Joseph, Ida Mtwana and Charlotte Mxeke founded the Women's League of the ANC. She eventually attained leadership positions, among them national president and Transvaal provincial president of the Women's League. In 1953, Ngoyi was imprisoned for playing a role in a Congress campaign against race laws. A year later, she became the only woman elected to the National Executive of the African National Congress. In 1955, Ngoyi served as an elected delegate to the World Mothers' Conference in Lausanne, Switzerland. She had left South Africa without a passport in order to attend the event. A year later, she was named the national president of the newly formed, Federation of South African Women. Ngoyi led 20,000 women in August 1956 to protest the inclusion of women in the pass laws controlling the movements of blacks. The group held their protest at the Union Building offices of the prime minister, J.G. Strijdom. Ngoyi was arrested and tried for treason, but was later acquitted.

Arrests and Banning

The African National Congress was banned by the South African government in 1960, but continued to operate as an underground organization. Ngoyi was arrested again in 1960 during a state of emergency, this time without trial. By the end of the ordeal, she had spent five months in solitary confinement at Pretoria Prison.

ANC leaders were arrested in 1963. Ngoyi was one of the first to be held under a 90-day detention law. She spent 71 days imprisoned in Johannesburg with no formal charges and no trial. From the time of her release in 1963 until her death in 1980 Ngoyi was restricted in her movements and contacts by the South African government. Her remarks could not be quoted by newspapers.

The student revolt of 1976 was an important moment in the struggle against apartheid. The ANC bolstered its ranks with the energy of this younger generation. The original leaders were not forgotten, however. After Ngoyi died at her home in the suburban black township of Soweto on March 12, 1980, one ANC settlement in Dakawa, Tanzania memorialized the activist by naming a residence in her honor.

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St. Nicholas

The fame achieved by Roman Catholic saint, Nicholas of Myra (died 345 AD) has continued to grow since his imprisonment and subsequent death at the hands of the Roman Emperor, Diocletian. The much-loved figure that we associate with the Christmas holiday came to be known simply as "Santa Claus."

Separating fact from legend in the story of St. Nicholas is not difficult. So little is known of his personal life, that we must rely on the legends that have survived. As early as the sixth century, churches were being built in his honor throughout Europe. By the Middle Ages, he had become the patron saint of both Greece and Russia. Devotion to Nicholas declined during the Protestant Reformation of the fifteenth century. The Netherlands was the only Protestant nation to maintain and embellish the legend of Nicholas. The Dutch kept his feast day of December 6 as the time to lavish presents on children who left their shoes out the night before. It was the Dutch who brought the custom of "Santa Claus" to the United States. By the middle of the nineteenth century America had embraced the custom as the center around which all of Christmas revolved.

Born to Wealth

Nicholas of Myra was born early in the fourth century AD in Patara, a city in the ancient district of Lycia, in south-

ern Asia Minor (modern Turkey). His parents were wealthy and Nicholas might have lived the life of a spoiled son. Instead, it was reported that from childhood he lived a holy and humble life. When his parents died of a plague, Nicholas began to serve the poor near his home and in the surrounding towns and countryside.

An editorial from a December 1998 issue of *The Ukrainian Weekly*, noted that, according to legend, Nicholas, became the bishop of Myra after the bishop of that city died and other bishops gathered to elect a new prelate. They asked God to show them a worthy successor. Apparently the oldest of the bishops had a vision in his sleep that the first man to enter the church in the morning to pray should be consecrated. That person was Nicholas.

By the time Nicholas died, on December 6, 345, word of his kind deeds and purported miracles was widespread public knowledge. The Roman Emperor Diocletian persecuted him for his Christian faith. Nicholas was buried in the church at Myra, where he had served as bishop. By the eleventh century, his reputation had spread as far as Italy, due in part to merchants and sailors who traveled throughout Europe and Asia. Italian sailors took Nicholas' bones to Bari, in the Puglia region of southern Italy. A Benedictine abbot named Elia ordered the construction of a cathedral to properly house the relics. Pope Urban II officially dedicated the Basilica San Nicola when the relics were entombed. These bones reportedly turned into liquid. The container holding this liquid is still carried as the centerpiece in a parade honoring him in Bari, on his feast day of December 6. Reportedly, the scent of this liquid is like that of a sweet perfume, making him the patron saint of perfumers.

One of the most famous stories about Nicholas was that he used his wealth to protect three young girls, whose father was too poor to provide them with adequate dowries. Without dowries, the girls were doomed to a life of prostitution as the only means of supporting themselves. Nicholas, it was said, put gold in each of three bags and threw them at the girls' window. In a book titled *Saints Preserve Us!* authors Sean Kelly and Rosemary Rogers explain that three balls representing financial aid in time of need, became the emblem of the pawn brokers guild. Their symbol was derived from this legend of St. Nicholas.

Defender of Christianity

In author John Delaney's *Dictionary of the Saints*, Nicholas is said to have forced a governor, Eustaathius, to admit that he had been bribed to condemn three innocent men to death. Nicholas appeared in Emperor Constantine's dream to inform the emperor that three imperial officers, condemned to death at Constantinople, were innocent. Constantine freed them the next morning. As a result, Nicholas became known as the patron saint of prisoners.

A rather offbeat story recounted by Kelly and Rogers, tells of Nicholas visiting a local butcher during a famine. To his surprise, he was served meat. Suspecting the worst, Nicholas proceeded to his host's cellar, finding three barrels containing three murdered boys in brine. The bishop lost no time in restoring them to life, and "has been a patron of

children-in-a-pickle ever since." His acts of kindness and miracles for children, carried the reputation of Nicholas to the far corners of the Roman Empire.

Some argue that Santa Claus is based on the Germanic god, Thor, who was associated with winter and the Yule log and rode on a chariot drawn by goats named Cracker and Gnasher. That the historical person of Nicholas became transformed into the kindly Santa Claus from a pagan legend was due to the notoriety he gained by extending a helping hand in the aid of children. His was not an age known for protecting children. Instead they were often left to beg when they lost their parents or lived in poverty.

Perhaps the most significant aspect of the Nicholas legend was that his story influenced future generations to demonstrate kindness to children, at least once a year. The modern tradition has remained true to the simple bishop of Myra, who devoted his life to helping the poor.

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Mike Nichols

A award-winning director of versatility and insight, Mike Nichols (born 1931) has found success in both film and theatre. He started as a performer in improvisational theatre with his longtime collaborator, comedian Elaine May. After the duo broke up, Nichols turned to directing and producing for the theatre, winning awards for such hits as *Barefoot in the Park*, *The Odd Couple*, and *Annie*. He has also acquired an impressive list of film directorial credits, including the 1960s classics *Who's Afraid of Virginia Woolf?* and *The Graduate*.

Mike Nichols was born Michael Igor Peschkowsky in Berlin, Germany on November 6, 1931. He was the son of Pavel Nicolaievitch Peschkowsky and Brigitte (Landauer) Peschkowsky. His father had already fled the Russian Revolution and, within ten years, the entire family would flee Nazi Germany and head for America.

Nichols' father, a physician, immigrated to the United States in 1938, and changed his name to Paul Nichols. A year later, Nichols and his younger brother joined their father in New York City. Due to illness, his mother did not immigrate until 1941. The Nichols family settled in the New



York-Connecticut area, where Paul Nichols practiced medicine. Nichols was educated at the prestigious Dalton School in New York and Cherry Lawn School in Connecticut. Tragedy struck the family when Nichols was just 12. His father died, leaving his mother to raise two boys on her own. A short time later, in 1944, Nichols became a naturalized U.S. citizen.

Chicago, New York, and Back

Nichols enrolled at New York University, but dropped out shortly thereafter. He worked for a year before enrolling at the University of Chicago in 1950. While in the pre-medicine program, he supported himself by working as a janitor, busboy, hotel desk clerk, and truck driver for the postal service.

Becoming more involved and interested in theatre, Nichols left college and moved back to New York. He studied acting with Lee Strasberg for about two years. Nichols then returned to Chicago, where he joined the Compass Players, an improvisational theatre group (later known as Second City) and began working with Elaine May. Of his dramatic abilities, Nichols told *Vanity Fair* writer Joan Juliet Buck: "I was very bad for a while, and then I was pretty good. And then, like everybody, if you do it long enough, you figure out how to do it."

Nichols and May began developing and performing routines that impressed audiences with on-target satire. Their manager, Jack Rollins, later commented to the *Knight-Ridder/Tribune News Service*: "They did things that were taboo by the standards in those days. They were totally

adventurous and totally innocent, in a certain sense. That's why it was accepted." After packing New York City venues, they reached Broadway, with *An Evening with Mike Nichols and Elaine May*, which ran from 1960 until 1961. The show would earn the pair a Grammy Award for best comedy recording in 1961.

Shortly after Nichols appeared in one of May's plays, *A Matter of Position*, the duo split up. Nichols relayed to Barbara Gelb of the *New York Times Magazine*: "That's what fractured our relationship. I was onstage, she was in the audience watching me, judging me. As soon as we weren't in balance, equals on the stage, we flew apart." Nichols also shared with Gelb that he wasn't really prepared for professional life on his own. "When Elaine and I split up," Nichols told Gelb, "I didn't know what I was. I was the left-over half of something."

Found Niche as a Director

At the suggestion of a Broadway producer, Nichols made a career change and directed his first play, Neil Simon's *Barefoot in the Park*, in 1964. As Nichols told Buck of *Vanity Fair*, he knew he had found his niche: "On the first day I thought, here's my job. This is what all my experience, which up till now had seemed so random, was leading up to." Nichols was honored with the Antoinette Perry (Tony) Award for best director of a play for *Barefoot in the Park*, and won the same honor a year later for *The Odd Couple* and *Luv*.

Success in filmmaking would follow. Nichols received critical acclaim for *Who's Afraid of Virginia Woolf?* a 1966 film starring Elizabeth Taylor in an Academy-Award winning role. He also began to exhibit his fondness for foreground shooting, long takes, and distorting close-ups to intensify the sense of his characters' entrapment.

Nichols made his mark with the success of *The Graduate*, which starred Anne Bancroft and Dustin Hoffman. In Hoffman's memorable screen debut, Hoffman's character became the spokesman for a generation that mistrusted anyone over thirty and vowed never to go into plastics. Nichols earned an Academy Award, a Golden Globe Award, and a New York Film Critics Award for best director for the film, which Gavin Smith of *Film Comment* called "a time capsule movie."

When asked how he made the transition from performing to directing, Nichols told Smith of *Film Comment*: "Improvising was a wonderful training as it turned out for theatre and movies, because you learn so much about what the audience expects in terms of action and events." His next film efforts would fall short. *Catch-22*, was based on the Joseph Heller novel. Quite simply, as Buck of *Vanity Fair* wrote, the film was "a disaster." *Carnal Knowledge*, a film about how men view women differently, followed in 1972. Starring Jack Nicholson and Ann-Margret, Nichols called it "the darkest movie I ever made." His next two efforts, *The Day of the Dolphin* (1973) and *The Fortune* (1975) were, as Peter Bart of *Variety* described them, "ordinary studio films." Nichols then began a seven-year hiatus from making films.

Despite these disappointments, Nichols continued to garner honors in the theatre. He won the Tony Award for best director of a play for *Plaza Suite* in 1968 and for *The Prisoner of Second Avenue* in 1972. In 1973, his stage work began to slacken as well. He did some television work, serving as executive producer for the series *Family*. He returned to Broadway with a bang, producing the musical *Annie*, which earned him \$2 million and a Tony Award for best musical (as producer) in 1977.

Returned to Films

In the late 1970s and early 1980s, Nichols was active in theatre and television, but had not made a movie since *The Fortune* in 1975. That changed when he began working on the politically-charged movie *Silkwood*, which starred Meryl Streep and Cher. He was excited about the fascinating, fact-based story about Karen Silkwood, a plutonium plant worker, who died under suspicious circumstances as she went to meet a union official and reporter regarding unsafe conditions at the plant. The story revitalized Nichols, and he greatly enjoyed directing the talented Streep. He also had success on Broadway, with the play *The Real Thing*, and won another best director Tony Award in 1984.

Nichols' personal life experienced some dramatic upheavals during this time as well. He developed health problems between the films *Heartburn* (also starring Meryl Streep) in 1986 and *Biloxi Blues* in 1988. After being prescribed the drug Halcyon, his problems increased. In quick succession, his third marriage ended, he quit using Halcyon, and he became reacquainted with the television journalist Diane Sawyer (whom he had met prior to the Halcyon problems). Nichols and Sawyer married in the spring of 1988. Children from previous marriages included Daisy (from his first marriage) and Max and Jenny (from his third marriage).

Nichols returned to work with a vengeance. He directed a stage production of the Samuel Beckett classic *Waiting for Godot* in 1988, as well as several successful films. After *Biloxi Blues*, he directed the romantic comedy *Working Girl*, starring Melanie Griffith and Harrison Ford. He directed Streep in *Postcards from the Edge* in 1990, and directed Ford in *Regarding Henry* in 1991.

Collaboration with May

A 1994 effort, *Wolf*, was unique and special in many ways. Starring Jack Nicholson, the film took Nichols into new territory—the horror genre. He also tackled profound questions about aging, death, and what lies beyond concrete knowledge. Smith of *Film Comment* added, "In some ways *Wolf* is almost a mirror image of *Regarding Henry*. Both are stories of transformation, of discovering a new self."

What was likely the most special part of *Wolf* however, was that Elaine May, his old partner from his comedy days, helped with the script (although uncredited). Regarding his relationship with May, Nichols commented to the *Knight-Ridder/Tribune News Service*: "Certainly rejoining Elaine has been terribly important. Any small differences between

us have burned away. We have only pleasure. What I don't think, she thinks of; what she doesn't think of, I think of."

The pair followed with *The Birdcage*, a remake of the French farce *La Cage Aux Folles*, which was released in 1996. May wrote the screenplay, and Nichols directed the film. It was their first collaboration in more than three decades. The movie was a huge hit. David Ansen of *Newsweek* wrote, "What's striking about *The Birdcage* is how little it's changed in 18 years. Nichols carefully follows the classical-farce footprints of the original, in which the middle-aged gay couple are forced to conjure up a straight facade to facilitate the marriage of Armand's son to the daughter of the gay-bashing, anti-Semitic senator."

The movie received some criticism from conservative groups because of its content. It was a movie about a gay couple, which did not sit well with some people. Nichols contended that it was a movie about families and how they care about each other. He stated to the *Knight-Ridder/Tribune News Service* that the movie was "suggesting that the value of family is far more important than anyone's notion of family values. What the film really says is that we're all the same. We're all people trying to get through life." The movie made an impact on Nichols as well. He commented to Lemon of *Interview* that "his life ha[d] come full circle" because he was back working with May. He added, "I've made up my mind that she's the world's greatest screenwriter."

Nichols followed *The Birdcage* with an acting job. As noted by Jack Knoll of *Newsweek*, when Nichols was asked to appear in *Designated Mourner*, a Wallace Shaw play in London, "he consulted with his wife, Diane Sawyer, and with Elaine May, who both advised him to do it." Nichols and May were also honored and profiled in an "American Masters" special on the Public Broadcasting System. The *Knight-Ridder/Tribune News Service* called the pair "the best man-and-woman comedy team since George Burns and Gracie Allen. They precisely fit the name of the series on which they are saluted this week American Masters."

The next Nichols/May collaboration was *Primary Colors*, which closely resembled the trials and tribulations of American President Bill Clinton. Based on the novel by "Anonymous" (later revealed to be Joe Klein), John Travolta and Emma Thompson play the Stantons, a couple on the campaign trail for the presidency. When Jack Stanton's sexual escapades become public knowledge, his career is threatened. Ansen of *Newsweek* wrote, "*Primary Colors* is the funniest, shrewdest, and saddest movie about American politics since Gore Vidal's *The Best Man*." He added, "Nichols knows this is a movie about performers performing."

Nichols received a Lifetime Achievement Award from the Film Society of the Lincoln Center in May of 1999. According to the "Internet Movie Database," he is directing and producing the movie *What Planet Are You From?* as well as producing the movie *All the Pretty Horses*. Both are scheduled to be released in 2000.

Lemon of *Interview* magazine reflected, "Over and over, Nichols has captured exactly where culture turned out to be going. You could say that his sixth sense is spooky, but

in fact, his uncanniness reflects something else: the mind and heart of an artist.”

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O

Tillie Olsen

Tillie Olsen (born 1913) is widely regarded as one of the most important women writers in America. Although her reputation was built on a relatively small body of work, she is recognized for her skill as a storyteller and her determination to give voice to the hopes and frustrations of people stifled because of their class, sex, or race.

Born Tillie Lerner on January 14, 1913 in Omaha, Nebraska, Olsen was the second of seven children of Samuel and Ida Beber Lerner. The Lerner were Jewish, and had fled czarist Russia after the failed 1905 rebellion, in which they had participated. Because of his leftist political sympathies, Samuel Lerner was forced from many jobs, including farm worker, packinghouse worker, painter, paperhanger, and candy maker. He was blacklisted in the 1920s for his role in a failed strike and served for some time as state secretary of the Nebraska Socialist Party. Olsen later would recount being influenced ideologically by her father, whom she remembered as organizing men to help poor blacks in Tulsa, Oklahoma to rebuild their burnt-out houses after a 1920s race riot.

In 1928, Olsen bought three copies of the *Atlantic Monthly* from a junk shop, noted Mickey Pearlman and Abby Werlock in their critical work, *Tillie Olsen*. In an April 1861 issue of *Atlantic Monthly*, she found a reprint of Rebecca Harding Davis's unsigned novella, *Life in the Iron Mills*. This work would exert a profound influence on her, although she did not even learn the author's name until 1958. "The message she received," Pearlman and Werlock

recounted, "was that even a poor girl like herself could write—and publish—a tale of the lives of the despised and ignored people for whom she would continue to speak for more than a half century."

Leaving Omaha Central High School in 1929 without a diploma, Olsen went to work in a tie factory, the first of a long series of unremarkable jobs. At the age of 17, Olsen joined the Young Communist League and attended the Communist party school in Kansas City, Kansas. In an unpublished story she wrote at 18, which later became part of the Berg Collection in the New York Public Library, Olsen's protagonist declared: "I shall write stories when I grow up, and not work in a factory."

Olsen remained an activist, and was jailed in 1930 after trying to organize workers in a meat-packing house in Kansas City, Kansas. While in jail, she contracted two debilitating lung diseases: pleurisy and tuberculosis. During a long recovery in Faribault, Minnesota, Olsen began writing a novel, *Yonnondio: From the Thirties*. In 1932, she gave birth to a daughter, who she named Karla after the socialist ideologue, Karl Marx.

Olsen moved to California in 1933, eventually settling in San Francisco, where she would live in the Mission and Fillmore districts for 40 years. She was arrested along with her future husband, Jack Olsen, and several others for her participation in the San Francisco Maritime Strike of 1934. An eruption of violence on July 5, nicknamed "Bloody Thursday," left several strikers dead and many injured. Olsen was arrested on a charge of violating the city's handbill ordinance, with bail set at \$1,000—an outrageous sum at the time, especially considering the charge. She penned two essays about the experience. "The Iron Throat," which appeared in the *Partisan Review* while Olsen was still in jail, later became part of the first chapter of



Yonnondio. The “Thousand-Dollar Vagrant” told of Olsen’s encounter with a judge and was published in the *New Republic*.

Working Mother

In 1936, Tillie and Jack Olsen moved in together, and married later that year. Olsen abandoned *Yonnondio* to spend the next 20 years working to support her family. Olsen gave birth to Julie in 1938, Katherine Jo in 1943, and Laurie in 1948. Her activist focus shifted to issues facing her children. As president of the Parent-Teacher Association, Olsen fought to add a library and playground to her daughters’ school.

Like her father, Olsen was forced to change jobs frequently, not because of blacklisting but because the FBI harassed her bosses. She held positions as a waitress, punch press operator, trimmer in a slaughterhouse, hash slinger, mayonnaise jar capper in a food-processing plant, checker in a warehouse, secretary, and transcriber in a dairy equipment company.

Reclaimed Writing

Despite the many demands on her time, Olsen always managed to steal moments to write, while riding the bus to work, or at night, while her family slept. During the 1950s, she began to devote more time to her writing, penning the stories “I Stand Here Ironing,” and “Hey Sailor, What Ship?”

In 1955, Olsen enrolled in a creative writing course at San Francisco State College. “I did not come to our writing

class that late September day in 1955 as the others came,” she later wrote, as quoted in the critical essay collection *Tell Me a Riddle* edited by Deborah Silverton Rosenfelt. “I was a quarter of a century older. I had had no college. I came from that common, everyday, work, mother, eight-hour-daily job, survival (and yes, activist) world seldom the subject of literature.” Balancing child-rearing and the struggle to earn a living with creative expression has informed her writing, Olsen wrote in her book *Silences*. “It is no accident that the first work I considered publishable began: I stand here ironing, and what you asked me moved tormented back and forth with the iron.”

Full-Time Writer; Earns Accolades

The turning point in Olsen’s career as a writer came in 1956, when she won a Stegner Fellowship in creative writing at Stanford University. Rubbing elbows with fellowship recipients including James Baldwin, Flannery O’Connor, and Katherine Ann Porter, she used her eight months of writing time to revise and to produce stories including “Baptism,” later published as “O Yes.”

The next year, “I Stand Here Ironing,” appeared in *The Best American Short Stories of 1957*. Since then, it has been anthologized more than 90 times, besides serving as a cornerstone of Olsen’s story collection, *Tell Me a Riddle*. The collection, which also includes the stories “Hey Sailor, What Ship?” and “O Yes,” plus the novella *Tell Me a Riddle*, was first published in 1961 by Lippincott.

Tell Me a Riddle is regarded by many scholars as Olsen’s most significant work. Its title story earned her the 1961 O. Henry Award for best American short story. *Tell Me a Riddle* relates the story of Eva, whose husband convinces her to travel around the country visiting their children and grandchildren, despite her protests. Craving home and solitude, Eva withdraws into her own world as she dies of cancer, her family having withheld this information from her. Like “I Stand Here Ironing,” *Tell Me a Riddle* was widely anthologized. It was also adapted as a play, a film, and an opera.

Literary Success

After her initial literary successes, Olsen’s days as a hired hand were over. She received numerous grants that provided the financial resources needed to devote her time to writing. These included a 1962 fellowship from the Radcliffe Institute for Independent Study, a 1967 National Endowment for the Arts award, and a Guggenheim Fellowship. In addition, she taught at Amherst, the University of Massachusetts in Boston, Stanford University, the University of California at San Diego and Berkeley, and Kenyon College in Gambier, Ohio.

In 1968, Olsen began writing *Requa*. Set in the 1930s, it tells the story of a young boy raised by his bachelor uncle after his mother dies. The novella was published in the *Iowa Review* in 1970, and in *The Best American Short Stories* in 1971.

In 1972, Jack Olsen unearthed his wife’s abandoned manuscript of *Yonnondio*. While in residence at the MacDowell Writers’ Colony in Peterborough, New Hamp-

shire, Olsen revised the book, which chronicles a working class family trying to survive during the Depression. Delacorte Press published the work in 1974.

The next year, Olsen was awarded the American Academy and National Institute of Arts and Letters award for a distinguished contribution to American literature. In 1978, she published *Silences*, a nonfiction work about the obstacles to writing some people face: poverty, child rearing, and prejudices against color, class, and gender. She lamented the literary void created by the silences of these people.

Living Legacy

In the *New York Times Book Review*, Margaret Atwood wrote that Olsen's achievements are highly valued. "Among women writers in the United States, respect is too pale a word: reverence is more like it. This is presumably because women writers, even more than their male counterparts, recognize what a heroic feat it is to have held down a job, raised four children and still somehow managed to become and to remain a writer."

Women writers are not the only people to value Olsen's work. The writer who never finished high school has received honorary degrees from the University of Nebraska, Knox College in Galesburg, Illinois, Clark University in Worcester, Massachusetts, and Albright College in Reading, Pennsylvania. In 1981, the mayor and members of the Board of Supervisors proclaimed May 18 as "Tillie Olsen Day" in San Francisco. She had an entire week named after her at the Five Quad Cities Colleges in Iowa and Illinois in 1983, and was awarded a senior fellowship by the National Endowment for the Humanities the same year. In 1986, Olsen visited the Soviet Union as a guest of the Writers' Union, taking the opportunity to visit Minsk, the city of her mother's birth. The same year, she traveled to China with a contingent of women writers that included Paule Marshall and Alice Walker.

As a feminist educator, Olsen has used her position to shine the spotlight on other important women writers. Her college courses "have introduced male and female students to long-forgotten works by women," noted Marleen Barr in *Dictionary of Literary Biography*. "After it was published in the Women's Studies Newsletter, the reading list she developed was used widely in women's studies courses." Furthermore, "she has encouraged women and minorities to write their own stories and to break through the encoded silences that surround the lives of the powerless," wrote Pearlman and Werlock. "Her appearances across the country, where she talks about such silences, empower, support, and encourage writers and women in ways that she herself was not empowered, supported, or encouraged until very late in life." Concluded Barr: "Although Olsen's output is small, her work is important because it gives a voice to people who are routinely not heard."

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Wilfred Owen

Although he lived only 25 years, the British poet Wilfred Owen (1893-1918) became one of the most well known of the War Poets, a school of English lyricists who wrote of their experiences and impressions during World War I. Four months at war was all that he needed to grasp his subject, which was not the heroism of war, but the pity of it.

Born in Oswestry, England, on March 18, 1893, Owen was the eldest of four children raised by parents of modest means. His father held a job with the railway. His mother was strict in her religious beliefs yet generous in her affections for her children. In their evangelical Anglican household, Owen and his siblings were well versed in biblical themes and teachings. Although by his twentieth year Owen would renounce his evangelist faith, Christian imagery remained strong in his imagination and often registered prominently in his poetry.

Owen's family moved to Birkenhead in 1897, and from 1900 to 1907 he attended the Birkenhead Institute. A subsequent move to Shrewsbury prompted his transfer to the Shrewsbury Technical School at the age of 14. By this time, Owen had already felt the pull toward poetry, and his mother warmly encouraged these ambitions. Desiring a higher education, he studied botany at University College, Reading, before matriculating at the University of London. A shortage of money for tuition fees eventually forced Owen to withdraw, however, and in 1911 he sought work at a vicarage in Dunsden, a town near Reading. There he lived for 18 months as a pupil and lay assistant to Reverend Herbert Wigan. At the parish he worked with the sick and the elderly, the illiterate and the destitute, developing a compassion that would inform his later work as both a soldier and a poet. While he was sensitive to the hardships of the parishioners, Owen struggled with his own belief in the redemptive power of Christianity.

During a bout with depression, Owen suffered a physical and emotional collapse that put an end to his stay at Dunsden. In February 1913 he recuperated at home in



Shrewsbury, where he remained for six months. By September he had taken a position teaching English at the Berlitz School in Bordeaux, France. After a year of working at the school, Owen stayed on in France to serve as a tutor for young boys. In the summer of 1914, he worked for a family at Bagnères de Bigorre in the Pyrenees, where he met the French poet Laurent Tailhade. By December, he had returned to Bordeaux to tutor for an expatriate British family. During his time abroad he had gone home only to visit, but talk of war eventually drew him back to England. It was with plans to enlist in his country's armed forces that Owen took leave of France in the late summer of 1915.

Joined the War

By autumn, Owen had begun his training with the 3/28th London Regiment, later known as the 2nd Artists Rifles Officers Training Corps. After serving in this capacity for eight months, he was commissioned into the 2nd Battalion Manchester Regiment at Milford Camp, near Witley. There he demonstrated resourcefulness and ingenuity: With a fellow officer, he designed an improvement to the gas mask. More than a year later, in October 1917, he would write the poem "Dulce et Decorum Est," in which an episode with lethal gas sends soldiers into "[a]n ecstasy of fumbling,/ Fitting the clumsy helmets just in time." Although the poem describes the senseless horrors of war, its title ironically evokes a Latin quotation from Horace: "Dulce et decorum est pro patria mori," or "Sweet and decorous it is to die for one's country."

Months would pass before Owen began to acquire the intimate knowledge of war that he would bring to his poetry. In total, he completed 14 months of training, including a musketry course that he took at Mychett Camp in Farnborough in July 1916. Classified as 1st-Class Shot at the end of the course, he rejoined the Manchesters at Witley Camp later in the summer. It was not until January 1917 that his regiment was drafted to the Infantry Base Depot at Etaples, France. Within days, they joined the front line at Serre, where Owen was put in charge of "A" company. Though Owen did not remain on the front line, he and his men embarked on a risky mission to occupy a former German bunker in No Man's Land. An incident there, in which a sentry that he had posted was blinded during a bombardment, later became the subject of his poem "The Sentry." He and his men endured the extreme cold of those winter days; many suffered from frostbite and one soldier froze to death before he could be evacuated to safety. Owen was beginning to amass the difficult experiences that he would write about so compellingly.

After a month of combat, Owen was sent to join a Transport Officers' Course at Abbeville. It was a coveted position, safely away from the front line. In Abbeville he stayed in a house that lacked heat, and his milk and other goods froze, but that did not deter him from writing such poems as "Exposure" and "Happiness." As always, he corresponded with his mother faithfully, reporting on his work as a soldier and poet. But Owen's sojourn in Abbeville was brief, and he returned to his battalion on March 1. Shortly thereafter, on March 14, he suffered a concussion from a fall and was sent home. He soon recovered and returned to the line. Yet he was again unwell by May 1917, and was diagnosed as being a victim of shell shock and trench fever. After being treated at a casualty clearing station, he returned to England for further care, first at Netley Hospital in Hampshire, and later at Craiglockhart War Hospital in Edinburgh.

Honed His Poetic Powers

It was while recovering at the hospital in Edinburgh that Owen met Siegfried Sassoon, an army captain and an established poet who wrote passionately of his experiences in the war. The meeting marked a turning point in Owen's career as a poet. Sassoon admired the younger writer's poetry and encouraged him to keep going, pushing him to further develop his style. He introduced Owen to the writer Robert Graves and others, welcoming him into a circle of intellectuals and validating his stature as a fellow poet. At first Sassoon's influence was perhaps too strong, and Owen began to write poetry that echoed his contemporary's style. But he soon found his own unique approach to writing about the war; his style matured, as did his characteristic use of such techniques as pararhyme, alliteration, and assonance.

Meeting Sassoon sparked a bout of creativity in Owen, who had begun penning his finest verses during his recuperation at Edinburgh. In October 1917, just prior to his discharge from Craiglockhart, he wrote "Greater Love" ("Red lips are not so red/As the stained stones kissed by the

English dead”) and “Anthem for Doomed Youth” (“What passing bells for those who die as cattle?—Only the monstrous anger of the guns”). After a three-week leave, which he had been granted upon his discharge from the hospital, Owen was posted to the 5th Manchesters, a reserve battalion based in Yorkshire, England. His duties included acting as a mess secretary at Clarence Gardens Hotel (now the Clifton Hotel) in Scarborough. When he was able to take time away from his clerical duties, the poet escaped to his room to write. Here he produced “Miners,” the first of his poems to be published.

Owen’s reprieve from the war was further extended when he was assigned to a post at Ripon Army Camp in March 1918. Here he was able to rent a quiet cottage in the rural outskirts of Borrage Lane. This was a productive period for Owen, in which he wrote and rewrote such poems as “Strange Meeting,” “Futility,” and “Mental Cases.” His experience with shell shock, as well as his encounters with other troubled men in the psychiatric hospital, figured prominently in many of these poems. He remained at Ripon until he was fit for service, and returned to the 5th Manchesters in June 1918. Two months later Sassoon returned from battle severely wounded, and Owen was able to visit him in the hospital. Their reunion was brief, as Owen was to go off once again to the war in France, rejoining the 2nd Manchesters as an officer reinforcement in September 1918.

Killed in Action

It did not take long for Owen to become reacquainted with the horrors of war. His battalion was to advance upon the Beaulieu-Fonsomme Line, originally known as the Hindenburg Support Line. It was a German-occupied territory organized into trenches and concrete fortifications—the last such territory to be attacked by the British before open warfare ensued. When the 2nd Manchesters launched their attack on October 1, 1918, they successfully challenged the enemy’s defenses. Owen was one of a number of men who captured a German gun position and resisted a harsh counter-attack, advancing to the farthest point occupied by the British along the western front. It was a victory for England as well as for Owen, who was recommended for a Military Cross for his fine leadership during the battle.

Owen was proud of his Military Cross, but he did not live long enough to fully relish his achievements. He was killed in action by the banks of the Sambre-Oise canal near the French town of Ors on November 4, 1918—just one week before the armistice. During his final battle, in which the battalion attempted to cross the canal to attack the Germans who held the opposite bank, Owen was last seen traversing the canal on a raft, in a hail of artillery fire. In his last letter to his mother, written not far from the canal, in the basement of a house in Pommereuil, Owen assured her that he was happy and, at least momentarily, safe. He wrote: “I am more oblivious than alas yourself, dear Mother, of the ghastly glimmering of the guns outside, and the hollow crashing of the shells. There is no danger down here, or if any, it will be well over before you read these lines.”

News of Owen’s death did not reach his home at Shrewsbury until November 11, the day that marked the end of the Great War. The poetry was all that remained, and the poet’s admirers were determined to see them published. In 1919, seven of his poems appeared in *Wheels* and, in the following year, Sassoon took on the task of publishing *The Poems of Wilfred Owen* and writing an introduction to the posthumous collection. Often paired with Sassoon as the greatest of Britain’s War Poets, Owen lives on in his verse, which chronicles the experience of war without sentimentality and empty paeans to heroism. The poems remain as vivid testimony of physical and emotional struggle during one of humankind’s darkest periods.

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P

Walter Payton

American football legend, Walter Payton (1954-1999), earned a place in history with his career rushing record of 16,726 yards—an all-time high in the National Football League. The Hall-of-Fame running back played his entire 13-year career with the Chicago Bears. He was a tough competitor who refused to “go down” easily. Where other players would run for the sidelines to avoid a crushing tackle, Payton faced defensive blockers squarely head-on; he made them “earn” the down for a tackle.

Walter Jerry Payton was born in Columbia, Mississippi on July 25, 1954. He was one of three siblings—two boys and one girl—the children of Peter and Alyne Payton. In his younger years, Payton was never a competitive athlete. He stood supportively in the shadow of his older brother, Eddie, and refused to steal the limelight. Instead, Payton took an interest in music and learned to play the drums. He joined the school band in high school, and he sang and played with various rhythm and blues groups in his spare time. During his freshman year of high school he participated in only one sport, track and field. He ventured into football the following year, at the request of the sophomore coach. Payton immediately showed promise when he gained 65 yards on his first ball carry and racked at least one touchdown in every game. By his senior year of high school, Payton’s accomplishments were impressive. He continued to play with the school band, stretched his long jump record to 22-feet-11-and-1/4-inches, lettered in basketball, and earned a place on the all-

state football team. He averaged 18 points per game on the gridiron, and he was an excellent student. Major universities courted him, but Payton, who was raised in a segregated culture, enrolled at Jackson State University, a small school with a predominantly African American student body.

During his junior year at Jackson, Payton ranked among the top-scoring collegiate football players nationwide, with a total of 160 points for the season. By the end of his senior year he amassed a career total of 464 points—a National College Athletic Association (NCAA) record at that time. Payton graduated with a bachelor’s degree in communications at the age of 20, after only three-and-one-half years of school. He enrolled in graduate level courses to prepare for a career in education for the deaf. Payton was a serious student, who belied the prevailing stereotype that athletes were of low intelligence.

Signed with the Chicago Bears

In 1975, when the National Football League (NFL) drafted new recruits from among the graduating college seniors, the Chicago Bears selected Payton as their first choice. He was the fourth player to be selected in the nationwide draft. The Bears offered Payton a bonus of \$126,000 as an incentive to join their team. It was the highest signing bonus ever offered to a college player at that time. His performance on the field justified the bonus. After his rookie year Payton led the NFL in kickoff returns. By the end of his football career, in 1987, he held the league record for career rushing yardage, including 110 touchdowns.

In 1977, Payton led the NFL with the most yards rushed in a single game, with 275 yards against the Minnesota Vikings. For that single performance he received the Most Valuable Player award (MVP) for the season. At the age of 23, he was the youngest player ever to receive the award.



That season was Payton's personal best, as he averaged a gain of 5.5 yards per ball carry (the highest of his career), and rushed for 1,852 yards, including 14 touchdowns. The Bears signed Payton to a three-year contract in 1978, with annual salaries approaching one-half million dollars. In 1983, he signed the highest contract in NFL history, with a \$240,000 lifetime annuity.

Payton proved worthy of the large salary. In 13 years as a player, he missed only one game and later regretted the failing. Payton's day of true glory came on October 7, 1984 on a six-yard play against the New Orleans Saints. The historic run pushed Payton's career rushing yards to a NFL record, surpassing legendary Jim Brown's record of 12,312 career yards. Since that day other players rushed over 13,000 yards, but none bested Payton's career total of 16,726 yards. That same year Chicago played in the conference championship game, an event that had eluded the team repeatedly. The opinion was widely held that Payton was the definitive factor in bringing the Chicago football team to such a high level of achievement. That view was confirmed at the end of the 1985 season when the Bears achieved a memorable win in Super Bowl XX, scoring their first NFL championship since 1963.

Payton was 33 years old when he retired from active play in 1987, having rushed on 77 occasions for over 100 game yards. In ten seasons he rushed for over 1,000 yards, and he ran the ball well over 3,000 times. In 13 years of play he made nine appearances in the Pro Bowl. He shed tears at the end, and it became evident why Payton earned the nickname of "Sweetness" as a college player, and why the

label stuck with him throughout his life. Payton's great stamina and fluid motion on the playing field contributed to his legendary reputation. His private training regimen included an exhausting daily run of 20 laps, up and down a steep hill, for overall conditioning and to build endurance. Opposing players respected Payton for facing tacklers head-on. At five-feet-ten-and-one-half inches and 204 pounds, he was never the largest, nor the fastest, but few commanded more respect.

Life After Football

Football to Payton was a job that he did for a time. It was not his chosen career. The essence of his life's work as a businessman and entrepreneur took shape after he retired. He founded his own company, Walter Payton Incorporated, in Hoffman Estates, Illinois, and later moved the business to Schaumburg. Payton Incorporated dealt in various businesses including real estate, travel, and nursing homes. The company was part owner in 20 restaurants and clubs worldwide. Payton managed his businesses personally; he took a hands-on approach to every transaction. He sold his time as both a spokesperson and as a motivational speaker, and lent his endorsement to other companies including Reata Men's Wear, Bryan Foods, Entertainment One, and Chili's Restaurants. He indulged his interest in auto racing, learned to drive the stock cars himself, and invested as co-owner with speedway developer, Dale Coyne, in a car racing business called Payton-Coyne Racing Incorporated. The two owned a fleet of Indy-CART-sanctioned race cars.

In 1988, Payton joined the board of directors of the Chicago Bears. It was uncommon for the board to invite a former player into their ranks; he was only the second player to be so honored. The late Michael McCaskey, then owner of the Bears, quelled media speculation with an announcement that Payton's election to the board was based on "the qualities that he would bring. He is a very smart and very able man, and he loves football. We have sought Walter's advice and counsel." McCaskey was quoted in *Chicago*, by Richard Lalich. In the early 1990s, Payton was also appointed to the NFL commissioner's board. In 1993, he purchased a 15 percent interest with a group of investors, in a bid to bring an NFL expansion team to the St. Louis, Missouri area.

Payton's first love was for his family. He and his wife, Connie, were married on July 7, 1976 and had two children: Jarrett, born in the early 1980s, and Brittney, born some five years later. He estimated that 75 percent of his time was spent in matters relating to his children. Undoubtedly one of the finest moments of Payton's life occurred in 1998 when he announced that his son would attend the University of Miami and play college football as a running back. Payton's second priority, which often took precedence over business, was the Hoffman Estates High School basketball team, where he volunteered as an assistant coach. His business colleagues shook their heads in disbelief when he cancelled meetings and consultations to be with the team at a game or a practice. According to Payton he loved basketball, whereas football was a means of employment. He was devoted to other children's programs as well and, in 1988,

founded the Walter Payton Foundation for needy children. He also co-founded and staffed the Wood and Strings Puppet Theater at Skyway Elementary School.

Payton was inducted into the College Football Hall of Fame in 1986. It came as no surprise that he was selected for induction to the NFL Hall of Fame in Canton, Ohio on July 31, 1993. At the ceremony Jarrett Payton, then 12 years old, presented the Hall of Fame induction award to his father with the words, "'Not only is my dad an exceptional athlete, he's my biggest role model and best friend.'"

An Untimely Death

In October 1998, Payton consulted a physician at the Mayo Clinic in Rochester, Minnesota. He had been experiencing severe indigestion and weight loss. The doctors soon discovered the source of his discomfort. On February 2, 1999, Payton announced that he had primary sclerosing cholangitis (PSC), a progressive disease of the liver. Without a liver transplant, Payton's condition was terminal. A subsequent diagnosis of bile duct cancer precluded the transplant. In the spring of 1999 he threw out the first baseball of the season at Wrigley Field for the Chicago Cubs in what was effectively his last public appearance.

Payton died on November 1, 1999 in Barrington, Illinois at the age of 45. His wife, children, and mother survived him. Many dignitaries including the U.S. secretary of state, the governor of Illinois, and the commissioner of the NFL attended Payton's funeral at Life Changers Church in Barrington Hills, Illinois. A public memorial at Chicago's Soldier Field was televised nationally on November 6.

In the days after Payton's death, many prominent personalities came forward to eulogize "Sweetness." In a widely quoted remark, former Chicago Bears coach Mike Ditka called Payton, "The very best football player I've ever seen, period, at any position," according to the *New York Times* and other sources. The *Times* went on to quote NFL commissioner, Paul Tagliabue, who labeled Payton, "[O]ne of the greatest players in the history of the sport." Virginia Halas McCaskey, owner of the Chicago Bears, made an emotional statement in mourning the loss. Payton's colleague, Tim Brown, was quoted in the *San Francisco Chronicle* by Nancy Gay and David Bush, "He proved that you didn't have to be 6-4 and 230 pounds to be a physical football player. But when you needed that one yard he always could get it for you." President Bill Clinton made a public statement of sorrow; he praised Payton's ability to endure illness with, "the same grit and determination that he showed every week on the football field."

Payton's autobiography, *Sweetness*, was published in 1978. He issued a sound recording, *Winning in Life*, in 1986. A second memoir, *Never Die Easy*, remained uncompleted at the time of Payton's death.

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Phaedrus

The personal history of Phaedrus (15 BC-50 AD), a first century Roman writer, has been lost in the mist of history, but his fables in verse based on those of Aesop will live for countless generations to come.

Fables are one of the oldest forms of storytelling that have come down to us and survived through the ages. They appear in cultures throughout the world, including those of ancient India and the Mediterranean region. The oldest form of storytelling is the myth. One style of myth is referred to an "animism," where every object, human or otherwise, assumes a personality. Animals, rocks, weather phenomenon, as well as man are each given human characteristics. This primitive form held no particular relationship to religion or science, but was told only for its entertainment value.

Although less primitive in style than the animistic tale, the Aesop Fable has its foundation in this form of myth. The form recognized as the Western tradition is thought to begin with Aesop in the 6th century BC. He created his fables by applying personalities to his characters regardless of their humanity. These are learned tales, in written form—not handed down by word of mouth. Each fable presents its reader with a double meaning and is intended to teach a moral lesson.

Role as Fabulist

Phaedrus, a first century Roman writer, is recognized as the source of the modern Aesop Fables. Although the exact date of his birth is unknown, he was thought to have been a Thracian slave, born around 15 BC, who went to Italy in his youth. He may have been a freedman and tutor in the house of the emperor Augustus, where he would have received an education in Greek and Latin.

Demetrius of Phaleron, about 250 years after Aesop, amassed a number of fables and attributed them to Aesop. Phaedrus took a version of these tales and turned them into Latin verse. He is recognized as the first writer to Latinize entire books of fables, using the iambic metre Greek prose of the Aesop tales. While poets such as Ennius, Lucilius, and Horace had each used fables in their poems, Phaedrus believed himself to be the one artist whose poetry would be immortal. His work included fables invented by him as well as the traditional favorites. He related each with a graceful and elaborate style favored by the people of the day. Phaedrus is also thought to have written allusive fables that satirized Roman politics of the day. Along with Babrius, a Hellenized Roman of the 2nd century AD, Phaedrus is considered by authorities to be the principal successor to Aesop.

Phaedrus Through History

In the 10th century AD, a prose adaptation of Phaedrus' translations appeared under the title "Romulus." It remained popular until the 17th century, especially in Europe and Britain. During the Middle Ages, the collections of fables popular throughout Western Europe were most likely derived from Phaedrus. In early 18th century Parma, a manuscript was discovered that contained 64 of Phaedrus' fables. Among this discovery were 30 new fables. Another manuscript was discovered in the Vatican and published in 1831. Additional research has unearthed another 30 fables that are written in the iambs of Phaedrus.

The better known fables of Phaedrus include "The Fox and the Sour Grapes," "The Wolf and the Lamb," "The Lion's Share," "The Two Wallets," and "The Pearl in the Dung-Heap."

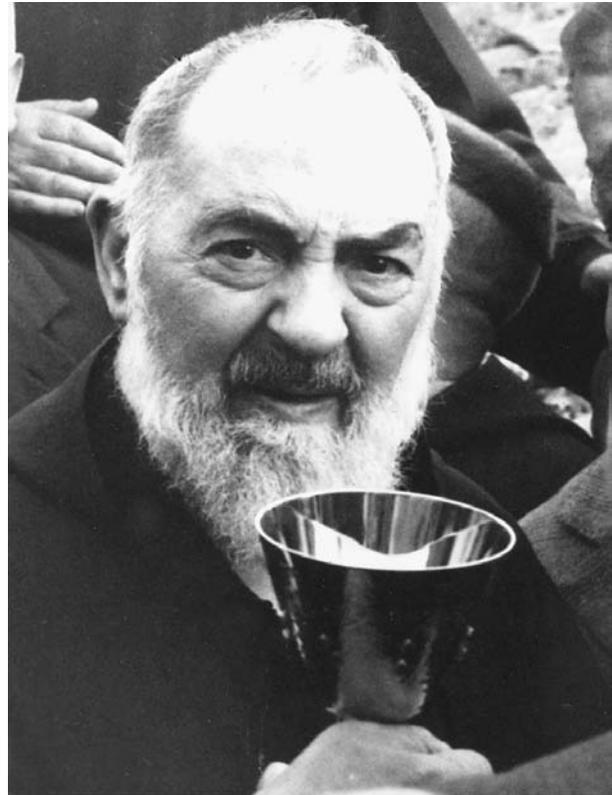
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Padre Pio

Padre Pio of Pietrelcina (1887-1968), an Italian priest and mystic, was consumed by a desire to suffer for the transgressions of mankind. For the last 50 years of his life he bore the marks of stigmata (the wounds of Jesus) on his hands, feet, side, and chest.

Padre Pio was a member of the Capuchin Order of the Friars Minor and a mystic of the Catholic Church. He lived his entire life in the rocky foothills of southern Italy. His mystic tendencies were well known throughout the region, and he was respected as a confessor and spiritual advisor to many of the inhabitants of the area. Some witnesses reported instances of bilocation (the ability to be in two places at one time) in connection with Padre Pio as well. Following his death in 1968 his followers took steps to canonize the friar as an official saint of the Catholic Church.

Padre Pio was born Francesco Forgione in Pietrelcina, Italy on May 25, 1887. He was the fourth of eight children of Grazio Maria Forgione and his wife, Maria Giuseppa De Nunzio. Three of the Forgione siblings died in infancy, and Padre Pio was only the second child to survive after Michele, the oldest. Padre Pio had three younger sisters: Felicità, Pellegrina, and Graziella. The youngest of the Forgione siblings, a boy named Mario, also died in infancy. As a child Padre Pio received the nickname *il bello Francesco* (beautiful Frances) because of his light brown eyes and attractive

blonde hair that darkened gradually to auburn as he matured.

The Forgione family was descended from "possidenti" or upper-class peasantry, although given the excessive poverty of the region, they were at best tenant farmers in the southern Italian province of Campania. In his youth, Padre Pio tended a handful of sheep. At the age of ten he contracted typhoid fever and nearly died. After his recovery he wished to become a Capuchin friar, and his father thereafter spent several years in sailing back and forth to America (a common practice at that time) in order to finance more schooling for Padre Pio, in preparation for the priesthood.

In childhood Padre Pio experienced paranormal visions with such frequency that he took the episodes for granted and assumed that others experienced similar phenomena. He confided this information only later in life to a priest and was surprised to learn that such occurrence is rare. Padre Pio also suffered from a desire to be a "victim of divine love," a religious concept whereby a person wishes intensely to endure constant and severe suffering, to atone for the failings of mankind.

Headed to Morcone

On January 6, 1903 at the age of 16 he departed to the town of Morcone to join the friary of Saints Philip and James of the Capuchin Order of the Friars Minor, a "mendicant" order. (Capuchins live in poverty by design; they own nothing and live essentially as beggars in the world.) To symbolize their poverty Capuchins never shave their faces and never wear shoes—only open leather sandals. They never

wear hats but attach brown woolen hoods to their garments. They spend a significant portion of each day in prayer, maintain long periods of silence, and always travel in pairs. At the friary Padre Pio lived in a cell furnished with a table, chair, washstand, and water jug; he slept on a cornhusk mattress. He received the Capuchin garments in a ceremony on January 22, 1903. On that day the former Francesco Forgione adopted the name of Padre Pio of Pietrelcina. As a symbol of austerity, Capuchin friars never used surnames, thus for legal purposes Padre Pio signed his name as "Padre Pio of Pietrelcina al secolo Francesco Forgione."

Padre Pio traveled to Foggia to live a life of fasting and prayer. On January 22, 1904 he moved to Sant'Elia a Pianisi for more schooling. The following year he went to San Marco la Catola, not far from Sant'Elia, to study philosophy. He returned to Sant'Elia in 1906 and, in 1907 took a solemn vow to live as a Capuchin. He then spent time at Capuchin friaries at Serracapriola and Montefusco where he became so immersed in prayer and study, that he failed to attend the wedding of his older brother.

Throughout his lifetime Padre Pio suffered from a severe but undiagnosed stomach disorder that caused persistent pain and vomiting. Beginning in December of 1908 his superiors sent him home on numerous occasions. Inexplicably the symptoms disappeared each time he departed the friary; transfers to friaries at other locations failed to alleviate the symptoms. At the age of 23 he traveled from his hometown of Pietrelcina to the cathedral of Benevento in Morcone. There Archbishop Paolo Schinosi ordained Padre Pio as a Roman Catholic priest on August 10, 1910.

Mystical Occurrences

The visions and voices that plagued Padre Pio in his youth persisted during his early years as a priest. He developed a close confidentiality with Salvatore Maria Pannullo who, in 1901, became the Archpriest of Pietrelcina. In 1905 and 1906 Padre Pio consulted with Padre Benedetto Nardella of San Marco, an expert on mysticism; and in 1911 Padre Pio confided in Padre Agostino of San Marco as well. Thus Padres Benedetto and Agostino, along with Pannullo, were privy to the true extent of Padre Pio's paranormal experiences.

Padre Pio developed marks of stigmata initially in 1910 at San Nicandro. He showed the puncture wounds on his hands to Pannullo on September 7 of that year. A doctor examined Padre Pio and diagnosed tuberculosis of the skin. Following the medical diagnosis Padre Pio returned to his hometown for a time. On October 28, 1911, he moved to the friary of San Nicandro at Venafro, where Padre Agostino was vicar. Padre Pio was personally humiliated by the painful markings and kept his hands hidden at all times. The wounds disappeared for a time, only to reappear more acutely nearly a decade later. His superiors ordered him to Pietrelcina repeatedly after 1911. There he performed works of charity and served as a spiritual director. He was well known, loved, and respected for his saintly bearing.

Padre Pio experienced numerous ecstasies over a period of many years. According to documentation by Padre

Agostino, Padre Pio was tormented by poltergeist aberrations accompanied by furious, audible thrashing noises that left him sweating, bruised, and sometimes bleeding. On other occasions he received visitations from the Virgin Mary, Jesus, and angels. In addition to the visitations and stigmata, Padre Pio was reportedly prone to bi-location phenomena, appearing in two locations simultaneously. The most remarkable of these reported incidents occurred on January 18, 1905 shortly before midnight. Padre Pio was in the choir at the friary when, according to his description, his mind traveled to a location in Udine where a child was being born prematurely just moments before the death of her father. In 1923 he met the girl and "recognized" her. The girl's mother recalled very clearly the death of her husband and the vision of a Capuchin monk in Udine on the night when the girl was born.

Private Francesco Forgione

With the outbreak of World War I in November 1914, many Capuchins were drafted into the Italian army. Padre Pio was drafted into the 10th Company of the Italian Medical Corps in Naples, under the name of Private Francesco Forgione. His stomach discomfort continued, and army doctors diagnosed chronic bronchitis. They granted him a medical leave of absence, and he returned to Pietrelcina. In February 1916 he moved to the friary of St. Anne at Foggia and, in July of that year, he accepted an invitation from Padre Paolino to live at the friary of Our Lady of Grace at San Giovanni Rotondo in the Gargano Mountains near the Adriatic coast. Padre Pio taught seminary students and prayed with the townswomen. Many Capuchins were at war, and only seven friars remained at the residence when he arrived.

In August 1917 the army recalled Padre Pio to active duty and assigned him to the 4th Platoon of the 10th Company of the Italian Medical Corps. He took a leave of absence again on November 6 and received a permanent discharge on March 16, 1918. Padre Pio then visited his hometown for the last time in his life and returned to the friary at San Giovanni Rotondo. He remained at the remote friary in the spur of the Italian boot for the rest of his life.

Stigmata for Life

Beginning in August 1918 and over the course of several weeks, Padre Pio developed permanent, painful stigmata that bled intermittently for the next 50 years and disappeared only a few days before his death. The experience began on August 5 when he claimed to observe a vision of a fiery spear being hurled at his chest. He suffered excruciating pain for two days, resulting in a chest laceration. A few weeks later, in September, a similar incident left him with permanent wounds on his hands and feet. A series of doctors examined the wounds of Padre Pio and verified the existence of the condition, but left no written comment or explanation. Luigi Romanelli, chief physician of the City Hospital of Barletta, examined the priest's wounds five times over the course of one year. Dr. Giorgio Festa, a private practitioner, viewed them in 1920 and again in 1925. Professor Giuseppe Bastianelli, physician to Pope

Benedict XV agreed that the wounds indeed existed but made no other comment. Angelo Maria Merla of San Giovanni Rotondo noted that the wounds were not tubercular in origin, but made no diagnosis; nor did pathologist, Dr. Amico Bignami of the University of Rome. The wounds bled severely at times, although medical examiners reported no fever, nor anemia or change of blood pressure associated with the condition. According to witnesses the wounds of Padre Pio emitted a distinctively fragrant odor, and all other abrasions to Padre Pio's body healed normally during those years, including an incision to repair a hernia.

As with the earlier incident, Padre Pio felt humiliation at the visible stigmata, but stated nevertheless that he welcomed the pain for all mankind; his greatest wish was to die. Pilgrims visited him at the friary and attested to miraculous occurrences associated with his presence. The friary at San Giovanni Rotondo became a target of pilgrims, much like the shrine at Lourdes, France to which many miracles are also attributed.

Road to Sainthood

Padre Pio died of an apparent heart attack at the friary of Our Lady of Grace in the Italian village of San Giovanni Rotondo on the morning of September 23, 1968. After his death, the friars and other associates were eager to begin the lengthy process of canonization, whereby the mystic might be named a saint of the Catholic Church. Pope John Paul II beatified the memory of Padre Pio at a Mass on May 2, 1999 in St. Peter's Square in Vatican City, as a final step in preparation for sainthood.

Padre Pio never traveled far from the region of his birth. The farthest that he went in his lifetime was to Rome, in May 1917. Yet for years after his death millions of pilgrims visited the friary at San Giovanni Rotondo where he lived. A permanent shrine designed by Italian architect Renzo Piano was planned in 1993 for the site, designed to hold crowds as large as 10,000 people. The proposal for the church of Padre Pio featured a huge amphitheater with 167-foot stone arches, larger than those at St. Peter's Basilica in Vatican City.

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Edwin Stratton Porter

Edwin S. Porter (1870-1941) was a prominent innovator in the early years of cinema. He worked collaboratively, producing, directing, and editing a variety of films, including the first blockbuster motion picture, *The Great Train Robbery* in 1903.

Edwin Stratton Porter grew up in Connellsville, Pennsylvania, a small manufacturing town famous for its production of coke, a type of processed coal used for making steel. Porter was the fourth of eight children. His father, Thomas, managed Porter and Brother (later Thomas Porter and Co.), an enterprise that began as an undertaking business and later expanded to sell factory-made furniture. As the Connellsville coke industry expanded, the family business flourished and Porter grew up in a relatively secure, middle-class home. The coke industry, however, depended on large numbers of unskilled workers who worked long hours. As a child and a young man, Porter witnessed the tension between laborers and industrialists sometimes erupt into violence.

Early Influence of Theater

During the early 1880s, Porter worked at the Newmeyer Opera House in Connellsville, where he became acquainted with theatrical life. There he probably watched minstrel shows, melodramas, operettas, and various dramas, comedies, and tragedies. At one time, the opera house also exhibited a medicine show by the Kickapoo Indians and was the site of a visit by boxing champion, John O'Sullivan. The variety of entertainment Porter was exposed to would help shape the content and direction of his early films.

By the early 1890s, Porter had mastered the telegraph and was experimenting with electricity. He worked with his friend, Charles Balsey, to develop a device that would regulate electric current for the light bulb. This early experimentation demonstrated Porter's ability to use and adapt new technology. He chose instead to become a tailor and, like other members of his family, opened a small business. Mass production was already changing many family-based industries in America. By 1893, excessive competition (largely from manufacturers producing ready-to-wear clothing) forced him to close down.

Porter joined the U.S. Navy as a telegraph operator and electrician. In 1895, he read about the Vitascope, an invention of Thomas Edison that projected short films onto a screen for a mass audience to view. Porter convinced several friends to invest in licensing rights to the new device. He began working as an exhibitor and projectionist in Los Angeles. One of Porter's first challenges was to design a more consistent power supply for the Vitascope. As designed by Edison, the machine ran on direct electrical current. At the turn of the twentieth century, no consistent standard existed for how electrical current was supplied. In response, Porter developed a battery system for his Vitascope. After a difficult opening night, he was soon exhibiting regularly.

Joined the Edison Company

Porter's achievements as an early film innovator and producer cannot be separated from the context of the Edison Manufacturing Company, which was the leading American film-producing company from 1894 to 1908. Porter joined the Edison Company as a full-time employee in 1900 when he was offered the position of production head at the com-

pany's skylight studio in New York City. Prior to 1900, most film was distributed to various exhibitors as a series of short scenes. The exhibitors could decide how to combine these scenes and whether to add music, narration, or other elements to the production. The exhibitors, in other words, controlled how film was presented to an audience. At the Edison Company, however, a revolution in cinema was occurring. For the first time, the people involved in the production of film began to control how a particular story would be presented to an audience. Rather than filming disconnected vignettes of everyday life, these early film pioneers began to construct entire narratives that would then be delivered as a single program to an exhibitor. For the first time, it became the responsibility of the film producers to decide what audiences would see.

Porter soon became indispensable to the Edison Company. He was technically adept at numerous tasks and became Edison's chief cameraman. His early experience as an exhibitor in Los Angeles helped him understand what type of films would appeal to mass audiences. He began with simple one-shot films such as *The Finish of Bridget McKean* in 1901, and was soon making multi-shot films. *Kansas Saloon Smashers* (1901), one of Porter's first hits, poked fun at Carrie Nation, a famous temperance advocate who had been mentioned in newspaper articles after she led a demonstration in Wichita, Kansas against the evils of alcohol. Many films from this period borrowed material from popular newspaper headlines. The story of a woman invading a Wichita saloon in order to destroy it proved to be irresistible to audiences at the time.

Film Innovator

While at the Edison Company, Porter perfected a number of techniques that became standard film practice, including the close-up of an actor's face and the dissolve from one scene to the next. Both of these techniques, which were borrowed from the early magic lantern shows that predated cinema, became hallmarks of the Edison studios. Magic lantern shows featured slides that portrayed famous people. Dissolving from slide to slide was a common way for exhibitors to move through a particular program. Once the projector was introduced, however, these techniques became virtually impossible for the exhibitor to execute. Porter's ability to import these techniques into the film itself established a new creative authority for the filmmaker at the same time that it reintroduced familiar forms to American audiences.

Porter also contributed to film "actualities," a kind of precursor to today's documentary, or non-fiction film. When President McKinley was assassinated in 1901, Porter filmed his funeral procession in Buffalo, New York. The film consisted of four separate films that were connected by a series of dissolves. One of Porter's more startling actualities was the multi-shot *Execution of Czolgosz with Panorama of Auburn Prison* in which a stark series of shots depicting the execution of McKinley's assassin is preceded and followed by panoramic shots of the prison grounds.

The following year, the Edison Company released *The Life of an American Fireman*, one of the first films to inter-

cut footage of a fire with dramatically acted interior scenes of fire-fighters saving a woman and child from a burning building. Porter's colleague, James H. White carefully orchestrated the fire and also acted in the film. *Life of an American Fireman* was one of the first "story" films ever produced. Its depiction of heroic feats by ordinary men helped make the film a popular success. Though an early attempt to develop the "story" film or narrative cinema, *Life of an American Fireman* also borrowed certain conventions from the magic lantern shows. The scene of rescue, for instance, was shot twice; once from an interior point of view and once from an exterior point of view. Film historians now believe that these scenes were repeated one after the other. The technique, which would confuse modern viewers, was probably a familiar one to magic lantern audiences. In *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*, Charles Musser argues that the technique was significant because it "signaled a further shift in the editorial function from exhibitor to production company and a tendency toward producing longer and, therefore, more complex films."

Most Renowned Film

Porter is probably best known for *The Great Train Robbery*, which was filmed at Edison's New York studio and in New Jersey's Essex County Park in November of 1903. This 12-minute narrative, broken up into 14 separate scenes, set a new standard in film length for the industry. It was also an important experiment in continuity editing, featuring scenes that were non-continuous and non-overlapping. The story is based on a true incident, a train robbery committed in Table Rock, Wyoming by four members of Butch Cassidy's gang on August 29, 1900. The four men stopped a train, forced the conductor to uncouple the cars, and blew up the safe in the mail car. They escaped with an estimated \$5,000 in cash. Featuring shifting points of view and sophisticated editing, Porter's film depicted the robbery, the bandits' getaway, an extended chase scene, and, finally, the death of the bandits. Most critics agree that *The Great Train Robbery*, with its core elements of crime, pursuit, and retribution, established the "western" as a film genre in American cinema.

The Great Train Robbery introduced a number of techniques that helped establish the dominance of realist cinema. The film featured an extra scene of the bandit leader pointing a gun at the camera and shooting directly at the audience. The shot, labeled "realism" in the film catalog, could be used at either the beginning or the end of the film. When it was used at the beginning of the film, the audience's identification with the victimized passengers was intensified. In addition, Porter used oblique camera angles for some scenes, departing from the frontally composed, theatrical staging of some of his competitors.

As the process of film making became more mechanized and less collaborative, Porter gradually lost interest. He left Edison in 1909 to work as a producer and equipment manufacturer. He formed Rex Films in 1911, but soon afterward was offered a position as director-general for Adolph Zukor's Famous Players. While with Famous Players he

directed or co-directed five Mary Pickford films including *In the Bishop's Carriage* (1913), *Hearts Adrift* (1914), *A Good Little Devil* (1914), *Tess of the Storm Country* (1914), and *Such a Little Queen* (1914). His final film before retiring from movie-making, *The Eternal City*, was completed in 1915.

Porter turned his attention to the production of motion picture equipment. He founded and served as president of the Precision Machine Corporation, once again enjoying the technical aspects of filmmaking. Although his business was extremely successful, his company failed with the stock

market crash of 1929 and never recovered. After the crash he reestablished a shop and spent the balance of his work-life repairing motion picture machinery. Porter died in New York City on April 30, 1941.

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Q

Anthony Quinn

Anthony Quinn (born 1915) aspired to be an architect and later a merchant seaman before a detour through Hollywood brought him movie stardom. He appeared in over 100 motion pictures and won two Academy Awards.

Star of stage and screen, Anthony Quinn, made his first movie in 1936. By 1999, he had 148 movies to his credit. For years he played small parts in Hollywood, locked into stereotyped roles as convicts and gangsters. In 1947, a brief appearance on Broadway led to a major stage role with a minor touring company. By 1952, he had secured the role that would win for him an Academy Award, as Eufemio Zapata in the film *Viva Zapata!* With an Oscar to his credit Quinn caught the attention of the international film industry. By the mid-1950s he was a favorite of Italian filmmakers, from Dino De Laurentis to Federico Fellini. In 1964, he won more fans as the aging Alexis Zorba in the movie version of the hit musical, *Zorba the Greek*. Quinn proved himself further as a talented painter and sculptor. A showing of his artwork brought in two million dollars in 1982.

War Child

Anthony Quinn was born Antonio Rudolph Oaxaca Quinn, the son of freedom fighters in the Mexican revolution. Quinn's father, Francesco Quinn, was the son of an Irish railroad worker, raised in Mexico after the death of his own father. Her family abandoned Quinn's mother, Manuela Oaxaca, almost at birth. She and Francesco Quinn met in Chihuahua, Mexico and married soon afterward, on

board a train filled with rebel troops bound for Durango. Quinn was conceived virtually in the field of battle. When the sergeant learned of Oaxaca's pregnancy, he shipped her by train back to Chihuahua where she gave birth to Quinn on April 21, 1915. Quinn's father returned from the war and rejoined his family in El Paso, Texas when Quinn was approximately two years old. His paternal grandmother, Dona Sabina, lived with the family in a small tin-roofed hut. She and her grandson developed a close bond. Within a year of his father's homecoming, Quinn's younger sister, Stella, was born.

Quinn's parents worked together building the railroads in Texas, until his father was injured and could no longer continue the work. He moved his family to San Jose, California, to work in the fields as migrant farm hands. For several years the Quinns lived as nomads, traveling throughout California in search of farm work. The family eventually settled in the southern part of the state to work in the citrus fields.

Quinn's father moved his family to East Los Angeles, where he found work at the Lincoln Park Zoo and later as a laborer at the new movie studios. On January 10, 1926, when Quinn was 10 years old, a car accident took his father's life. He went to work as a water boy on a construction crew on the Los Angeles River, and accepted other odd jobs in an effort to help support his family. When his widowed mother became romantically involved with a man named Frank Bowles, Quinn became irate and moved out of her home. He brought his sister and grandmother along with him, and left high school to support them.

Architecture Led to Acting

Quinn was a talented artist and, prior to quitting high school, had entered an architectural drawing contest. He



won the first prize, which included an appraisal of his work by the noted architect, Frank Lloyd Wright. Quinn's poor diction annoyed Wright who recommended tongue surgery to facilitate his speech. Ironically, Quinn's speech deteriorated further after the operation. He sought the assistance of a former actress, Katherine Hamil, to help him learn to speak clearly, in the hopes of earning an apprenticeship with Wright. Hamil's students, for the most part, aspired to acting. They performed plays, and Quinn participated in those productions on several occasions. He joined an acting troupe called the Gateway Players, and was offered a role in a Mae West stage production. He made his professional debut in a play called *Clean Beds*, and later accepted a minor part as a prison inmate in a film called *Parole!*

Quinn stood six-feet-two and weighed 182 pounds—an impressive stance for a would-be actor. Yet his career was slow to unfold. He became discouraged and drifted across the American Southwest for a time. In 1936, he joined a fishing junket bound for the Orient out of Ensenada in Baja, California, but detoured back to Hollywood shortly before departure, in response to an advertised casting call for a Hollywood film. The movie was called *The Plainsman* and starred Gary Cooper under the direction of Cecil B. De Mille. To achieve realism, De Mille sought a Native American actor to play the part of a Cheyenne warrior. Quinn represented himself as a full-blooded Cheyenne and feigned an inability to speak English in an effort to secure the role. His initial performance displeased De Mille who would have replaced the aspiring actor had it not been for Cooper's remark, "He seems like a nice kid, give him a break," according to Quinn's memoir. De Mille allowed Quinn to

play the part, which led to a long-term contract with Paramount Studios.

Quinn appeared in *Swing High, Swing Low* with Carole Lombard, followed by director Frank Tuttle's *Waikiki Wedding*. Soon after came a role in *The Buccaneer* with Frederic March, followed by a string of grade "B" motion pictures, including *King of Alcatraz*, *King of Chinatown*, *Island of Lost Men*, and *Dangerous to Know*. By 1940, Quinn was a veteran of 20 Hollywood films. From 1940 until 1949 he added 29 movies to his credit. Although he was glad for the work, he felt stereotyped because of his swarthy complexion. Repeatedly he was assigned to play gangsters and thugs, and on occasion he portrayed a Native American warrior or chief. He worked largely with J. Carrol Nash, Lloyd Nolan, Robert Preston, and Anna May Wong. A breakthrough occurred when Quinn received an offer to play a matador in the 20th Century-Fox production *Blood and Sand* with Rita Hayworth and Tyrone Power. In Quinn's next film, *They Died with Their Boots on*, Quinn played the role of Crazy Horse against Errol Flynn's General George Armstrong Custer.

Movie Stardom

Quinn's road to stardom took many detours. He secured a role as the male lead in *Black Gold* in 1947 but abandoned Hollywood soon afterward when advised by Darryl Zanuck that he was under investigation along with other Hollywood stars, by the U.S. House Un-American Activities Committee as a suspected Communist sympathizer. Quinn soon departed for New York City and established himself as a stage actor on Broadway. His first play, *The Gentleman from Athens* by Emmet Lavery, failed after six performances but led to a promising offer. Elia Kazan offered Quinn the role of Stanley Kowalski in Tennessee Williams's *Streetcar Named Desire* for two years on tour. After the road show, Quinn co-starred with Marlon Brando in Kazan's 1952 film about the Mexican Revolution, *Viva Zapata!* Quinn played the part of Eufemio Zapata, brother of Emiliano Zapata. Critics applauded the movie. On March 19, 1953, Quinn received the Best Supporting Actor award from the Academy of Motion Picture Arts and Sciences.

Soon Quinn was in Rome, where he worked with several renowned Italian film directors. He worked with Dino De Laurentis and Carlo Ponti in the Kirk Douglas film, *Ulysses*. He appeared in Giuseppe Amato's *Donne Proibite (Angels of Darkness)* with Linda Darnell, and then starred as Attila the Hun with Sophia Loren, in the De-Laurentis/Ponti production, *Attila*. Quinn was in high demand. During the filming of *Attila* he worked simultaneously on Federico Fellini's *La Strada*, a 1956 release that secured Quinn's stature as an international star.

Quinn returned to the United States and starred in the 20th Century Fox release of *The Magnificent Matador*, again with Maureen O'Hara. He spent much of 1955 in filming the life of Paul Gauguin in Metro-Goldwyn-Mayer's *Lust for Life*, by director Vincente Minelli. The Gauguin role won him a second Academy Award in 1957. Quinn re-appeared on Broadway in 1956 in *Becket* as King Henry II against Sir Lawrence Olivier's Thomas Becket. Quinn starred next as

Quasimodo in the *Hunchback of Notre Dame* in 1957 with Gina Lollabrigida as Esmeralda. Again on Broadway in 1962, he appeared with Margaret Leighton in *Tchin-Tchin*. That same year he co-starred with Peter O'Toole, Omar Sharif, and Alec Guinness in *Lawrence of Arabia*. The two-and-one-half hour epic won seven academy awards and was re-released in 1989. In 1968, as Kiril Lakota in *The Shoes of the Fisherman*, Quinn adeptly created the role of the first Russian Pope of the Catholic Church.

Quinn played the starring role of Alexis Zorba in the hit musical *Zorba the Greek* in 1964. The character became Quinn's signature role. He reprised the role of Zorba on tour in 1983. Also in 1983 he appeared as a priest who mentors a young boy, in the Spanish language film, *Valentina*. His 1991 film credits included *Only the Lonely*, directed by Chris Columbus, and Spike Lee's *Jungle Fever*. Quinn appeared in *Last Action Hero* with Arnold Schwarzenegger in 1993, and in *A Walk in the Clouds*, a 1995 remake of *Four Steps in the Clouds*, of 1942. He appeared in a recurring television role as the Greek god, Zeus, on *Hercules: the Legendary Journeys* in 1995, and as Santiago in a British made-for-television film of the *Old Man and the Sea*, with Tom Cruz. Quinn starred as Neil Dellacroce in a 1996 HBO film about John Gotti. In all, Quinn's filmography listed 148 different roles between 1936 and 1999, plus a director's credit for the 1958 film *Buccaneer*, and two producer's credits, for *The Visit* in 1964 and *Across 110th Street* in 1972.

Ladies' Man

From his earliest years as an actor, Quinn bemoaned the fact that he played in many productions but was rarely cast in the role of the romantic leading man. In 1993 he commented to Julie Greenwalt of *People*, "I never get the girl." His remark was facetious at best in consideration of his personal lifestyle. He married three times and fathered 13 children. After undergoing major heart surgery in 1990 he fathered a 12th child. A proud and willing father, Quinn's large family was a source of pride to him, and he was flattered when three of his sons embarked on their own respective acting careers.

His first marriage, in October 1937, was to Katherine De Mille, the adopted daughter of Cecil B. De Mille. The wedding, a lavish affair orchestrated by the De Mille family, took place at All Saints Episcopal Church in Hollywood, California. Sadly the couple's first-born son, Christopher, drowned on March 15, 1941 at the age of three. Together the couple had four more children: Christina, born in 1941; Catalina in 1942; Duncan in 1945; and Valentina in 1952. Quinn and De Mille were married for 27 years; they divorced in 1965.

In the early 1960s, during the filming of the movie *Barabbas* on location in Rome, Quinn was romantically involved with Iolanda Addolori, who worked on the set. They married in 1966 and had three sons: Francesco, Daniele, and Lorenzo. The couple owned a residence in Manhattan and a villa near Rome. They divorced in 1997.

Quinn's romantic involvement with Kathy Benveniste led him into a third marriage in 1997. The couple had two children and lived in Paris.

Fine Artist

In addition to his acting career, Quinn is a talented painter and sculptor—well known for his cubist and post-impressionist oils. He held an art show in Honolulu in December 1982 where he displayed paintings as well as sculptures made from wood and marble. Individual pieces of his work sold for as much as \$30-40,000, and the entire show sold out, for a total of two million dollars.

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Vidkin Quisling

Vidkun Quisling (1887-1945) served as the prime minister of Norway during the German occupation, from 1940 to 1945. He collaborated with the Nazis and was responsible for the persecution of Norwegian Jews. Found guilty of high treason, Quisling was executed in 1945. His name entered the English language as a synonym for traitor.

Vidkun Abraham Lauritz Jonsson Quisling, whose name became synonymous with the word traitor, was born in Fyresdal, Norway on July 18, 1887 to Jon Lauritz (a priest) and Anna Caroline Bang Quisling. As a child, Quisling was interested in religion, metaphysics, and mathematics. At the age of 12, he invented a mathematical demonstration still taught in Norway today. His parents intended for him to have a career in the military. Quisling graduated from the military academy with the highest grades ever achieved there, earning him a presentation to the king. In 1917, he achieved the rank of captain and in 1931 became a major.

Quisling also had a diplomatic career. He served as a military attaché to Petrograd, in the Soviet Union, from 1918 to 1919. From 1919 to 1921, he was a military attaché in Helsinki, Finland. In the 1920s, Quisling was involved with the League of Nations, which was established after World War I to settle international disputes and to solve social and economic problems through international cooperation. In the early 1920s, Quisling served on the International Russian Relief Committee in the Ukraine, then part of the Soviet Union. There he met and married Maria Pasek.



Quisling learned to speak Russian fluently and later wrote several books on the country. He also worked to help Balkan refugees. In the mid-1920s, Quisling was a delegate to the Armenian Commission of the League of Nations.

Quisling helped Fridtjof Nansen on his humanitarian missions in the USSR and Armenia from 1922 to 1925. Nansen was a renowned explorer, zoologist, and diplomat who received the Nobel Peace Prize in 1922 and represented Norway on the Disarmament Committee of the League of Nations in 1927. Quisling may have owed his early success, in some part, to Nansen's friendship.

In the late 1920s, Quisling served as a diplomat in Moscow. He was honored by the British in 1929 for his efforts to smooth relations between the Soviet Union and England. The time he spent in the Soviet Union convinced him that Communism was a political system to be feared.

From 1931 to 1933, Quisling was the Norwegian minister of defense. His politics were very conservative. "There is little doubt that Socialism, apart from its adherents among the Jewish intelligentsia, is mainly prevalent in the short-skulled Alpine race, which includes the bulk of the lower classes in Central Europe and the majority of the original Slav inhabitants of Eastern Europe. Bolshevism might be described as an Asiatic-Slav movement led by Jewish minds," wrote Quisling as quoted in Alan S. Milward's *The Fascist Economy in Norway*.

Quisling feared that Norwegian labor leaders were planning revolution. In 1932, he left the Agrarian (Farmers) Party to found his own political party, called the National Unity (or Union) Party, which received subsidies from Ger-

many and was modeled on its National Socialist (Nazi) Party. This extreme right-wing party wanted to do away with Communism and unions. National Unity was not popular with the voters of Norway. It received only 28,000 votes in the elections of 1933, and declined to only 14,000 votes in 1936. Three years later the party was falling apart.

Involvement with Hitler

Quisling became friends with Alfred Rosenberg, a Nazi ideologist. He attended Nazi meetings outside of Norway, including one in Riga, Latvia, in 1937. Quisling may have been told at that meeting that he would one day head Norway.

Historians do not completely agree on Quisling's role in the German invasion of Norway. Some feel that he gave the idea to Hitler, while others claim that Hitler had the idea all along and simply made use of Quisling to achieve it. Whichever may be the case, it seems that during a visit to Berlin in December 1939, Quisling discussed with Hitler how valuable it would be for Germany to occupy Norway.

According to Rosenberg, at another meeting with Hitler, "[Quisling] again put forward a concrete proposal for preparing a German landing at the request of a new government that would be set up. In addition, Quisling had informed Hitler that the Western powers were planning, with Norway's consent, to occupy bases of operation in Norway." The British, he said, were planning landings at the air bases of Stavanger and Kristiansand. Quisling's pro-Nazi party was willing to take over the bases and give them to the Germans. The information earned Quisling two meetings with Hitler, who paid him 200,000 gold marks.

Some historians feel that, although the Germans considered an invasion of Norway that depended on the support of Quisling and his followers, the idea was abandoned because of a suspicion that Quisling had greatly overstated his strength and capabilities. Therefore, Quisling played no role in the Nazi invasion of Norway after December 1939. Others believe that, because Quisling was in Berlin just four days before the invasion of Norway, he must have been directly involved.

German Invasion

The German invasion of Norway and Denmark began on April 9, 1940. Denmark surrendered immediately. The Germans attacked Norway using warships and paratroopers, but met several weeks of stiff resistance. Norwegian troops retreated north for several weeks. Immediately after the invasion, Quisling proclaimed himself the new head of government and revoked the order for mobilization. Instead, he called for voluntary war efforts in support of Germany. These actions were undertaken without the support of the people or government, violating Norway's laws and constitution. Norway would have preferred to remain neutral.

The Norwegian people resisted not only the Germans, but also Quisling and his government. Within days people began calling him a traitor and loathed his name. His speeches were not well received. In Bergen, Quisling was met by a demonstration of several thousand people shout-

ing, "down with the traitor." He became the butt of Norwegian humor. A few days after Quisling came into power, people were telling the joke: "Have you heard the latest news? Quisling has taken over the tram-ways." "Why?" "It's the only way he can get any more hangers-on!"

King Haakon VII and his government, fleeing before advancing German troops, would not give in to Nazi demands. When the king refused to abdicate or recognize his government, Quisling resigned, after holding the reins of power for only a week. Ingolf Elser Christensen replaced him. After two months of occasional fighting, the king and his government fled to England. Norway surrendered to the Nazis on June 10.

Anti-Semitic persecutions began days after the German invasion. The Nazis issued orders to Norway's Jewish community to turn over its membership lists. Jews were also commanded to give up their radio sets to the authorities. In August 1940, the first detentions of Norwegian Jews took place.

Became Leader of Norway

On August 16, 1940, the Norwegian Communist Party was the first political party to be outlawed in Norway. Their newspaper was suppressed and their leaders arrested. The Nazis soon banned all political parties except for Quisling's. Quisling made another bid for the premiership in late August 1940, but the Germans could not agree on whether to support him or not. The Norwegian Parliament failed to form its own puppet government. As leader of the State Council of 13 Nazi-dominated commissioners, Quisling was made the sole head of Norway on September 25, 1940.

Repression grew worse, with the Jewish population being the first group to suffer. In October 1940, Jews were forbidden to hold academic positions. Norwegian communities were forced to create lists of "pure Jews." On April 21, 1941, German troops desecrated the synagogue in Trondheim, one of only two in Norway, and used it as a residence for German troops.

"Quisling took over his job with the explicit promise of changing the mentality of his nation. Newspapers and theater, church, school and literature were gradually brought under pressure to serve the grand idea of German propaganda: that after centuries of Western contamination Norway is now at last finding its way back to its real self. He had not only persuasion to apply, but all the methods and means of the Nazi machine, from the bribe to the thumb screw," wrote Halvdan Koht in *The Voice of Norway*, published in

1944. Throughout the Second World War, Quisling collaborated with the Nazis and tried to impose their agenda on Norwegian society. This was met with passive resistance, general strikes, and large-scale industrial sabotage. The Quisling government responded with martial law and internment.

The Germans installed Quisling as prime minister on February 1, 1942. In June of 1942, his government forced the registration of all Jews. Four months later, all Jewish property was confiscated. On October 25, 1942, Jewish men over the age of 16 were sent to Auschwitz, a German concentration camp in Poland. Jewish women and children followed them on November 25. Of the 770 people deported, 740 were killed in the extermination camps. Only 12 returned. Quisling also used terrorist methods to deal with those loyal to the king.

On April 30, 1945, when Hitler committed suicide, thousands of German soldiers were stationed in Norway. On May 8th, the leader of the resistance movement accepted their surrender at the Akershus Fortress in Oslo and Quisling was arrested. He was found guilty of high treason and sentenced to death. Quisling was shot in Oslo on October 24, 1945.

Quisling has the dubious distinction of giving a new word to the English language. The noun "quisling" means a traitor who serves as the puppet of the enemy. The word came into use not long after the Germans invaded Norway. "To writers, the word quisling is a gift from the gods. If they had been ordered to invent a new word for traitor they could hardly have hit upon a more brilliant combination of letters," wrote *The (London) Times*. Plans exist to make Quisling's former home into a Holocaust memorial and human rights center.

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R

Ayn Rand

Ayn Rand (1905-1982) began to form her philosophy of rational self interest, which she called “objectivism,” at an early age. This view became the basis for her immensely popular writings, which included *The Fountainhead* and *Atlas Shrugged*.

Ayn Rand was born Alice Rosenbaum in St. Petersburg, Russia on February 2, 1905 to Fronz and Anna Rosenbaum, the first of three daughters. Fronz Rosenbaum was a moderately successful chemist who was able to provide a good living for his family. As the years of Czarist Russia came to a close, violence surged throughout the country. Rand’s parents believed that their children should be spared news of the revolution, and kept them mostly ignorant of political events. As the revolution moved closer and encroached on the family, Rand saw her father’s chemistry shop confiscated by Soviet authorities in their attempt to nationalize the economy. It was her first introduction to collectivism, and was one of the early events that led to her philosophy of self-importance.

Rand knew early in life that she wanted to be a writer and focused her attention on that goal. At the age of six she taught herself to read and, two years later, was inventing her own stories and plots. By the age of nine she had discovered her first fictional hero and was determined to become a writer. Rand was a precocious child who began thinking in “principles” as early as 12 years of age. After reading Walter Scott and Victor Hugo, the writers she most admired, she looked upon herself as a European writer, disdaining the works of Russia authors. She became familiar with U.S. history in her last year of high school and immediately

embraced America as a model for what a nation of free citizens could become.

Rand entered the University of Petrograd in 1921, where she studied philosophy and history. She felt that the study of history would give her the background she needed to write on broad social issues that interested her. Rand graduated in 1924 and entered the State Institute for Cinema Arts to study screenwriting.

Left Russia Behind

Rand’s opportunity to leave Russia came in 1925 through an invitation from relatives in Chicago, Illinois. She convinced soviet authorities that she would only be gone for a short time. By the time of her arrival in New York, in 1926, she had adopted the pseudonym of Ayn Rand, taking her first name from a Finnish writer and her last from her Remington Rand typewriter. Rand detested the Communist system that spread rapidly throughout Russia and adopted her new country with a passion. In America, she enjoyed the freedom of writing and saying whatever she thought without fear of government retribution. She obtained an extension on her visa and, in 1931, became a naturalized citizen.

By September 1926, Rand was on her way to Hollywood with the intention of becoming a screenwriter. Shortly after her arrival, she was hired as an extra in Cecile B. DeMille’s film, *King of Kings*. It was here that she met actor, Frank O’Connor. He was her physical opposite—tall, blond, and handsome. They were married in 1929 and remained together until his death in 1979. Shortly after her marriage, RKO studios hired Rand in the wardrobe department. By 1932, she had risen to become the head of the wardrobe department. During this time Rand continued her writing on weekends. She sold her first screenplay *Red Pawn* (1932) to Universal Studios and produced her first



play, *Night of January 16th*, in Hollywood. Rand completed her first novel, *We the Living*, in 1933. The manuscript floated to various publishers until it was accepted by Macmillan in America and Cassell in England and published in 1936. An autobiographical novel based on her years in the Soviet Union, it was not well received by American audiences. In 1938, she published *Anthem*, in which she warned her readers about the hardships of life in political dictatorships.

The Fountainhead

Rand began writing her first major novel, *The Fountainhead* in 1935 under the working title *Second-Hand Lives*. She wrote volumes in her personal diaries about the theme, characters, and plot of the novel. They contain extensive architectural research and her expanding philosophy of objectivism. *The Fountainhead* examines an architect's struggle to maintain his integrity against those who would have it compromised. The character of Howard Roark embodies her philosophy of rational self-interest, which encourages human beings to live for themselves. Rand's thesis compares individualism to collectivism and applies it to man's inner soul. She uses the book to examine the struggles put forth in such a conflict. *The Fountainhead* was rejected by a dozen publishers before Bobbs-Merrill accepted it for publication in 1943. It was the first book to achieve best seller status through word-of-mouth, two years after its publication. The rights to the movie version of the novel were purchased and Rand was hired to write the screenplay. She

returned to Hollywood in 1943, but wartime activities delayed the production until 1948. Rand was fiercely protective of her intellectual property and refused to allow even one word of her screen adaptation to be changed.

Atlas Shrugged

Rand continued to use her novels to express her philosophy of Objectivism. In 1951, after completing the screenplay of *The Fountainhead*, Rand returned permanently to New York and continued work on her next mammoth novel, *Atlas Shrugged* (1957). Considered to be her "magnum opus," it tells the story of two industrialists who struggle to continue their business in a decaying society. The book was criticized for its harsh characterizations. In one of his most important articles, Whittaker Chambers published a savage review of the work saying, "The book's dictatorial tone is much its most striking feature. Out of a lifetime of reading, I can recall no other book in which a tone of overriding arrogance was so implacably sustained." Although Rand did not read the review, she was angered by it, as were many of her admirers. It is considered by others to be an epic story of suspense in which Rand successfully integrated theme and plot, ideas and action.

Life After Fiction

With the completion of *Atlas Shrugged*, Rand stopped writing fiction. She became a visiting lecturer at Yale, Princeton, Columbia, the University of Wisconsin, Johns Hopkins, Ford Hall Forum, Harvard, Massachusetts Institute of Technology, and the United States Military Academy at West Point. She began to publish and edit a newsletter, *The Objectivist Newsletter* (name later changed to *The Objectivist* and *The Ayn Rand Letter*). This new forum provided her with a continuing venue to expand on her philosophy of self-interest. Rand became more deeply immersed in the philosophy that she had begun to embrace as a child. To her, individualism and self-interest were the most important values. Altruism and organized religion were anathema. Rand is considered by her detractors to have been a huge egotist because of her belief in self-importance.

Rand published six fiction books and plays and six non-fiction works. The major non-fiction works she produced during this time included, *For the New Intellectual* (1961); *The Virtue of Selfishness: A New Concept of Egoism* (1964); *Capitalism: The Unknown Ideal* (1966); *The Romantic Manifesto: A Philosophy of Literature* (1969); *The New Left: The Anti-Industrial Revolution* (1971); and *Philosophy: Who Needs It* (1982).

Rand continued to refine her theories of self-interest and self-importance. She spoke openly of her loathing of Communism and, in 1947, testified before the House Un-American Activities Committee. She became a prominent player in the post-World War II Hollywood witch-hunts when she spoke of the influence of Communism on the film industry. In Alliance news releases, Rand wrote that the purpose of Communists in Hollywood was "to corrupt our moral premises by corrupting nonpolitical movies (by) introducing small, casual bits of propaganda into innocent

stories—thus making people absorb the basic principles of collectivism by indirection and implication.”

Personal Life

In 1950, Rand developed a close friendship with a young Canadian-born couple, Barbara Weidman and Nathaniel Blumenthal, who were students at UCLA. Blumenthal, who later changed his name to Branden, wrote to Rand expressing his interest in her philosophy. Rand became their mentor. She eventually entered into an adulterous liaison with Blumenthal, despite a 26-year age difference. The relationship lasted over 13 years. Rand is said to have proposed the affair to Branden’s wife and her husband, then proceeded to open the topic for discussion. She is said to have rationalized the proposed affair, proving it to be reasonable according to the tenets of Objectivism and claiming that it would not threaten either marriage. Apparently that was true for Rand, who remained married to O’Connor for 50 years, until his death in 1979. The same can not be said of the Brandens, who later divorced. Details of the split between Branden and Rand are sketchy. However, the Nathaniel Branden Institute, a think-tank originally formed to promote Rand’s philosophy, closed in 1968, shortly after the end of their relationship.

Rand remained an active lecturer until 1981, when she gave her last public speech. She died in New York on March 6, 1982, but her legacy lives on. Several of her works were published posthumously, including *The Voice of Reason: Essays in Objectivist Thought* (1988), *Introduction to Objectivist Epistemology*, 2nd Edition (1990), and *The Letters of Ayn Rand* (1995). The writings of Ayn Rand have sold more than 20 million copies. Her vision has impacted thousands of lives.

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Norbert Rillieux

Norbert Rillieux (1806-1894) was the inventor of the multiple-effect vacuum evaporator, which revolutionized the processing of sugar. He gained recognition as one of the prime architects of the modern sugar industry. Techniques developed by Rillieux are now commonly used in the reduction or concentration of saturated liquids into super-saturated liquids, high density solids, or dry granules.

Rillieux’s invention has been adopted for the production of any number of solids and reduced liquids whose products are sensitive to heat. The manufacture of such commodities as condensed milk, soaps, gelatins and glues, the recovery of waste liquids in distilleries and paper-making factories, and the processing and production of petrochemicals all have used Rillieux’s basic invention, or devices that are based on his process.

Early Years and Education

Norbert Rillieux was born in New Orleans, Louisiana on March 17, 1806. His parents were Vincent Rillieux, a white man, and Constance Vivant, a freed black slave. Vincent Rillieux was a successful engineer and inventor, who recognized the talent of his son at an early age and sent him to Paris for his education.

By 1830, Rillieux was an instructor in applied mechanics at L'Ecole Centrale in Paris, and had published a series of papers on steam engines and the economies of steam generation. P. Horsin-Deon, a French sugar technologist, engineer, and secretary to Rillieux, reported that Rillieux had developed the theory of the multiple-effect evaporator at this time. However, it required 12 years of work and several unsuccessful attempts before he mastered the process and built a successful, factory-scale multiple-effect vacuum evaporator.

Rillieux was one of several inventors based in Europe who worked on improving a British invention of 1812 for the processing of sugar. The British invention was a single-effect evaporator that saw widespread use in Europe. The single-effect evaporator was used for the crystallization of sugar. It did not replace the numerous open cauldrons and their accompanying fires. With his knowledge of the uses of steam and vapors, Rillieux devised an evaporator system that contained the latent heat from one stage, and transferred and used that heat in the successive stages. Other inventors worked on similar paths, but Rillieux developed a vacuum chamber to enclose condensing coils used in the successive stages and, with this modification, became the first to accomplish multiple-effect evaporation. His innovation was the use of a vacuum chamber to house the condensing coils. That helped him to lay the foundation for all industrial evaporation processes.

Returned to New Orleans

Rillieux was not successful in promoting his idea to French sugar processors, but a fellow native of New Orleans, Edmund Forstall, became aware of his growing reputation in the uses of steam and his growing proficiency in engineering, and asked Rillieux to return to his hometown as the chief engineer of a sugar refinery. That arrangement did not last long. After breaking his ties with Forstall, Rillieux and two colleagues built what is considered to be the first attempt at a multiple evaporator in 1834 at a plantation owned by Zenon Ramon. Rillieux built another multiple effect evaporator in 1841, but that device also did not succeed.

A plantation owner by the name of Theodore Packwood encouraged Rillieux to put a multiple effect evaporator on his plantation south of New Orleans in 1843, and engaged the Philadelphia manufacturing firm of Merrick and Towne to produce the device. That evaporator is considered the first successful, commercial-scale, multiple effect evaporator put into practical use. It was operating by 1845.

A Successful Invention

In 1843, while overseeing the building of the device for Packwood, Rillieux received a patent, U.S. 3,237 (1843), for a double-effect evaporator. He built his invention on that patent, that was superseded by his more sweeping patent of 1846, covering all multiple-effect evaporator techniques. News of the success of the Packwood evaporator spread quickly. By 1849, 13 sugar refineries were reported by the

DeBow crop report to be using the "Rillieux patent sugar boiling apparatus."

An employee from Merrick and Towne, the Philadelphia manufacturing company that produced the Packwood evaporator, stole the designs for Rillieux's device and took them back to his native Germany, where he began producing evaporators from a factory in Magdeburg. Rillieux's idea finally was successful with French sugar processors, when a pirated version of his evaporator was installed at a beet sugar factory in the French village of Cuincy in 1852. However, the European version of Rillieux's device was not accompanied by Rillieux's knowledge of the fundamental scientific principles on which it was based. It did not perform as well as the evaporators that Rillieux had installed.

Rillieux reached the pinnacle of his success between 1845 and 1855, when his invention revolutionized the entire sugar manufacturing process. During that period, Rillieux's evaporator replaced the process that had been in use for centuries. Rillieux also developed additional improvements and engineering accessories for sugar refining, that have long been considered essential components of sugar processing.

While he was experiencing his years of greatest professional success, as person of mixed race, Rillieux was subjected to increasing racial intolerance. Restrictions that limited the movements of free persons of color throughout the southern United States were broadened at that time. Tensions were growing that would eventually erupt in the American Civil War. It is reasonable to assume those swelling tensions affected Rillieux. By 1855, free persons of color were no longer permitted to move freely about the streets of New Orleans. Although they paid taxes, they could not use the New Orleans public school systems. Nor could they stop within the New Orleans city limits before they presented the guarantee of some white man. If they did not leave the city when ordered to, they could be imprisoned and set to hard labor.

Those restrictions, coupled with the rapid decline of the sugar industry in Louisiana during the Civil War, are seen to have contributed to Rillieux's decision to return to Paris. Since he was considered to be quite successful, it was assumed that he was in comfortable circumstances when he left New Orleans. The year of his departure remains in question, but he was again living in Paris sometime between 1861 and 1865.

Returned to France

On his return to Paris, Rillieux dropped from sight for some time. It is believed that he temporarily lost interest in sugar refining. Instead, he turned to the study of Egyptology, which was then a fashionable pursuit among Parisian intellectuals. Rillieux worked with the family of Jean François Champollion, the translator of the Rosetta Stone, deciphering Egyptian hieroglyphics through 1881.

At the age of 75, Rillieux returned to sugar refining. He developed and patented a system for heating thin syrups. This innovation is still used in cane and beet sugar factories today. Rillieux later lost patent rights to what eventually was called the "French Process" for sugar refining. The process

combined his ideas and patents on the extensive uses of steam to power multiple vacuum evaporation and the heating of thin juices and vapor boiling techniques that did not damage syrups or sugars. With the loss of rights to these important techniques, it is reported by Horsin-Deon that Rillieux died in France in 1894, a broken-hearted man. He was buried at the churchyard of Per La Chaise. His wife, Emily Cuckow, was buried next to him in 1912.

Rillieux has been called a scientific genius and, as a visionary who left his colleagues far behind, one of the most distinguished engineers of all time. While not widely known nor widely acclaimed, chemists and chemical engineers and sugar technologists who are familiar with Rillieux and his work have generally used strong words of praise for him and his inventions, and have cited the widespread applications of the basic techniques he developed.

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Oscar Robertson

Known as “The Big O,” Oscar Robertson (born 1938) is regarded as one of the greatest, most versatile players ever to play in the National Basketball Association (NBA). The Michael Jordan of his time, Robertson played guard for the Cincinnati Royals and the Milwaukee Bucks.

Born Oscar Palmer Robertson on November 24, 1938, in Charlotte, Tennessee, he was the son of Mazell (nee Bell) Robertson. As a child, his family (which included two elder brothers) moved to Indianapolis, Indiana. Robertson grew up in poverty, living in the ghetto. His brothers, who played basketball at a local YMCA, introduced him to the game at an early age. (Brother Bailey went on to play professional basketball with the Harlem Globetrotters.)

Extraordinary Basketball Ability at an Early Age

By the time Robertson entered junior high school, his skills as a basketball player were already evident. As future professional teammate, Wayne Embry, told Terry Pluto in *Tall Tales*, “When Oscar Robertson walked into the ninth grade, he was a great player—not just for junior high, but for anywhere. The thing to remember about Oscar is that he was always great.”

Robertson attended Indianapolis’s Crispus Attucks High School, a primarily black school in a segregated system. In addition to his main sport, basketball, he was a baseball pitcher and competed in the high jump in track and



field. However, high schools that were primarily white would not play Crispus Attucks because of racial prejudice.

Despite such barriers, Robertson’s high school team was dominant. The team won two state championships and once won 45 straight games. Robertson himself was named All-State three times, and many believed that he was the one of the best high school players in the country, if not the best. A number of All-American high school teams included Robertson’s name. He attributed his success to grounding in fundamentals, in addition to his natural born talent and inborn basketball smarts. Robertson told Bob Herzog of *Newsday* that “When I was in high school, my coach told me I wouldn’t play if I took a bad shot. So I never did. I worked for good position.” In high school, Robertson was also academically gifted. At graduation, he was ranked 16 out of 171 in his class.

Played College Ball in Cincinnati

Robertson was pursued by many colleges and universities for his basketball abilities. He wanted to play at his home state’s Indiana University, but was not invited there because of the coach’s racism. Instead, Robertson chose the University of Cincinnati, in part because it was close to his hometown. He was the first African-American to play on the school’s basketball team, but did not play his freshman year (as was customary at the time).

During Robertson’s three active years with the Cincinnati Bearcats, he was dominant as a forward. He led scoring of the National Collegiate Athletic Association (NCAA) University Division each of those three years, averaging 33.8

points per game. Robertson was named a first team All-American three times as well. He was College Player of the Year in 1959 and 1960, the same years that the Bearcats reached the Final Four in NCAA tournament. As a senior, Robertson once scored 62 points in a game against North Texas State University. This was a record that lasted for almost three decades.

When Robertson graduated from the University of Cincinnati in 1960, he had set a new career scoring record for the NCAA University Division. Robertson had broken the previous record during his junior year, though it had taken the previous holder his whole career. Robertson's total was 2973 points, a record that held for a decade. Robertson had 14 total scoring records in his division. Despite such accomplishments, he endured much racial taunting while playing, especially at schools located in the south. Even Cincinnati was somewhat segregated: a restaurant located near the university did not serve African Americans. Still, Robertson graduated with his B.B.A. (Bachelor of Business Administration), despite racial problems and nearly flunking out at one point.

Played in the Olympics

After graduation, Robertson was selected to play on the United States basketball team in the 1960 Olympics. The games were held in Rome, Italy. Robertson was the captain of the team, averaging 17 points in each of the eight games played. The Americans swept the competition, winning the Gold Medal.

Began Professional Career

Because of the way the National Basketball Association (NBA) constructed the draft at the time, Robertson was a territorial draft pick of the Cincinnati Royals. He was already well known by many players on the team because of his accomplishments with the University of Cincinnati Bearcats and because of pick-up games he played with some of the Royals' players. Robertson was moved from forward to guard, though some thought he was too tall for the position at 6'5". Instead, Robertson redefined the position, adding rebounding and other aspects and attitudes of forwards. He soon became known for his skills as a ball handler and passer.

From his first year, Robertson was a dominant player, already possessing the skills needed to compete. Of his style as a player, Patricia Sellers and Andy Freeberg of *Fortune* wrote "He viewed basketball as a business, and he played it with precision and consistency, never with flamboyance or wasted motion." Robertson concurred, telling John Jackson of *The Record* "Basketball, to me, was to get the job done." He changed his game to what the team needed to win. Earning \$22,000 per year, he averaged 30.5 points per game as a rookie and was named Rookie of the Year. Robertson was also named an All-NBA guard in 1960, beginning a string of nine straight years in which he received this honor.

During the 1961-62 season, Robertson did something that no one has ever done again. He averaged a triple-double over the whole season, meaning that he had double

figures in three areas—scoring (30.8 points), rebounding (12.5), and assists (11.4)—while playing an average of 44 minutes per game. This feat has never been matched. At the time, Robertson told John Jackson of *The Record*, "When I was making those triple doubles, I didn't know anything about that—and I didn't care. I was just on a team that was small up front and needed some rebounding help. I didn't think about it until after I got out of the game." Robertson almost accomplished this feat three other years as well.

The best season of Robertson's career was 1963-64, when he averaged 31.4 points per game as well as 11 assists per game. Only Wilt Chamberlain scored more points that year, but it was Robertson who was named the NBA Player of the Year. The season was also remarkable for another reason: the beginning of the National Basketball Players Association, the players' union. During the All-Star Game, Robertson and several of the other best players in the league threatened to boycott the game before it began. They refused to leave the dressing room until the matter was settled. The players wanted to have a lawyer represent them at collective bargaining negotiations, while the team owners did not want them to have legal representation. Management gave in just before the game began. Some time later, Robertson served a term as the president of the National Basketball Players Association.

In 1969, Cincinnati traded Robertson to the Milwaukee Bucks for Charlie Paulk and Flynn Robinson. At Milwaukee Robertson played with future superstar Lew Alcindor (later known as Kareem Abdul-Jabbar). In 1970-71, the Bucks won the NBA championship, the only championship Robertson ever won. The franchise was only in its third year. In 1971, Robertson was second to Wilt Chamberlain for the All-Time NBA Team voting. He had been twice named to the second all-NBA team by the end of his career, after being named to the first team ten times in a row.

When Robertson retired in 1973, after 14 seasons, he had scored a total of 26,710 points, 7804 rebounds (a record at one time) and 9887 assists (an NBA record at the time). He also set a record for 7694 free throws. Over the course of his career, Robertson averaged 25.7 points and 9 assists per game. He appeared in the All-Star Game 12 times and was the game's Most Valuable Player three times (including two consecutive years). He led the league in assists for six seasons as well. However, his salary was never higher than \$250,000 per season.

Life After Basketball

The transition to life outside of basketball was hard for Robertson. He told Thomas Bonk of the *Los Angeles Times* in 1985, "Of course I had problems adjusting. I'm still adjusting. Players don't understand. They don't realize when they start playing basketball that it comes to an end." Robertson, like others, still had to make a living, though he had some preparation. He had made some real estate development investments while playing in the NBA.

Robertson stayed with the game briefly by working as a broadcaster, the color analyst for games aired on ABC Sports Radio. Primarily, however, Robertson used his college degree to become a businessman in Cincinnati. In

1981, he founded Orchem (Oscar Robertson Chemical), a company that took four years to attain profitability. Orchem made specialty chemicals used to clean the equipment of companies such as Kraft, Pepsi and Anheuser-Busch. Robertson also owned Orpack (which manufactured corrugated boxes), a construction and trucking company. He was a spokesman for Pepsi at one point as well.

Robertson's contributions to basketball were not forgotten. In 1979, he was easily elected to the Naismith Memorial Basketball Hall of Fame. Robertson was a unanimous selection in the first year he was eligible. The following year, he was named to the NBC's 35th Anniversary All-Time team, recognition of his prowess on the basketball court. In 1994, a nine-foot-high statue of him was elected at the University of Cincinnati, much to his embarrassment. His college exploits led Robertson to be honored by the United States Basketball Writers Association. They named their college player of the year award the Oscar Robertson Trophy in 1998. When the Associated Press chose the best player of the twentieth century, Robertson received the second most votes. Only Michael Jordan received more.

Robertson was regarded as hero for another gift, one that he gave unselfishly. He was married to a former teacher, Yvonne Crittenden, with whom he had three daughters, Shana, Tia and Mari. In 1997, Robertson donated a kidney to save the life of his daughter Tia, who was suffering from lupus. Doctors had to remove a rib in order to reach the kidney, limiting his mobility for a while. There was much media interest in the event, though Robertson said he was doing what any father should. After this family trauma, he became involved with the National Lupus Foundation of America and the National Kidney Foundation.

Robertson will be best remembered for his accomplishments on the basketball court. As Jack McCallum wrote in *Sports Illustrated*, "He was America's first Mr. Basketball, a player whose nonpareil skills—and nickname—were known even to people who knew little or nothing about the game."

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George Romney

As president and chairman of the American Motors Corporation in the 1950s, George Romney (1907-1995) transformed the U.S. auto industry by putting the first compact car on the market. Later, after serving as a three-term governor of Michigan, he was thrust into the national arena and considered seeking the presidential nomination in 1968.

The career of George Romney is long and diverse. He worked as a sugar harvester as a child, was a Mormon missionary in his 20s, led a struggling automobile company, governed an industrial state for three terms, and served in President Richard Nixon's cabinet. He wore many hats and, as was said by his colleague John H. Chafee, former governor of Rhode Island, "in each of these he has been a success."

Son of Mormon Missionaries

George Wilcken Romney was born in the Mormon colonies of Chihuahua, Mexico on July 8, 1907. He was the fifth son of Gaskell and Anna Pratt Romney. His father had a successful building business, and was considered to be one of the most prosperous businessmen in the community. Life for the family changed when Romney was five years old—a revolution erupted in Mexico.

This event forced Romney's family to flee for their safety. His father sent his pregnant wife and five sons to safety in El Paso, Texas. Fortunately, there was only one skirmish with the rebels during their three-day journey in the hot summer sun. The senior Romney headed to El Paso to join his family. There, he was just another carpenter. The revolution forced the family to leave behind their comfortable home and way of life. After a brief stay in El Paso, they moved to Los Angeles, before continuing on to Oakley, Idaho and Rexburg, Idaho. The family eventually settled in Salt Lake City, Utah in 1921.

Romney attended school and began working when he was around 11 years old. Between 1922 and 1926, he worked his way through Latter-Day Saints University, which was more of a high school than a college. When he was 17, he met the popular Lenore LaFount, who would eventually become his wife. Romney came from a family of athletes. Although he tried several sports, he was never the exceptional athlete that his brothers or cousins were. People remembered that he always tried his best. In the biography *George Romney, Mormon in Politics*, Clark R. Mollenhoff noted, "George Romney was simply the one who tried harder."



Began Promising Career

Romney began a two-year mission to Great Britain in the fall of 1926. He returned to the U.S. in 1928, and studied at the University of Utah. Romney was planning to move to Washington D.C. when his mother passed away. In his biography *Romney*, D. Duane Angel recalled the impact of her death on Romney, writing, "He took the remaining minutes of his last day in Utah to visit his mother's grave. Placing a flower before the stone, he knelt and meditated; then he promised his mother that he would make something of himself—that he would be a success."

Arriving in Washington D.C., Romney enrolled in night classes at George Washington University and began working as a stenographer for Massachusetts Senator David I. Walsh. Later, he did tariff research for Senator Walsh. Through his tariff research, Romney met executives from Alcoa (Aluminum Company of America). They offered him an apprenticeship in 1930. He requested a transfer to the Los Angeles office, where he met his high school sweetheart, Lenore, who was working as an actress. He persuaded her to give up acting, and they were married in Salt Lake City on July 2, 1931. The couple had four children, Lynn, Jane, Scott, and Willard Mitt.

Lobbyist and Trade Association Leader

The Romneys moved back to Washington D.C., where he was a lobbyist for Alcoa. As Richard C. Fuller stated in *George Romney and Michigan*, when he failed to receive a promotion that he thought he deserved, Romney accepted a position with the Automobile Manufacturers Association

(AMA), to head their new Detroit office. He began the position in January 1940 and quickly became involved with the war effort. Romney was named general manager of the AMA in 1942. His brother Miles commented to Mollenhoff, "George accepted responsibility, was a good hard worker, and got along with people well, and he enjoyed being in the leadership of activities." As director of an auto industry trade association, Romney found himself in the midst of a booming industry. He often worked with, and testified before Congressional committees regarding war production, labor issues, and management methods used in the auto industry.

Took on Automobile Industry

In 1948, Romney's skill led several well-known companies to pursue him with job offers. In April, he joined Nash-Kelvinator, a company that manufactured automobiles and major appliances. He advanced rapidly and was named executive vice-president of the company in 1953. Romney helped set up the merger between the Hudson Motor Car Company and Nash-Kelvinator, which created the American Motors Corporation. The deal was finalized in the spring of 1954. Romney was named president, general manager, and chairman of the board of American Motors on October 12, 1954.

American Motors was an independent car company competing against Detroit's "Big Three"—General Motors, Ford Motor Company, and Chrysler. Under Romney's leadership, American Motors developed a "compact" car that the "Big Three" did not have. Then, Romney went on the offensive. George S. May, author of *Michigan, An Illustrated History of the Great Lakes State*, stated, "Romney became a national celebrity when he attacked the gas-guzzling monstrosities that other car companies were producing in order to promote, with great success, the merits of American's small, more efficient Ramblers." The images that Romney created led to a successful marketing campaign. The company turned a profit in the first quarter of the 1958 fiscal year, its first since 1955.

Romney sometimes found himself at odds with the labor unions. He believed in competition and opposed industry-wide bargaining for unions, which made him unpopular with members of the United Automobile Workers. At times he criticized union policies, but he did work hard to develop solid labor-management relationships. Finding success, Romney was once again ready to shift gears.

Turned to Politics

In the late 1950s and early 1960s, there was a drive for a new state constitution in Michigan. Romney was one of the leaders of this campaign. A constitution convention was held and, as May stated it "propelled George Romney into the front ranks of Michigan political figures." May added, "Then, in a move more typical of nineteenth-century businessman, Romney turned from the business world to a new career in politics."

It was not a decision Romney made lightly. On February 10, 1962, after a 24-hour period of fasting and praying, he announced that he was running for governor of Michi-

gan. Two days later, he resigned as president and chairman of the board of American Motors. When he was elected to his first term of governor in November 1962, Romney officially severed all ties to the company.

Michigan had what was called a “weak executive” form of government. The citizens elected the governor and seven other members of the executive branch to two-year terms. In the early 1960s, politics was considered a dirty word in Michigan. Romney, according to May, “exuded a sense of dedication and self-confidence that had served him well as a business executive.” He was described by May as being a “rugged, vigorous individual and effective vote-getter.” Romney was running against an incumbent governor, John Swainson, who was described as “ineffective, lackluster, and colorless” by critics. There was a series of debates between the incumbent Governor Swainson and Romney. The first debate was not televised, but the other three were. During the first debate, Fuller noted “it was obvious that Romney was the favorite from the start.” A local newspaper, the *Ann Arbor News*, offered this perspective in its June 21, 1962 edition: “There is no doubting Romney’s sincerity, integrity, and personal dynamism.” The newspaper added that he was “leaving the impression that he doesn’t fully understand the difference between running a large business corporation and presiding over a state government.” Another key element of Romney’s campaign was that he was the first Republican gubernatorial candidate in Michigan who made an effort to attract the African-American vote. Traditionally in Michigan, the Democrats and unions cultivated the African-American vote, while Republicans did not. Romney had a young African-American staff member who “had the assignment of dealing with the civil-rights issues,” and played an important role.

Governor of Michigan

Although new to the political scene when he took office, May observed that Romney was soon acting like a seasoned professional. “His staffers called him Mr. Romney.” Those who smoked or drank respected his religious beliefs and did not do so in his presence. He thrived on door-to-door campaigning. Romney was considered to be a family man, and as Fuller noted, the “wholesome family image proved to be a great asset to Romney’s candidacy.”

His second gubernatorial campaign would be different for three major reasons: he was now the incumbent; it was a presidential election year; and in the minds of many Michigan citizens, the state had dramatically changed for the better. However when Romney refused to support Republican presidential hopeful Barry Goldwater, many wondered if Romney would seek the nomination. On January 8, 1964, the *Detroit News*, published an editorial called “Count Us Out!” Martin Hayden, editor of the paper, made it clear that they would not support Romney for the presidential nomination. Hayden stated in his editorial, “We will support Governor Romney in his announced objectives for the people of Michigan. If he abandons those sworn objectives for a chance at the presidential nomination in 1964, with the

Michigan governor’s office as a launching pad, count us out.”

Republicans were trying to present a united front so they could win the White House from the Democrats. Romney did not help the situation by stating to a Goldwater supporter in California, “I am neither supporting nor opposing any candidate.” In the end, the Democrats retained the White House, and Romney won his second term as governor of Michigan.

Eyed Presidential Nomination

Romney was re-elected in 1966, and it was obvious to many that the 1968 presidential nomination was a strong possibility. At his gubernatorial victory party in November of 1966, the crowds chanted, “Romney is great in 68!” His administration continued to make changes in Michigan. He modernized the state tax structure. The state’s first income tax and other new taxes were enacted in 1967, which enabled Michigan to increase spending for education, mental health facilities, welfare programs, and other government program. May stated, “By emphasizing the provisions of the new constitution that were designed to provide more efficient governmental operations, Romney was able to place himself and the Republican Party in the role of innovators seeking needed improvements, while Democratic opponents of the constitution were pictured as selfish naysayers.”

Romney was considering the 1968 presidential nomination, but called being the governor of Michigan “a priceless experience.” His friend, and fellow state governor John H. Chafee, stated, “The Republican Party, but even more the nation, has reason to be grateful that a man of George Romney’s ability, energy, and integrity is willing to come forward to serve the people. His is the leadership we need on a national level.” Others considered him an outside shot at best. But while on the television program, “Meet the Press,” on October 15, 1967, Romney countered with, “I’m used to being an underdog. I’ve been an underdog in everything I’ve gone into of consequence throughout my life.”

In the end, two events kept Romney from making a serious run for the white House. May wrote that Romney “probably forfeited whatever chances he may have had of gaining the Republican presidential nomination in 1968 when he alienated many in his party by coming out against the [Vietnam] War.” May continued that “earlier, in the summer of 1967, Romney’s political hopes had been damaged by riots in Detroit.” Property damage reached at least \$50 million. Governor Romney, Detroit’s mayor, and President Johnson, were all criticized for their reactions to this tragedy, which had an adverse effect on their political careers.

Later Life

Romney served as secretary of housing and urban development in the cabinet of President Richard Nixon during his first term in office. In 1972, Romney formed the National Center for Voluntary Action, an organization that encour-

aged involvement in public affairs. He then retired from public life.

Romney was a life-long member of the Church of Jesus Christ of the Latter-Day Saints, and held high positions in the church. He never graduated from college, but received many honorary degrees. In 1994, he campaigned for his son Mitt, who was running against Senator Ted Kennedy in Massachusetts.

Romney died at his home in Bloomfield Hills, Michigan, on July 26, 1995. Shortly after his death, *People* magazine wrote that Romney "was a reformer before reform was cool. He was very serious about budgets and taxes, but he also had a real passion about trying to make government help people who needed help."

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Roberto Rossellini

Director Roberto Rossellini (1906-1977) was responsible for revitalizing Italian cinema after World War II with his neo-realist films, especially *Roma, Citta Aperta (Rome, Open City; 1945)*. After a long, somewhat uneven career in cinema, Rossellini spent his last creative years working in television, one of the first important film directors to do so.

Rossellini was born on May 8, 1906, in Rome, Italy, into a wealthy family. His father was an architect. Rossellini and his siblings, including brother Renzo who later became a composer and scored many of his brother's films, were raised by nannies. Rossellini was primarily educated by tutors and did not attend university. As a young man, he became interested in film and contributed pieces to *Cinema*, a film magazine.

Rossellini began working in the film industry in 1934, learning every aspect from screenwriting to editing and dubbing. He soon began making his own films, spending a year, 1937-38, writing and directing the amateur production, *Prelude a l'apres-midi d'un faune*. The film was subsequently banned by Italian censors when Fascist dictator, Benito Mussolini, controlled the government. Rossellini got his first screen credit on a propaganda film, *Luciano Serra, Pilota* (1938), that was produced by the dictator's son, Vit-

torio Mussolini. Rossellini wrote the film and directed some of its sequences.

By 1940, Rossellini was working in the government-sanctioned film industry as a technical director. On the side, however, he shot footage of Italian resistance fighters for his own purposes. Rossellini directed three key films in the early 1940s, ostensibly under the authority of the Fascist government. Thus, these early works were labeled Fascist in sympathies. The first, Rossellini's true directorial debut was *La Nave Bianca (The White Ship; 1941)*. The movie began as a documentary project, but developed into a fiction film with amateur actors, a hallmark of Rossellini's later work. *La Nave Bianca* transcends politics and ideology to portray sailors and hospital workers as sympathetic. Completing this trilogy of war films was *Un pilota ritorna (A Pilot Returns; 1942)* and *L'umomo della croce (The Man of the Cross; 1943)*.

Established International Reputation

In 1945, Rossellini made what was arguably his most important film and the epitome of neo-realism, *Roma, Citta Aperta (Rome, Open City)*. He had begun writing the film when the Nazis occupied Italy in 1943. To finish, he had to sell some of his own belongings so that he could buy short ends of film stock. Rossellini again used amateur performers, as well as real locations and a crude documentary-like black and white photography. All of these elements defined neo-realism as a film movement, and *Roma, Citta Aperta* reignited the lagging Italian film industry. The film was not popular in Italy at the time, though it was in the United

States and France. To get *Roma, Citta Aperta* to the U.S., Rossellini was forced to sell it for next to nothing to an American soldier. The soldier took it home and sold it to Joseph Bustyn. It was then shown in New York City for the next two years.

On the basis of *Roma, Citta Aperta*, Hollywood producer David O. Selznick offered Rossellini a contract to direct seven films in 1946. Rossellini rejected the offer, preferring to work in Italy. Ironically, while his next films were neo-realistic, they were criticized for incorporating Hollywood-type narratives and a melodramatic plot. These films were also about World War II and its effect on Italy, as was *Roma, Citta Aperta*. The first was *Paisa (Paisan; 1946)*, a film which many critics believe to be one of his best. Comprised of six distinct episodes, it depicts the Allied capture of the whole of Italy from the Germans, including many moments of human kindness.

The last of this wartime trilogy, *Germania, anno zero (Germany, Year Zero; 1947)*, was also powerful. As was done for the other two films, Rossellini co-wrote the script. In *Germania, anno zero*, he explores how the Nazi doctrines corrupt a child's mind. The film also condemns social institutions like the Catholic Church for their failure to act in opposition to this authority.

Not all of Rossellini's films in this time period were about war. In 1947, he made *L'Amore*, a film in two contrasting parts starring his then-lover, actress Anna Magnani. The first part was entitled "The Human Voice," a monologue in which a woman tries to maintain a phone conversation with an obviously disinterested lover. "The Miracle," concerns an unsophisticated peasant woman who becomes pregnant by a man who she is convinced is St. Joseph. She believes she is carrying the son of God. As with many of Rossellini's films, *L'Amore* is an exploration of the concepts of truth and humanity. In 1947, Rossellini temporarily left Italy to finish post-production on these and other of his World War II-era films.

Became Involved with Ingrid Bergman

In 1948, Rossellini received a letter that would change his life. Swedish actress Ingrid Bergman, whose career had been faltering after the end of a contract with David O. Selznick, wrote the Italian director that she wanted to be in one of his films. Rossellini was writing a script at the time with Anna Magnani in mind, but rewrote it for Bergman. The script was for the film *Stromboli* (1949). During the filming, Rossellini and Bergman began having an affair and Bergman became pregnant. At the time, Rossellini was still married to Marcella De Marquis, with whom he had two sons, Renzino and Romano (who later died). He was also involved with Magnani. Bergman was married to Petter Lindstrom, with whom she had a daughter, Pia. Rossellini had his first marriage annulled, and Bergman divorced her spouse after the birth of their son, Roberto Guisto Guisepppe, in 1950. Two years later, they had twin daughters, Isabella Fiorella Elettra Giovanna (who became an actress and model) and Isotta Ingrid Frieda Giuliana.

Despite their subsequent marriage, the affair was a huge international scandal and caused the professional rep-

utations of both Rossellini and Bergman to suffer. The press constantly harassed the couple. Bergman was essentially ostracized by Hollywood for seven years, and denounced as "evil" on the floor of the United States Senate. Although she starred in six Rossellini films, none were financial successes and most had questionable artistic merit, according to critics. *Stromboli* was arguably the best. Backed by funds provided by Howard Hughes and RKO Studios, *Stromboli* portrayed Bergman as a Lithuanian refugee who marries an Italian fisherman only as a convenience. The film explores her reaction to living in a harsh environment, a volcanic island off the coast of Sicily, including the physical and psychological cruelties of the backwards community.

Other Rossellini/Bergman collaborations included *Europa '51 (The Greatest Love; 1952)*. In this film, which was co-written by Rossellini, Bergman played a superficial mother who feels intense contrition after her child commits suicide. After she finds comfort in helping the poor and ill, her husband incarcerates her in an asylum. Panned at the time of its release, *Viaggio in Italia (Voyage in Italy; 1953)* became a cult film years after its release. Some regarded it as the embodiment of Rossellini's filmmaking methodology. The simple plot gave Rossellini an opportunity to use much documentary footage of Italy. In *Viaggio in Italia*, Bergman plays an English woman who goes to Naples to sell a home as her marriage is at an end. Rossellini used the film to question the meaning of life. Some believe that Bergman's performance represented a repressed wife trying to come to terms with the horror of emptiness.

Bergman played a similar role in Rossellini's *La paura (1954) (Fear or Angst; 1954)*. Her character is a German wife, who is miserable and has affairs. She leaves her husband. At the time of its release, this film was not considered to be an artistic success. In retrospect, opinions have improved. In all of these films, Rossellini looked inside his characters, at their spiritual lives. Many also used elements of expressionism. Despite his box office failures and Bergman's floundering career, Rossellini would not let his wife make movies with anyone else until 1955. By 1956, they had separated. The marriage was annulled a year later.

One reason for the failure of Rossellini's marriage to Bergman was that he continued to see other women, including Indian screenwriter Somali Das Gupta. The couple, who had a common law marriage, produced a child, Paola Raffaella Maria. This relationship caused another scandal. In 1958, Rossellini made a documentary about her native country entitled *India*. The film was not well received at the box office, but was given some critical acclaim.

Rossellini's last successful film was *General Della Rovere (1959)*. He would later regret having made the film, despite the fact that it boosted his sagging reputation and won several awards. It used many of the same ideas as his successful neo-realist films. The story was set during World War II and focused on the Italian Resistance. Rossellini did the same with *Era Notte A Roma (1960)*, though with limited interest from audiences and critics alike.

After several more films, including two about the history of Italy, *Viva l'Italia (1960)* and *Vanina Vanini (1961)*, Rossellini essentially ended his film career. By the mid-

1960s, he had become a living legend in the minds of critics and filmmakers alike. Rossellini did not make a specifically commercial film for the rest of his life. Television became his preferred medium, using it to explore science and history. He made several miniseries such as *L'Ete del Ferro* (*The Age of Iron* 1964) and *Atti Degli Apostoli* (*The Acts of the Apostles* or *The Deeds of the Apostles*; 1968). The latter was a six-hour production using locations in Tunis to delineate the story of Jesus Christ.

By the 1970s, Rossellini made biographies of historical figures for Italian television, including *Agostino di Ippona* (*Saint Augustine of Hippo*; 1970), *Socrate* (*Socrates*; 1970), *Pascal* (1971), and *Descartes*, (1974). In these biographies, Rossellini attempted to make these distant figures seem more accessible. Rossellini made his last fiction film in 1974, *Anno Uno* (*Year One*). His last commercial film was 1977's *Il Messia* (*The Messiah*). Like his classic neo-realist films, *Il Messia* used amateur performers. Rossellini was planning a film on philosopher and theorist, Karl Marx, when he suffered a heart attack, and died in Rome on June 4, 1977.

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Mayer Rothschild

With no secular education and barely able to speak or write German, Mayer Rothschild (1744-1812) became one of the richest men in Germany. He founded a dynasty of bankers who financed the wars and whims of nobility and governments.

Mayer Amschel Rothschild, the son of Amschel Moses Rothschild and Schoenche Rothschild, was born in Frankfurt, Germany on February 23, 1744, the fourth of eight children. His father was a moneychanger and dealer in silk cloth. The family surname was derived from the house where Isaac Elchanan (d. 1585) lived in Frankfurt. At the time, it was a common practice to give names to houses (such as White Tulip, Ship, Green Jar, etc.). Elchanan's house was called zum Roten Schild (at the Red Shield), from which the last name Rothschild came. In 1664, Isaac's grandson Naftali left zum Roten Schild and moved to a house called Hinterpfann, meaning house at the back of the sauce pan, but kept the Rothschild surname.



The Jews of Frankfurt were required to live apart from the Christians in a single narrow lane called the Judengasse, or Jews' Alley. The street was dark, filthy, smelly and overcrowded. The 3,000 Jewish inhabitants were locked into this ghetto on Sundays, Christian holidays, and at night. Frankfurt's Jews could not enter a public garden, visit a coffee shop, or walk more than two abreast in the street. Although other eighteenth century German cities imposed restrictions on Jews, none were as harsh as those of Frankfurt.

Frankfurt was a major center of trade, with many bankers and wholesale merchants. The city lay at the crossroads of five international land routes and sat on the banks of the Main River, near where it connected to the Rhine. Thus Frankfurt was centrally located to connect countries as far apart as England, Russia and Italy.

Rothschild attended a Jewish school called a heder, beginning at the age of three or four. There he studied the Jewish sacred books, the Torah and the Talmud. By the age of seven or eight, Rothschild and his classmates would have read the five books of Moses in Hebrew and Judendeutsch, a mixture of Hebrew and the Frankfurt dialect. (Frankfurt Jews did not speak Yiddish). Instruction at the heder did not include any secular subjects or German. At home, Rothschild helped with the family business, running errands to other moneylenders and sorting out various coins his father had exchanged for local money.

In 1775, at the age of eleven, Rothschild left the heder and went to study in a Jewish seminary, or yeshiva, near Nuremberg. A few months later, a smallpox epidemic struck

the Judengasse. Rothschild's father died on October 6, 1755; his mother died on June 29, 1756. The orphan returned home to live with relatives.

Learned the Banking Business

At the age of 13, Rothschild went to Hanover to serve an apprenticeship with the bank of Wolf Jakob Oppenheim. The Oppenheim's were court-Jews—bankers who used their family connections across Europe to furnish credit to royalty. Working for them, Rothschild learned how to conduct foreign trade and how to issue or cash bills of exchange, the equivalent of a modern check. In Hanover, he also learned about rare and antique coins and medals, which collectors often bought as an investment. By the age of 18, he was an expert in the field and began to buy rare coins for the collection of General von Estorff.

At the end of the Seven Years' War, in 1763, Rothschild returned home to Frankfurt. There he joined his brother Calmann's money-changing business, adding his own specialty to it, the trade in rare coins, medals, curios, jewels, engravings, and antiques. Through this business Rothschild was introduced to Crown-Prince Wilhelm, the future Landgrave (Prince) of Hesse, heir to a huge fortune. In 1769, Rothschild requested of Wilhelm the title of court-factor, or crown agent, meaning that he had done business with royalty. The honorary title allowed Rothschild to hang a shield decorated with the arms of Hesse and Hanau on the door of his house. The title did not allow him any special privileges. Rothschild still could not leave the Judengasse at night or on Sundays. It took him 14 more years to achieve that honor.

On August 29, 1770, Rothschild married Guttie Schnapper, the 17-year-old daughter of a bill broker, moneychanger and court factor to a small principality. The following year, she gave birth to Schonche, the first of their ten children. By 1792, the family had grown to include Amschel, Salomon, Nathan, Belche, Breinliche, Calmann, Julie, Henriette, and Jacob.

Business Improved

By 1784, at age forty, Rothschild was fairly well off. When a larger house became available in the Judengasse, he bought it. The House at the Green Shield contained a water pump, considered to be a great luxury at the time. Behind the house was Rothschild's counting house with secret shelves in the walls.

In 1785, Crown Prince Wilhelm became Wilhelm IX, the new Landgrave, and the richest man in Europe. Rothschild sold him jewels and cultivated a relationship with Carl Buderus, Wilhelm's chief revenue officer. Buderus made private investments through Rothschild that returned a handsome profit. Buderus spoke well of him to Wilhelm, who began doing a little more business with Rothschild. His other business dealings were successful. With the help of sons, Salomon and Amschel, the family became a major wholesaler of wool, cotton cloth and flour.

In 1792, troops of the French revolution occupied Frankfurt for a time. Wilhelm could not decide if he should remain neutral in the war between France and the grand

coalition of England, Prussia and Austria, or if he should join the coalition. A subsidy of 100,000 pounds from England persuaded him to join the coalition. Rothschild made a profit by discounting the money received from England. His business also included a transportation and forwarding agency. Rothschild contracted with the Austrian army to supply it with wheat, uniforms, horses, and equipment. As a military contractor, he was able to accumulate his first large amount of capital. Rothschild was known for his modesty, good nature, and generosity. He gave charity to all, not just to Jews.

In the mid-1790s, Rothschild became a major importer of cotton cloth from England. At this time he hired a young woman to deal with his German and English correspondence and his daughters helped in the counting house. In 1796, Napoleon's troops attacked Frankfurt, accidentally setting the Judengasse on fire and destroying half of it, leaving 2,000 inhabitants homeless. The displaced Jews were allowed to live in the Christian part of the city for six months. Although the House at the Green Shield had not been damaged, Rothschild took advantage of the relaxed city laws to rent space for all of his wares outside the ghetto, allowing his family full use of the house. In the same year, he made his three eldest sons partners in the business.

Family Business Expanded

Nathan Rothschild was the most gifted of Mayer's sons. He was creative, hard working, and independent. Nathan was in charge of importing goods from England. In 1798, the story goes, after an encounter with an unpleasant English merchant, Nathan decided to buy goods directly from England instead of using middlemen. In actuality, Mayer Rothschild had made the decision to send Nathan to England. The family's main bookkeeper accompanied him, being able to speak English. Thus Rothschild established his first branch abroad.

In 1800, the Emperor Franz II named Rothschild and Amschel his imperial crown-agents, which gave them the right to bear arms. In 1802, Rothschild changed the spelling of his first name from "Meyer" to "Mayer," perhaps to make it seem more German. A year later, Wilhelm appointed Rothschild chief court agent, the highest form of court Jew.

Rothschild helped found a modern school for the children of the Judengasse in 1803. Besides receiving a religious education, the pupils studied German, French, geography, natural history, and modern philosophy. Although the orthodox rabbis of the ghetto decried it, Mayer Rothschild and later his son Amschel supported the school.

By 1807, Rothschild was doing almost all of the international banking for the Landgrave thanks to Buderus. The strategy he used to increase the volume of his business was to accept lower profits. His capital accumulated quickly, and his bank became one of the biggest in Frankfurt. In addition to banking, Rothschild also traded in textiles, colonial goods, coins, antiquities, and wine. He prospered by selling the goods that Nathan shipped from England that included textiles, indigo, tea, dried fruit, sugar, and coffee. As his fortune increased, Rothschild began negotiating state

loans for the Landgrave, who desired to lend money anonymously.

Fought for Jewish Rights

In 1806, Karl von Dalberg became ruler of Frankfurt. Rothschild granted him loans, which other banks would not. In exchange, he asked Dalberg to extend the rights of full citizenship to all the Jews. Dalberg offered to grant these rights to Rothschild immediately, but needed more time to decide about the rest of the community. Rothschild refused this offer because he did not consider himself worthier than his co-religionists and refused to be given priority. It was not until 1811 that Rothschild succeeded in negotiating equal rights for the Jews of the Frankfurt ghetto. In exchange, they were required to pay Dalberg a huge sum.

At the end of 1806, Napoleon ordered an embargo of English goods, prohibiting all trade with England. Merchants such as the Rothschilds became adept at smuggling the forbidden goods and made a lot of money selling the high-priced contraband.

Caught in the war between Prussia and France, Wilhelm fled his castle to live in exile. Buderus continued to serve as go-between for the Landgrave and Rothschild. When Wilhelm rebelled against the kingdom of Westphalia, which was ruled by Napoleon's brother Jerome, Buderus was arrested. Rothschild and his sons, Salomon and Jacob, were placed under house arrest and their home was searched. They had gotten advance warning of the search and had removed or hidden anything incriminating. Rothschild and his family were questioned for almost a week. The investigation ended when the chief of police asked for and received a bribe. Rothschild learned an important lesson from this episode. He resolved to no longer confine his services to one ruler.

Rothschild and Buderus became silent partners. Soon after, Wilhelm allowed Nathan Rothschild to manage his English accounts. Nathan bought English stock in his own name for Wilhelm, thus greatly increasing his credit standing. Using Wilhelm's money, Nathan speculated and made great profits.

In 1810, Rothschild reorganized his business, making his grown sons full partners, but retaining for himself a decisive vote. Now in poor health, he allowed his sons to run the business, while he relaxed and studied English.

In March 1811, Jacob Rothschild settled in Paris where he founded the French branch of the family banking business. Under the noses of the French, Jacob cleverly managed to move English money to the Duke of Wellington, who was fighting Napoleon on the continent.

Although in poor health, Mayer Rothschild was appointed to a seat on the Frankfurt electoral college, despite objections to the naming of a Jew to this body. On September 19, 1812, Rothschild died in Frankfurt, leaving a vast business empire to his five sons.

In 1817, the Rothschild sons were made noblemen by the Austrian emperor. Amschel, Jacob and Calmann changed their names to Anselm, James, and Carl. Anselm headed the Frankfurt branch of the company. Nathan stayed

in London, becoming the most successful of the Rothschild sons. Salomon settled in Vienna and ran the Austrian branch of the firm. Carl moved to Naples, and became court banker to the Bourbon kingdom. James did very well in Paris.

Today, the descendants run a financial empire that covers the world, with branches in Europe, Australia, the United States, Canada, Mexico, Rio de Janeiro, Tokyo, Hong Kong and Singapore.

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Bill Russell

Boston Celtics center Bill Russell (born 1934) earned a place in the National Basketball Association's Hall of Fame as the greatest defensive player in the history of the league and one of the greatest players of all time.

Bill Russell was an unlikely superstar. Lanky and shy, he came into the National Basketball Association (NBA) as a center for the Boston Celtics and remained with that team for the duration of his playing career. At six-feet-ten-inches tall he was larger than most had ever seen. He was talented, not in scoring points like other basketball stars, but in stopping his opponents cold in their tracks. At the bidding of his coach he avoided shooting the basketball altogether, yet his affinity for teamwork and his ability to relay the ball to the point-makers on his team successfully earned for the Celtics 11 NBA championships. The glory of Russell's talent was, at times, marred by the intolerant social climate of his day. He was among only a few black players in the NBA during the "Russell Era," but he focused his efforts on elevating the dignity of humankind and donated his time and effort to right the wrongs of a racially biased culture.

William Felton Russell, the youngest son of Charles and Katie (King) Russell, was born in Monroe, Louisiana on February 2, 1934. His paternal grandfather, Jake Russell, was a first-generation free man, a woodsman and champion logroller, affectionately known as the "Old Man" by his offspring and heirs. As a youngster Bill Russell bonded closely with the Old Man.

Charles Russell moved the family to Oakland, California when Bill was eleven years old. Russell's parents worked at a military shipyard, and Jake Russell established his own trucking company. The Russells shared a house in



north Oakland with eight families. When conditions improved the family moved to west Oakland, where Bill Russell enrolled at Cole Elementary School.

Russell held his mother in great regard, and it was a blow to him when she became ill and died in 1946. He and his brother accompanied their father on a train to Louisiana to bury Katie Russell. When they returned to Oakland, Bill became introverted and withdrew into books and reading. At Hoover Junior High School he was far from impressive as an athlete. He played basketball at McClymonds High School but was never a star; so rare were his appearances on the court that he shared a jersey with another player. Hesitant and unobtrusive, he suffered from low self-esteem in spite of his ever-towering size. His bent for basketball blossomed slowly because he lacked the skills to be a great ball handler; he worked instead to develop his talent as a defender. In 1952, he accelerated his high school curriculum and graduated, ahead of his class, in order to tour with an exhibition basketball team throughout the Pacific Northwest.

College Days

During the exhibition tour, a representative from the University of San Francisco (USF) named Hal DeJulio observed Russell and set out to recruit the unusually tall young man. Russell, in turn, welcomed the opportunity for a college scholarship. At DeJulio's suggestion, Russell took the college entrance exam and applied to USF. To bide his time during the application process, Russell took a job as an apprentice sheet-metal worker at the Naval yard in San Francisco. He continued to play basketball in his spare time

and improved his skills and grew continually, for years, even after his peers leveled off. He was six feet five inches tall when he finished high school, and grew five inches more before reaching his full adult height. With DeJulio as a mentor, Russell secured a full scholarship to USF and supplemented the award with a student job for additional income. Russell by then was very tall and adept at jumping—his leaping reach extended four feet higher than the rim of the basket (14 feet above the ground), and the air-borne accomplishment was exhilarating.

Russell played freshman ball and joined the USF Dons' varsity team as a sophomore in 1953. In his junior year (1954-55) the Dons won the National College Athletic Association (NCAA) championship. Russell received the title of Most Valuable Player (MVP) of the tournament. He averaged 21.4 points per game for the season with 21.5 rebounds per game. Russell and his college roommate, K. C. Jones, shared a common interest in basketball and would one day play together professionally for the Boston Celtics. They became fast friends and, through mutual encouragement, their approach to the game matured into a cognitive pursuit. Together they considered tactics to improve their play. During the summer of 1955, Russell traveled on a goodwill tour sponsored by the U.S. Department of State. In conjunction with his participation in a national program to promote physical fitness, Russell also attended a White House luncheon with the President of the United States.

Russell returned to USF for his senior year in the fall of 1955. He added track and field to his extracurricular schedule and made an impressive showing. After years of perfecting his leaps and bounds, he very nearly broke a world record in the high jump with a score of six feet nine and one-quarter inches. The Dons won the national championship again that year, and Russell was named as an All-American center, to play in the East-West college all-star game at Madison Square Gardens. That year the NCAA widened the foul (free-throw) lane from 6 to 12 feet, because of the ease with which Russell could dominate the court.

1956—A Very Good Year

Among the most eventful years of Russell's life, 1956 was a year to remember. During the course of that single year Russell earned a bachelor of arts degree, joined the elite society of Olympic gold medallists, married his girlfriend, and signed a contract with the National Basketball Association (NBA). Early in that year Russell reduced his academic load, in anticipation of the upcoming summer Olympics. He later refused an offer from Abe Saperstein, owner of the Harlem Globetrotters, to play professionally with the team. Russell feared it would jeopardize his eligibility for the U.S. Olympic basketball team. To Russell's gratification he was given a spot on the Olympic team and won a gold medal at the games in Melbourne, Australia.

During the 1956 NBA draft Russell, a second round pick, went to the Boston Celtics under unusual circumstances. As a highly ranked team, the Celtics could not pick early in the draft. Head coach, Red Auerbach, nonetheless wanted Russell to play with his team. Auerbach sacrificed two of his best players in return for an early draft option.

Russell was drafted and remained with the Celtics from 1957 until his retirement in 1969.

As 1956 drew to a close, Russell completed his studies and received his college degree. He married the former Rose Swisher on December 9, 1956, just three days after his return from the Melbourne Olympics. The newlyweds honeymooned in Carmel, California, just prior to the start of Russell's first season with the Boston Celtics.

All-Star Career

During his dynamic career Russell left his mark as the greatest defensive player in the history of the NBA. He was a true team player; a highly effective re-bouncer and a leviathan jumper. Prior to Russell, it was unheard of in the NBA for a player to position himself strictly for the purpose of blocking opposing scorers and without concern for sinking baskets. Russell in fact was a mediocre ball handler, and Auerbach instructed him to avoid shooting or carrying the ball. Yet the years that coincided with Russell's playing career bear the nickname the "Bill Russell Era." Critics maintained that Russell's presence on the team was a key factor in 11 NBA championships won by the Celtics from 1957 through 1969. Russell started with the Boston Celtics at a salary of \$19,500; he wore jersey number 6. Celtics center Arnie Risen, whom Russell replaced, graciously assisted the rookie in mastering the finesse of professional basketball.

In 1957-59 Russell played in the NBA all-star game. His team won the NBA championship in 1957, 1959-66, and again in 1968 and 1969. Prior to Russell's rookie season the Celtics had never won a championship. Thereafter they lost only two championships during his entire 13-season career. When Auerbach retired, he selected Russell to replace him as coach; Russell was the first African American to coach a NBA team. He continued as a player and coach, until 1969 when he retired with 11 NBA championships to his credit as a player, including two as a coach.

Russell served as general manager and coach for the Seattle SuperSonics between 1973 and 1977. During the 1970s and 1980s he worked as a broadcast analyst for several television networks. He coached the Sacramento Kings in 1987-88 and continued as president of basketball operations for the Kings through 1989.

Honorable Mentions

Russell retired from the Celtics in 1969, having led the league in time played (40,726 minutes). He also led in career rebounds, with a total of 21,721. He received five Most Valuable Player awards: in 1958, 1961, 1962, 1963, and 1965. The NBA revised some rules in reaction to Russell's great prowess, including a limitation on in-the-air assists. Years later, as celebrations were underway to mark the end of the second millennium in 1999, cable sports network ESPN duly named Russell among the top 50 athletes of the previous 100 years in a retrospective of 20th century sports.

Fans and colleagues failed to understand Russell's reluctance to be inducted into the NBA Hall of Fame in 1974. He was the first African American in history to be so hon-

ored, and an entire community hoped to share his pride in the moment. His hesitation might have stemmed from an incident that occurred in 1971 when the city of Boston held a public celebration in Russell's honor. During the festivities, thugs—apparently motivated by racism—rampaged and violated Russell's residence. After thoughtful consideration, Russell attended the Hall of Fame ceremony and accepted the compliment.

Personal

Russell left his mark in sports history as an innovator and a great man. He refused to sign autographs, yet he never avoided his fans. Instead he mingled with them, talked to them, and shook their hands—to Russell those gestures were more personal than signing a piece of paper. He wrote an autobiography, *Go Up for Glory*, and recorded a memoir for Random House, *Second Wind*, with Taylor Branch in 1979.

Russell was among a small group of professional athletes who took a public stand during the U.S. civil rights movement of the 1960s. He participated in the 1963 March on Washington and set up an integrated sports training camp in the southern United States. The NAACP cited other contributions by Russell that improved the quality of life for underprivileged students of the Boston public schools. Additionally Russell invested in a program to purchase rubber plantations in the African nation of Liberia, in an effort to create jobs and spur the economy of that nation.

Russell and his first wife had three children: William Jr., Karen Kenyatta, and Jacob. The couple separated in 1969 and divorced in 1973. He was briefly married to the former Miss USA, Didi Anstett. During his years with the Boston Celtics Russell lived in Reading, Massachusetts. After retirement, he maintained a residence on Mercer Island, Lake Washington, near Seattle.

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Burt Rutan

Burt Rutan (born 1943) has been described as a visionary and as the single most influential designer of aircraft and airframes in the last half of the twentieth century. His ideas have affected military and general aviation aircraft and air transports designed for repeated use in shuttling passengers and cargo into space.



Rutan was the primary force behind the conceptualization, design, and development of the world-flight *Voyager* airplane, the only airplane to fly a non-stop, non-refueled flight around the world. The *Voyager* was piloted by Burt's brother, Richard (Dick) Rutan and Jeana Yeager. It flew around the world from December 14 to December 23, 1986. The plane took off from Edwards Air Force Base in California and landed there nine days, three minutes and forty four seconds later.

Elbert L. Rutan was born on June 17, 1943, in Portland, Oregon, and grew up in the Central Valley town of Dinuba, California. He was the second of three children in the family of George and Irene Rutan. His father was a dentist. Besides his brother, Dick, he has a sister.

The Rutan brothers demonstrated an interest in planes at an early age. As children, they would have their mother drive them late at night on deserted roads in the then sparsely populated Central Valley to test model airplane designs. Mrs. Rutan would drive while Burt and Dick held their airplane models outside the car in attempts to determine how their models would react in flight. Burt Rutan kept up the practice, and tested numerous aircraft designs well into his college days by driving at high speeds in open cars late at night.

His fascination with airplanes prompted Rutan to attend the California State Polytechnic University, where he successfully pursued a degree in aeronautical engineering. He was third in his graduating class in 1965. Additional course work was taken at the Space Technology Institute at the California Institute of Technology and the Aerospace

Research Pilot's School at Edwards Air Force Base. Rutan also took courses in marketing and personnel management at Golden Gate College.

Trained at Edwards Air Force Base

Rutan worked for the United States Air Force as a civilian flight test project engineer at Edwards Air Force Base from 1965 through 1972. While working at Edwards Air Force Base, Rutan was credited with solving a problem involving the vaunted F-4 fighter jet. The multi-million-dollar aircraft was known to go into flat spins and crash. The basic problem was ensuring the jet aircraft's in-flight stability. Rutan developed a spin-recovery system that fixed the problem, preventing the grounding of a fleet of F-4 jets.

In an interview conducted by Joe Godfrey and copyrighted by the The AVweb Group, Rutan talked about the training he had received in working for the U.S. Air Force. "I do consider myself an expert in flying qualities, and the development of flying qualities through flight tests and so on, and the reason is in the first seven years out of college that's all I did, flying qualities flight test. I never did any performance flight test. I was a specialist on flying qualities for about 13 different programs and so I came out of that a recognized expert. When I say 'recognized expert,' I wrote MIL 83-691, which was the Air Force's spec for testing stall and spin in all types of airplanes. I still think today, even though I don't do a lot of flying, I can get in an airplane and have a good feel for what it needs to improve it and how to do it. I'm not an expert in hardly anything but that, that one thing I would claim."

In March, 1972, Rutan took that training to the Bede Aircraft Company, in Newton, Kansas, where he was named director of the Bede Test Center. He held that position for just over two years.

Rutan Aircraft Factory

In June 1974, Rutan returned to California, founding the Rutan Aircraft Factory (know as RAF) to develop light aircraft and to market technical and educational documents on aviation.

While he had become well known within the ranks of the US Air Force, Rutan's first real fame came with the building of the *VariEze* aircraft. The *VariEze* was one of Burt's earliest creations, and the first to use a pusher type propeller mounted and canard wings. Burt's fame was immediate when his brother Dick flew the *VariEze* to the annual Experimental Aircraft Association Fly, in Oshkosh, Wisconsin, in 1975. The uniquely designed airplane was the hit of the three-day event.

The Rutan Aircraft Factory introduced a number of airplanes that were designed to be built at home, including the *VariEze*, the *VariViggen*, the *Quickie*, the *Defiant* and the *Long-EZ*. Distinctive design features marked these airplanes. Each of them represented a step forward in Rutan's creativity and eminence as an extraordinary designer of aircraft. Rutan's company and his designs changed the way homebuilt aircraft were conceived and built.

Flight of The *Voyager*

Rutan's greatest visible success was the record-setting *Voyager*. Round-the-world flight was never accomplished before because of the tremendous challenges it presents for flight capacity and performance of pilots and equipment. Rutan had to design an airplane that could fly 28,000 statute miles without refueling. As a result, the airplane's main cargo would be fuel, which aviators measure in terms of weight. It was to carry 8,934 pounds—nearly 41/2 tons—of 100-octane aviation fuel. That is equivalent to 1,489 gallons of fuel.

To fly that fuel, Burt Rutan designed a 939-pound flying fuel tank with a wingspan of 110.8 feet. The airplane had twin boom tanks that looked similar to outriggers on a canoe, canard wings, vertical stabilizers attached to the boom tanks, and tiny winglets at the end of the main wing for added stability. The twin boom tanks were designed to carry fuel, and helped to distribute the weight of the fuel over the airplane's structure. The airplane was powered by forward and rear-mounted propellers attached to a cigar-shaped pod in the middle of the enormous wing.

Rutan remained in nearly constant contact with the plane's two pilots from the command center at Edwards Air Force Base during the entire flight. He talked the two pilots through a hair-raising encounter with a typhoon over the Pacific Ocean and in skirting thunderstorms in central Africa and over the eastern Atlantic Ocean. He also talked the pilots through the failure of a fuel pump that shut down the engine and nearly caused the plane to crash eight hours before it landed at Edwards Air Force Base.

A Second Business

In the early 1980s, just as he was formulating plans with his brother for the *Voyager* aircraft, Rutan founded Scaled Composites Inc., a company that designs and develops research aircraft. Rutan launched Scaled Composites in April 1982. In its 18 years of existence, Scaled Composites claims to be the most productive aerospace prototype development company in the world.

Scaled Composites primarily makes proprietary model products for the world's general aviation and military aircraft manufacturers. The company has also been involved with the manufacturing of a special wing used on a yacht that competed in the 1988 America's Cup race, the building of the General Motors Corporation Ultralite show car in 1992, the building of gondolas for hot air balloons, the building of wind generators for electrical power generation, and the building of reusable aircraft that could be used to shuttle passengers and cargo to space.

One of Scaled Composites most renowned designs was the 85 percent scale of the *Starship 1* aircraft built by Beech Aircraft Corporation. The *Starship* was designed as a turboprop corporate aircraft to compete with corporate jets, and its unusual design, which incorporated Rutan's trademark pusher propulsion and canard wings, won numerous awards when it was introduced commercially in 1990. Rutan holds a US patent for the design configuration of the *Starship*.

The *Pond Racer*

Another of Rutan's most celebrated project was the *Pond Racer*, a racing airplane built in 1991 for industrialist and aviation enthusiast, Robert J. Pond. The *Pond Racer* was built to compete in air races in Reno, Nevada, using vintage World War II aircraft.

In the interview conducted by Joe Godfrey for The AVWeb Group, Rutan recalled the problems that the *Pond Racer* had: "The *Pond Racer* was something that a person who had a mission wanted a solution to. His mission was to stop all these guys from destroying a Mustang every year and 12 engines every year at Reno and he wanted new technology in the racer so that it would take over and replace this environment that was destroying war birds. By that standard the project was a failure. You go up to Reno today and they're all war birds, so his mission and the *Pond Racer* solution to that failed. One of the reasons that it failed is the airplane never really flew with its propulsion system putting out the power. But the problem is it failed because it didn't win."

Rutan's design for the Beech *Starship* faced similar difficulties. The *Starship* was seen as a commercial failure, but critical elements of its design and its propulsion system were changed from Rutan's original plans, and pilots criticized the airplane as too slow and too noisy.

The decisions that led to the failure of the *Pond Racer* and to the lack of commercial success for the Beech *Starship* never reflected negatively on Rutan. His designs and development efforts always were viewed as both ground-breaking and sound.

Rutan sold Scaled Composites to Beech Aircraft Corporation in June 1985. Beech sold the company in January 1989 to Wyman-Gordon. Rutan was retained as president and chief executive officer through both sales. Scaled Composites employed about 100 workers in early 2000.

Other Projects

Through Rutan Aircraft Factory and Scaled Composites, Rutan has worked on unique design and development programs that include tilt-wing aircraft for Bell Helicopter that combine aspects of helicopters and airplanes, short-take-off-and-landing aircraft that require shorter runways than traditional jet airplanes, concepts for close-air support aircraft for the military, rockets, and crew rescue vehicles for the United States space shuttle program.

One of Rutan's latest projects, is a high-flying, adjustable-wing airplane called *Proteus*. The *Proteus* is an all-composite canard aircraft with a 79-foot wingspan that can be expanded to 92 feet, depending on the requirements of its mission or payload. It had its maiden flight July 26, 1999, and is designed to fly at altitudes of more than 50,000 feet for up to 18 hours.

Perhaps Rutan's most daring project is the Roton rocket, a manned satellite launch vehicle. Scaled Composites is working on this project with San Francisco-based Rotary Rocket Co.

Future Projects

Rutan's interest in homebuilt aircraft has not waned. He acknowledged that homebuilt sub-orbital spacecraft may not become popular, or even feasible, for 60 to 70 years. However, such space vehicles are a part of the future he foresees.

Rutan holds three U.S. patents, and has given numerous presentations and papers on aviation topics ranging from highly technical discussions on the flight characteristics of certain airplane wings to talks on how aviation research and development should be conducted. Rutan is a member of eight professional organizations, and holds four honorary doctorate degrees. Included among the many awards he has received is the Presidential Citizen's Medal presented in 1986 by U.S. President Ronald Reagan, in recognition of his achievement in the concept, design, and completion of the *Voyager* journey.

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Dick Rutan

Dick Rutan (born 1938) achieved one of the last aviation "firsts." A seasoned aviator trained in the United States Air Force, Rutan and co-pilot Jeana Yeager were the first flyers to pilot an airplane around the world non-stop without refueling. The flight set a world record for closed-circuit, non-stop, non-refueled, around-the-world flight.

Rutan and Yeager flew the *Voyager* aircraft from Edwards Air Force Base in southern California on the morning of December 14, 1986. They landed the aircraft nine days later at Edwards Air Force Base, joining the ranks of such aviators as Charles Lindbergh, who flew the first solo flight across the Atlantic, and Amelia Earhart, the first woman to fly solo across the Atlantic.

Richard Glenn Rutan was born in Loma Linda, California, July 1, 1938. He was the first of three children in the family of George and Irene Rutan. His father was a dentist. Besides his brother, Burt, he had a sister.

Rutan had a classic American upbringing in the Central Valley town of Dinuba, California. He and his brother Burt were interested in airplanes from an early age. Burt tended to build and fly model airplanes exclusively, while he was considered more "wild" and pursued hot rod cars and fast motorcycles. Rutan began taking flying lessons when he was 15 years old. He would work at odd jobs for nearly a month to earn the money for a 40-minute flying lesson. Eventually, his father caught the obsession with airplanes

from his sons, and pooled resources with several of his friends to buy a small airplane. Rutan logged the necessary five hours of instruction at Reedley Airport near Dinuba, and on the day of his 16th birthday—the minimum age at which he was eligible—he applied for and earned both his driving license and his pilot's license.

Joined Air Force as Navigator

After he graduated from high school, Dick Rutan signed on to join the United States Air Force. While awaiting his orders, Rutan attended Reedley Junior College, where he earned Federal Aviation Agency registration as a certified airplane engine mechanic, qualifying him to repair and overhaul jet engines.

Rutan reported to Lackland Air Force Base in San Antonio, Texas, for preflight training. He was later assigned to the Air Force's navigator training facility at Harlingen, Texas, where he finished at the top of the radar and celestial navigation class. While Rutan wanted to be a fighter pilot, he did not score high enough on the Air Force's recruitment examination. He was, therefore, assigned as a navigator for his first seven years of service. During this period he flew in C-124 Globemaster transport airplanes innumerable times from Travis Air Force Base in California to Vietnam during the build-up for American participation in the Vietnam War. He later claimed that the critical knowledge gained during his time as a navigator for the Air Force helped in flying the *Voyager* across the Pacific.

Pilot Status and Vietnam

After applying for pilot status for years, Rutan got his assignment in 1966. In pilot school he came out at the top of his class and was assigned a coveted position as a pilot of a F-100 fighter jet. Rutan flew 325 missions in Vietnam, including 105 Commando Sabre missions. Commando Sabre was responsible for finding and marking targets with smoke rockets so that fighter-bombers could sweep in and destroy the target. The high risk operation was called Forward Air Control (FAC). Rutan and his seatmate were hit by enemy ground fire on Rutan's last FAC mission. They flew their crippled jet 40 miles to ditch in the ocean before ejecting. They were rescued by a helicopter and Rutan asked to be reassigned the next day.

Rutan was given assignments in Northern Italy, Turkey and England, before he landed at Wright-Patterson Air Force Base in Dayton, Ohio, the headquarters for his air wing. In 1975, he was reassigned to Davis-Monthan Air Force Base near Tucson, Arizona. Rutan retired from the Air Force in 1978, at the age of 39, as a lieutenant colonel. By the time of his retirement, he had been awarded the Silver Star, five Distinguished Flying Crosses, 16 Air Medals and a Purple Heart.

A New Career

While he was in the Air Force, Rutan's brother, Burt, had started the Rutan Aircraft Factory in Mojave, California, to develop and build airplanes of his own design. Rutan joined his brother's business as production manager and chief test pilot. He was eminently familiar with Burt's de-

signs, and had flown one of his earliest creations—the *VariEze*—to the annual Experimental Aircraft Association Fly-in in Oshkosh, Wisconsin, in 1975. That airplane, which used a pusher type of propeller mounted on the rear of the plane and canard wings, was a dramatic departure from conventional airship design. In Oshkosh, Rutan piloted his brother's new airplane to a world record for closed-course distance flying.

After his retirement from the Air Force, Rutan's marriage to his wife, Geri, began to unravel. The couple had two daughters, Jill and Holly. Rutan left his wife shortly after he began working for the Rutan Aircraft Factory.

Voyager Aircraft Inc.

Rutan's brother began discussing the idea of building an aircraft that would circumnavigate the globe without refueling in the late 1970s. In early 1981, Rutan resigned from his position at Rutan Aircraft Factory and founded Voyager Aircraft, Inc. to prepare for the first ever around the world, non-stop, non-refueled flight in the *Voyager* aircraft. This aircraft would have to meet outstanding range and performance requirements, and it would have to carry two people because of the length of the flight. The Breguet Theorem is used to determine the range for long-distance flight. Developed by French aviation pioneer, Louis Breguet, the theorem states that long-distance flight requires an airplane that delivers a lot of lift, gets high gas mileage, and can carry a lot of fuel in proportion to its overall weight.

Rutan and Jeana Yeager played pivotal roles in the design, development, and construction of the airplane they would later fly. With his brother Burt, they decided to proceed with the project in 1982. They pulled together a team that would find financing for the project, and design and build the airplane.

A Sturdy Aircraft

The range for the *Voyager* was 28,000 statute miles. The 939-pound airplane's main cargo would be fuel, which aviators measure in terms of weight. It was to carry 8,934 pounds—nearly 4½ tons—of 100-octane aviation fuel. That is equivalent to 1,489 gallons of fuel. The empty weight of the airplane was kept down by the exclusive use of carbon fiber construction materials. Carbon fibers are lightweight, expensive reinforcements that are used to build strong yet lightweight airframes. Because of their high cost, their uses are usually limited to high-performance aircraft.

To fly all of that fuel, Burt Rutan designed a flying fuel tank with a wingspan of 110.8 feet. The airplane had twin boom tanks that looked similar to outriggers on a canoe, canard wings, vertical stabilizers attached to the boom tanks, and tiny winglets at the end of the main wing for added stability. The twin boom tanks were designed to carry fuel, and helped to distribute the weight of the fuel over the airplane's structure.

The airplane would be powered by forward and rear-mounted propellers attached to a cigar-shaped pod in the middle of the enormous wing. The pod also would house

the cockpit and a small, flat area that served as a bed for the pilot who was not in the pilot's seat.

Rutan and Yeager endured a rigorous training program to prepare for the flight. Keeping weight down was imperative because each pound added to the plane's design or to the pilot's needs would require an additional six pounds of fuel for the flight.

The Voyager Flight

On the morning of December 14, 1986, the fuel laden *Voyager* took off on its historic flight. The plane lost one of its winglets on takeoff, when the wing scraped the runway. The damage was determined to be minor and the flight proceeded. Nine days, three minutes, and forty-four seconds later, Rutan set the storm-battered *Voyager* down on the dry lake bed at Edwards Air Force Base in California, successfully completing the six year project.

The airplane had skirted Typhoon Marge while crossing the Pacific Ocean, and maneuvered around towering storms and mountains in the middle of Africa. It had to negotiate a 90-degree banked turn to avoid thunderstorms off the coast of South America. A fuel pump failure made it lose power eight hours before it landed, but the failure quickly was accounted for, the engine was restarted, and the flight continued to its conclusion. A mechanic, checking out the plane's systems after the flight, found that any one of the numerous system failures could have terminated the flight.

The *Voyager* now hangs in the Smithsonian Air and Space Museum's "Milestones of Flight" gallery in Washington D.C., alongside such aircraft as the Wright Brothers' first plane and Charles Lindbergh's *Spirit of St. Louis*.

Recognition

Four days after the historic flight, President Ronald Reagan awarded Dick Rutan, Jeana Yeager and Burt Rutan the Presidential Citizen's Medal of Honor at a special ceremony. The medal has been presented only sixteen times in U.S. history.

Since the flight of the *Voyager*, Rutan has toured the world as a lecturer on his flight and on issues affecting aviation. In 1998, he and Dave Melton attempted to make the first ever flight around the world in a balloon. That attempt was ended when the hot air/helium balloon ruptured, forcing Rutan and his copilot to bail out of the crippled balloon. The entire balloon and the gondola it carried were lost and both pilots were injured, Melton seriously. Rutan pledged to try again and built a second gondola called World Quest. The World Quest project ceased when a rival team captured the milestone in March 1999.

Rutan lives Lancaster, California, with his second wife, Kris, a kindergarten teacher who has two daughters. In addition to his two daughters, Holly and Jill, Rutan has three granddaughters, Noelle, Haley and Jordan.

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Yves St. Laurent

Beginning his career in the late 1950s as the head fashion designer at the internationally renowned House of Dior in Paris, Yves St. Laurent (born 1936) quickly rose to become one of the most talented designers of *haute couture* of the twentieth century.

Yves St. Laurent possesses an unwavering confidence in his ability to design beautiful clothes. Innovative in his approach to style—he has adapted everything from 1930s platform shoes to military jackets to see-through dresses for display on Paris fashion runways. St. Laurent drew on his own sense of line, drape, and color, as well as inspirations gained from 1940s menswear, the paintings of Pablo Picasso, the designs of Coco Chanel, and other influences, to make his name synonymous with style, and familiar to generations of sophisticated, fashion-conscious women and men. Through his many long-term friendships with such high-profile individuals as artist Andy Warhol, actress Catherine Deneuve, and dancer Rudolph Nureyev, he has become a recognizable symbol of the continuing interrelationship between high fashion and other contemporary arts.

A Reflective Childhood in Algiers

St. Laurent was born in Oran, Algeria, on August 1, 1936. His father, Charles Mathieu St. Laurent, was an attorney, while his mother, Lucienne-Andree St. Laurent, looked after Yves and his younger sisters, Michele and Brigitte. A quiet, emotional, and introspective child, he showed little interest in sports or reading, preferring to create visual art by designing miniature stage sets and costumes. Following the

wishes of his father, St. Laurent applied himself to his secondary studies, earning his *baccalaureat* degree at the Lycee d'Oran in 1954.

By this point, it had become clear to his parents that St. Laurent's talents lay someplace other than the law. In fact, despite being untrained in fashion or design, one of his sketches had been awarded third place in the annual International Wool Secretariat contest held in Paris in 1953. He was encouraged to travel to Paris, his portfolio of fashion and costume sketches and a letter of recommendation to Michel de Brunhoff in hand. Brunhoff, then editor-in-chief of the French edition of *Vogue* magazine, was a powerful arbiter of fashion, and he was impressed by St. Laurent's sense of style and a sophistication surprising in one so young. The editor was also struck by several of St. Laurent's designs, which were similar to some Brunhoff had seen in the upcoming collection of consummate designer Christian Dior. It was obvious that the two men must meet.

Adopted as Protege of Leader of House of Dior

Dior had been the reigning king of high fashion since 1947, when his first collection had impressed Paris runway crowds with its sleek lines. When he met St. Laurent in 1954 and studied his portfolio of sketches, he understood what Brunhoff had seen: a similar sophistication and style. St. Laurent's success at the International Wool Secretariat—three first-place awards out of a possible four—convinced Dior to take an interest in the young fashion designer. In 1955, at the age of 19, St. Laurent found himself working as an assistant in the most prestigious design firm in the world: the House of Dior.

The world of high fashion in the mid-twentieth century was a competitive one, dominated by a few top “names”



who based their design houses in Paris. During the 1950s, the name Christian Dior was most well known in a group that also included Karl Lagerfeld, Pierre Cardin, Hubert de Givenchy, and Coco Chanel. His affiliation with Dior, as well as his obvious talent, quickly elevated St. Laurent to more than just an assistant. When Dior passed away suddenly in October 1957, it was no surprise that St. Laurent was quickly named to the position of chief designer of the House of Dior. Some feared that the House would fall upon its namesake's death—and with it the jobs of over 2,000 people. St. Laurent's 1958 collection assuaged any such pessimism. His "Trapeze" collection, which featured a dress cut narrow at the shoulders and then swinging out in an "A" line at a new, refreshing shorter skirt length, impressed runway crowds and was quickly picked up by manufacturers. At the gala following the successful showing, St. Laurent was introduced to Pierre Berge, a young man with a talent for business. Despite, or perhaps because of their differing temperaments, the quiet, high-strung designer and the savvy, public-minded businessman would become lovers and eventual business partners.

Personal and Professional Partnership

Credited for saving the House of Dior from ruin, St. Laurent grew more confident in his talents. The conservative Dior following viewed his 1959 designs, with their curved lines and longer, hobbled skirts, as controversial. However, by the following summer, a more feminine look graced Dior's lithe runway models. Unfortunately, by the fall of 1960 the house's chief designer was removed from his post, not through lack of popularity but because of France's man-

datory requirement of 27 months of military service. Suffering from a nervous breakdown only months into his required service, St. Laurent was hospitalized. Berge aided his recovery by encouraging the designer to do costume work for several Paris theatre productions. While the House of Dior, unwilling to risk its future on the recovering designer, dismissed St. Laurent, Berge acquired \$700,000 from U.S. businessman J. Mack Robinson as start-up funds for a new design house: the first Yves St. Laurent *haute couture* collection debuted on January 29, 1962.

Over the next several years, St. Laurent would introduce many collections via the Paris fashion runways, each with a trademark theme, and each accompanied by a gala party to which fashion magazine editors, buyers, and wealthy arbiters of modern fashion would flock to see and be seen. Some, like his "Arc" line created while he was still at the House of Dior in late 1958, would rouse only lukewarm enthusiasm. Others, such as his "Mondrian" dress designs of 1965 and the trouser suits, menswear look, and safari-styled jackets of the late 1960s and 1970s, quickly found their way to upscale versions in major department stores worldwide. The popularity of the St. Laurent look was further aided by the designer's close association with actress Catherine Deneuve, and his costume designs for the 1965 Louis Bunuel film *Belle de jour*.

During the 1960s and 1970s, design houses expanded their creative efforts beyond textiles, and introduced fragrances to a public eager to adopt all that a "name" designer had to offer. While his women's fragrances, "Y", "Rive Gauche," and "Opium"—released in 1960, 1971, and 1978 respectively—were newsworthy, St. Laurent's move into the men's market made the news outside fashion circles. While his first showing of men's clothing had occurred during the 1969 runway season, his "YSL for Men" line of fragrances was marketed through a photograph of the designer sans any fashion at all. This nude photograph of St. Laurent, while appreciated for its aesthetic merits and adopted as an icon by gays during the 1970s, infuriated many in the fashion community and was banned from the pages of several periodicals.

Fashion Industry Moves to Mainstream

High fashion was traditionally produced as a collection of one-of-a-kind garments designed to catch the eye of the press and those few wealthy individuals able to afford them. The new "styles" filtered down to mainstream markets through the manufacturers that incorporated them into their own lines. During the 1960s several noted designers had begun to market a line of *pret-a-porter* or ready-to-wear clothes: garments bearing a designer label but mass-produced for marketing to less affluent consumers. In 1971, Berge and St. Laurent also made the move to *pret-a-porter*, opening the first St. Laurent Rive Gauche showroom. In conjunction with this effort to woo a more mainstream consumer, St. Laurent's designs began to stabilize along classic lines, his more creative efforts now focused on theatrical costumes designed for theatres in Paris and New York. One exception to this was his 1976 collection, which he

based on the colorful, abstract costumes created for the Ballet Russe by painter Leon Bakst in the 1920s.

III-Health and Business Turmoil

While St. Laurent had suffered from health problems in the late 1970s, he continued to produce lavish shows through the end of the decade. However, in the late 1970s and into the next decade rumors began circulating that he had contracted AIDS. While his public appearances at shows and parties repeatedly put such rumors to rest, it was noted that such appearances by the designer were becoming less and less frequent. However, through the efforts of Berge, the Yves St. Laurent name continued to flourish, through licensing arrangements with manufacturers, advertising campaigns, and the establishment of Rive Gauche boutiques in several major cities, including New York.

The relationship between the St. Laurent and Berge had become strained, due in part to a change in their personal relationship. Although they appeared in public together as honors were heaped upon them for their joint accomplishment in building the Yves St. Laurent name, by the late 1980s the interests of the two men had become diametrically opposed. In 1986, with the help of an Italian businessman, Berge acquired control of the YSL perfume division.

In 1989, the Yves St. Laurent business entity went public, selling shares on the Paris stock exchange and removing all but creative control from the designer. While his 1990 haute couture collection proved to be a success, the stress of the company's transition took its toll on St. Laurent, and he was admitted to a French hospital. Within two years the company was openly for sale, with business negotiations officiated by Berge. In 1993, the Sanofi Corporation purchased Yves St. Laurent for \$650 million. The sale made both St. Laurent and Berge rich, although Berge was fined on suspicion of insider trading in conjunction with the business deal.

Despite the dismantling of his business empire, St. Laurent received numerous accolades for his talents as a designer. In 1985, he was made a Chevalier of France's Legion of Honor, one of his nation's most esteemed awards. Shortly thereafter, a retrospective of his works was organized and toured throughout Europe, China, Australia, and the United States. Through the 1990s, St. Laurent would continue to design both the YSL haute couture and pret-a-porter collections, continuing to refine his timeless, elegant designs for sophisticated women.

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Haym Salomon

Philadelphia broker Haym Salomon (1740-1785) played a vital role in ensuring that the American colonies' fight to win independence from the British crown continued. During the 1770s, he brokered a number of large financial transactions that kept American soldiers clothed, fed, and armed. It is thought that this Jewish emigrant contributed much of his own assets to the war for independence because he died deeply in debt.

Haym Salomon was born in 1740 to a family of Portuguese Jews. His parents had been driven out of the Iberian peninsula by anti-Semitic laws enacted by the Spanish monarchy, and settled in Lissa (now Leszno), a part of Poland that, at the time, belonged to the kingdom of Prussia. The Jewish villages in the area, however, were sometimes decimated by vicious pogroms: a crime or incident would occur, Jews in the area came under suspicion for it, and then mob violence resulted in widespread incidents of assault, murder, and property destruction. One such conflagration threatened Lissa when Salomon was a young man, and caused him to flee to Holland.

It was probably during the 1760s that Salomon traveled in Europe. By the time he reached the British colonies he had acquired fluency in several languages. It is also thought that he possessed some university education. Salomon returned to Poland around 1770, but likely became involved in Poland's nationalist movement and was forced to flee the country again in 1772. This was the same year that the first of several partitions of Poland occurred, in which its neighbors allied to seize and divide amongst themselves Polish lands and effectively erase the country from the map. Salomon went first to England, and from there sailed to New York, under British control since the 1660s. It was a thriving port, and the center of commercial and shipping interests in North America. Salomon evidently possessed some knowledge of finance and accounting practices. He was able to find a job as a broker and commission agent for ships plying the Atlantic.

Acts of Sedition

During this time Salomon continued his political activism. He was active in a secret group, the Sons of Liberty, which had been established by men with business interests who were opposed to British rule. The Crown's colonial system ensured that a large part of the profits generated in the New World went to the British Exchequer, not the merchants and other colonial businessmen. Under unknown circumstances, Salomon was arrested by the British and charged with spying in September 1776. His multilingual skills caused his captors to station him with a German general named Heister. At the time, the German state of Hesse allowed its soldiers to serve as mercenaries as a revenue-creating measure. These troops, known as Hesse-



sians, were in North America to support British rule. As an interpreter for Heister, Salomon was allowed a relatively high degree of freedom. He contributed to the American revolutionary cause by persuading Hessians to switch sides.

After Salomon was released from custody, he married Rachel Franks, the daughter of a prominent merchant, in January 1777. He continued to work underground to sway Hessian allegiance, and was jailed a second time in August 1778 as one of several suspects thought to be planning a fire that would destroy the British royal fleet in New York harbor. The strategy also included a series of arson fires in British warehouses. He was sent to the Provost, an infamous prison, and a death sentence loomed. However, Salomon had hidden several gold guineas on himself, which were used to bribe a jailer and escape to freedom.

Success in Philadelphia

Salomon left British-occupied New York and crossed into New Jersey and then Pennsylvania. At the time, the city of Philadelphia was the center of the independence movement and home to the Continental Congress, the legislative body of the thirteen colonies that had declared their autonomy from Britain in 1776. Salomon spoke before the Second Continental Congress, offering his services and requesting a position, but was turned down. With some borrowed funds, he opened an office as dealer of bills of exchange. His firm on Front Street, near to the Coffee House where Colonial Army officers and members of the Continental Congress often gathered, began to flourish.

The revolutionary cause, in contrast, was in dire financial straits. The colonies were battling against an extremely wealthy enemy, the British Empire. Keeping the American forces supplied with arms, food, and other supplies, was a daunting task. Salomon came to know many leading figures in Philadelphia during this time, and brokered a loan of \$400,000 that gave George Washington, head of the Continental Army, funds to pay his soldiers in 1779. It is thought that Salomon may have contributed his own funds to this aid package.

A Key Figure

Salomon became an associate of prominent Philadelphian Robert Morris, a member of Congress with close ties to Benjamin Franklin. Morris brokered many financial transactions that helped the revolutionary cause gather steam early on. By the winter of 1780-81 the colonial government was broke and Morris was appointed superintendent of finance. Salomon entered into more than seventy-five financial transactions with Morris between 1781 and 1784. He was almost the only broker for the sale of bills of exchange—bonds sold to provide funds for the war effort and salaries of top government officeholders. Salomon may have backed many of these with his own assets. Moreover, he was the principal broker for subsidies from France and Holland to help the American independence effort, and turned over his commissions on these transactions to the cause as well. He was also named an agent for merchandise that was seized by privateers loyal to the colonists, which he sold to help finance the war.

Records show that Salomon advanced in specie over \$211,000 to Morris when the latter was superintendent of finance, and entered into other transactions with the government to the tune of over \$353,000. There were also several promissory notes totaling \$92,000. In all, the sum that Salomon advanced to help the war cause was over \$658,000, an amount which was later recognized by Congress as valid. Some of these transactions were in specie or on revolutionary paper, and as such declined considerably in value after the war. The loans that Salomon advanced to men such as future presidents James Madison and James Monroe were assumed to have been settled between the parties.

Salomon maintained his Philadelphia brokerage throughout these years, and was also a devout practitioner of his faith. He was active in the city's Congregation Mikveh Israel, and once appeared before the Board of Censors to speak in opposition to a religious oath required of civil servants designed to keep those of the Jewish faith from such jobs. His firm began to experience financial losses after a 1783 recession, and he planned to relocate to New York City in 1785. According to one story, he petitioned the government for repayment, and was sent a sheaf of documents on a Saturday, the Jewish holy day. Salomon would not sign them because of the Sabbath laws against transacting business. On Monday he fell gravely ill. Other sources note that he had not yet tabulated the debts and presented his claim officially. What is certain is that Sa-

Salomon died on January 6, 1785 in Philadelphia, a death attributed to tuberculosis.

Services Rendered, then Forgotten

When Salomon died at the age of 45, he was a bankrupt man with a wife, three children under the age of seven, and a fourth on the way. His estate was valued at \$44,000, but had liabilities of \$45,000. Not long after his death, his chief clerk, who could have been crucial to straightening out financial matters regarding the family debt, committed suicide. Attempts were made by his heirs over the next few years to obtain some retribution, but a series of suspect occurrences thwarted these challenges. It was alleged by the government, for instance, that papers concerning the Salomon estate claims were destroyed when government buildings in the District of Columbia were burned by the British in the War of 1812.

Salomon's fourth child, Haym Jr., met with President John Tyler in the early 1840s and reportedly left a sheaf of documents with him for his perusal. The box of papers later disappeared. The younger Salomon then petitioned the Senate Committee on Revolutionary Claims until 1864, when he was in his late seventies. He even offered to settle the claim at a sum of just \$100,000. This was quite generous considering that, with interest, the actual amount owed would have spiraled to a debt of grand proportions. At this the Committee once more approved the claim's legitimacy and submitted it to Congress, which again failed to approve the expenditure.

A Shameful Legacy

At some point after the 1860s, a cache of Salomon papers remaining in Congressional archives was discovered to be missing. Many of them concerned financial dealings and bore the signatures of Washington, Jefferson, and other historic figures. They were likely pilfered for the value of these autographs. In 1893, Salomon's heirs petitioned Congress to strike a commemorative medal in honor of their patriotic forebear, with a Congressional appropriation submitted in the amount of \$250, but this was also rejected. Future president Woodrow Wilson sat on a committee charged with the task of founding a university in Salomon's honor in 1911, but the project was derailed by World War I.

Salomon, who is buried in the cemetery of Mikveh Israel, was finally commemorated with a Chicago statue by famed sculptor Lorado Taft, and finished by Leonard Crunelle. The heroic memorial depicts Salomon, Morris, and Washington, and was dedicated in 1941 at the corner of Wacker Drive and Wabash Avenue. Known as the Heald Square Monument, it bears the inscription: "Symbol of American tolerance and unity and of the cooperation of people of all races and creeds in the upbuilding of the United States."

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Juergen Schrempp

Throughout his professional life, Juergen Schrempp (born 1944) has been willing to make bold decisions and take big risks. After being named chairman of Daimler-Benz, Germany's largest industrial company, he slashed ten percent of its workforce, eliminated unprofitable business units, and set ambitious goals for the future. Schrempp is credited with transforming the ailing giant, which had suffered record losses, into a profitable venture. It is hoped that he will accomplish similar success as cochairman of DaimlerChrysler.

Juergen Schrempp was born on September 15, 1944, in the small university town of Freiburg, in southern Germany, at a time when World War II was still raging throughout Europe. His father, a clerk at the university, was able to provide his son with the comforts of a middle class life. Schrempp went to parties in high school, enjoyed skiing, and played the trumpet. True to the spirit with which he would eventually run billion-dollar corporations, he decided that he was having too much fun and should, therefore, drop out of school. At his father's suggestion, he began to learn a trade. Schrempp was 15 when he joined Daimler-Benz as an apprentice mechanic. "I learned to do the most with as little effort as possible; I still do," Schrempp commented when he discussed his early years in the auto business in a *Business Week*, article of November 16, 1998.

From 1974 until 1982, Schrempp ran South African operations for Daimler, and enjoyed the relaxed lifestyle of that continent. His next assignment was to deal with Daimler business operations in Cleveland, Ohio. He was able to rid the company of its troubled truck unit, Euclid, and enjoyed the casual American environment. In 1984, Schrempp returned to South Africa as vice-president, then president of Daimler. He used his position of notoriety to speak out against apartheid, the legal separation of races then practiced in South Africa. Years later, Schrempp was named the South African Honorary Consul-General in the German Federal States of Baden-Wuerttemberg, Rhineland-Palatinate, and Saarland by South African president, Nelson Mandela. He was awarded the Order of Good Hope in 1999, in recognition for his outstanding service to South Africa.

Bold and Friendly Wins Big

Many Germans, especially those connected to the success of Daimler-Benz, were concerned when Schrempp took over the reins as chairman in 1995. He had gained a



reputation as a fun-loving daredevil, and they wondered whether such frivolity was conducive to running the solid and somber German institution. Schrempp was determined to act on the devastating losses his company had endured by buying too many companies without enough concern for profits. Schrempp began to develop his strategy when he noticed Daimler's listing on the New York Stock Exchange. He set up accounting practices that would make the severe losses apparent to everyone, particularly foreign stockholders. When investors wanted to know whether they would earn any return on their investments, Schrempp became an evangelist. He began advocating the need for continual change if a business was to prove profitable. He also preached honesty, that others sometimes found brutal. Early in his tenure as head of Daimler-Benz, Schrempp announced that each division of the company must realize a 12 percent return on all capital investments. Only five months after the previous chairman, Edzard Reuter, had indicated a company turnaround, Schrempp announced a loss of \$1.1 billion during the first half of 1996.

According to the AFL-CIO website in 1999, Robert Eaton, chairman and chief executive of the Chrysler Corporation, earned a salary eight times that of Schrempp. This was not an isolated case. American executives tended to out-earn their European counterparts by vast sums. While Schrempp held a more conservative European approach to business in some areas, he continued to pursue the American method of cutting costs in order to make operations run more efficiently, both for production and finance. Still, Schrempp always identified with workers rather than corporate management. His brashness and irreverence toward

issues considered sacred to corporate boards, stood him well with those he managed. With his background as a lowly mechanic, Schrempp understood the importance of meeting his workers on their terms, in their own offices rather than mandating their appearance before him. Managers at one of the Black Forest (the region of southern Germany) factories let Schrempp know that they could not make the 12 percent return he was requiring. He went to the works council himself. A few beers and some persuasive discussion did what the managers had been unable to do: he got a commitment from the workers that they would get the return he wanted. On November 27, 1998, the *Financial Times* named Schrempp to the number three position on their list of the "World's Most Respected Business Leaders," following Jack Welch of General Electric and Bill Gates of Microsoft.

Rebel With Many Causes

Schrempp remained pleased with his reputation as a rebel, while he remained determined to rise in the world of business and corporate boardrooms. In discussing the changes in German business, he told *Forbes* in April 1996, "Germany is becoming somewhat more like the U.S. The first priority, in order to be able to look after social issues, is that you have to be profitable." Schrempp had created Germany's first downsized company that resulted in enormous profits to stockholders when he distributed Daimler's hidden reserve of \$5.63 billion in a one-time pay out. According to the Holman W. Jenkins, Jr. in *The Wall Street Journal*, on June 10, 1998, "Under German law, the pay out was done tax-free. Daimler became an honest woman, and German capitalism [would] never be the same."

Schrempp preferred the company of artists and others who were not in the business world. He seemed to create a balance between his private and work life. His commitment, particularly to the cause of economic development in South Africa, showed that this man of constant surprise cared about improving the lives of all members of society, not just the corporate bosses and wealthy investors. In an age when executives change jobs frequently, Schrempp remained loyal to the one company which gave him his first real opportunity at the age of 15.

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David Oliver Selznick

Best known for the film *Gone With the Wind*, producer David Selznick launched the careers of film legends Katharine Hepburn, Vivien Leigh, Ingrid Bergman, Gregory Peck, and Jennifer Jones. Many of his films from the 1930s and 1940s are considered to be classics.

David Selznick was born on May 10, 1902, in Pittsburgh, Pennsylvania. He was the youngest of three sons born to Lewis and Florence (Flossie) Selznick. The boys were raised in New York City. Selznick's father made his fortune in early moving pictures. In *Showman—The Life of David O. Selznick* David Thomson wrote, "In David's eyes, Pop was not just a great man, but a crucial innovator in the picture business. Pop's influence on him was vast and unquestioned." Selznick's brother, Myron, was equally close to their mother. The eldest brother, Howard, suffered from health and personal problems his entire life, but outlived both of his brothers.

As noted in the 1998 "American Masters Special" *Hitchcock, Selznick, and the End of Hollywood*, Selznick's world revolved around father and movies. After school, he headed to his father's offices in Times Square and edited the company newsreel. He and his brother Myron also attended financial meetings on Wall Street. Selznick did not attend school too often. From an early age, he thought it was more important to learn the movie business and analyze actors for his father. When Selznick was 17, and his brother was 21, their father gave them an unconventional weekly allowance: \$750 for David and \$1,000 for Myron. According to Bob Thomas, author of *Selznick*, their father told them: "Spend it all. Give it away. Throw it away. But get rid of it. Live expensively. If you have confidence in yourself, live beyond your means."

Father and sons worked and played hard, until the bottom fell out of their world. Movie studios became popular in the early 1920s, and Selznick Pictures was unable to compete. Selznick's father went bankrupt. All the family possessions had to be sold. Despite this setback, Selznick still wanted to achieve fame in the movie business. Thomas wrote that Selznick decided he "needed a middle initial to give his name a more imposing look and sound. The important figures of the film world bore middle initials: Cecil B. De Mille, Louis B. Mayer." He settled on the letter "O," and his official name became David Oliver Selznick. Hollywood was waiting, so Selznick and his brother, Myron, headed west.

Selznick was determined to raise the family name and redeem his father. He landed in Hollywood in 1926, and "talked, hustled, and cajoled his way into Metro/Goldwyn/Mayer (MGM)." He was given a job as a reader in the story department. After one day, Selznick started bombarding executives with ideas.



Married Daughter of Louis B. Mayer

Although he advanced quickly at MGM, Selznick moved to Paramount Studios, where he worked as an assistant to the studio head, B.P. Schulberg. According to the *New York Times*, Schulberg once told Selznick, "You're the most arrogant young man I've ever known." He also began courting Irene Mayer, younger daughter of Louis B. Mayer of MGM. Mayer disapproved of the romance, but as Thomas wrote, "The father's opposition seemed only to deepen the attachment between Irene and David." The "American Masters Special" called Irene Mayer "probably the most intelligent, young woman in Hollywood, maybe the coldest," adding that she was a "great talker, the first woman he [Selznick] really liked talking to."

The couple married in April 1930, and had two sons, Lewis Jeffrey, born in 1932, and Daniel Mayer, born in 1936. Thomson called the marriage the "most serious deal [Selznick] would ever make." People in the business questioned his motives. He had married the daughter of one of the most powerful men in town. Gossip ran rampant about their marriage.

Selznick moved from Paramount Studios to RKO Pictures (*King Kong* was made during his tenure) back to MGM. Most MGM executives greeted him coolly. They felt he was using his father-in-law to get ahead. According to the *New York Times*, the joke in Hollywood was "the son-in-law also rises." As noted in the "American Masters Special," people made movies by committee in the 1930s. Selznick wanted one man to be in charge, himself. In 1935, he left MGM to start his own studio. Some of the investors included his

brother, John Hay (Jock) Whitney, and actress Norma Shearer. The *New York Times* reported that "Selznick did not invest any money, but he owned a little more than half of the company." When Selznick International Pictures opened, he considered it the happiest day of his life.

The Making of *Gone With the Wind*

In 1936, a Selznick employee named Kay Brown encouraged him to buy the screen rights to a civil war story entitled *Gone With the Wind*. The asking price was the unprecedented sum of \$50,000. Selznick made the purchase and faced the daunting task of turning the lengthy story into a movie script. This new project became his life. As the "American Masters Special" asserted, "He obsessed over the script, the cast, the costumes, the make-up, the architecture—anything that would affect the look and feel of his film. Despite his talents, the stress of production made him a different human being. He had an inability to delegate."

Selznick's friend, George Cukor was hired to direct *Gone With the Wind*. Once filming began, Selznick was unhappy. About two and a half weeks into production, he fired Cukor and replaced him with Victor Fleming. Fleming was directing *The Wizard of Oz* at MGM. Louis B. Mayer pulled him from the movie and loaned him to his son-in-law, which caused problems on the sets of both movies. Fleming yelled and fought with everyone except Clark Gable, the male lead in the movie. Vivien Leigh, the female lead, and Fleming hated each other. Everyone hated Selznick. The cast and crew pulled 18-hour days. Three months later, Fleming collapsed. Not missing a beat, Selznick hired another director, Sam Wood. Often, the cast would have Fleming in the morning and Wood in the afternoon. The "American Masters Special," concluded that the director didn't really matter as "the same man was always in charge."

The *New York Times*, noted, "During the 22 weeks of shooting, Selznick's work habits became legend. He worked at times at three-day stretches without sleep, feeding himself Benzadrine and thyroid extract, and playing poker and roulette to relax." The article added that he was "one of Hollywood's most famous memo writers." During the filming of *Gone With the Wind*, he once sent Leigh a memo that weighed half a pound.

The defining moment for Selznick came on December 15, 1939, when *Gone With the Wind* had its premiere in Atlanta. As replayed by the "American Masters Special," Selznick told crowd, "Three years of effort have led to this moment. If Atlanta, which is the final judge, approves our efforts, these labors will not have been in vain." A few months later, *Gone With the Wind* won the 1939 Academy Award for best picture as well as the Irving G. Thalberg Memorial Award. Regarding Selznick's overwhelming success with *Gone With the Wind*, Crother of the *New York Times* wrote, "He had more to do with the making of it than anyone who worked on it."

Collaboration with Hitchcock

Besides *Gone With the Wind*, Selznick made two other important career decisions in 1939. He brought actress Ingrid Bergman to Hollywood from Sweden, where she became a star. He also began a tumultuous professional relationship with the English director, Alfred Hitchcock. In the late 1930s, British movie studios were in a deep decline. Hitchcock, who had had success in England, put the word out that he wanted to come to Hollywood. Selznick was the only man to respond and Hitchcock thought they would be a good fit. Their first planned movie, *Titanic*, was scrapped because of high cost estimates. Their first completed project was *Rebecca*.

In *Hitchcock and Selznick: The Rich and Strange Collaboration of Alfred Hitchcock and David O. Selznick in Hollywood*, Leonard J. Leff stated that Hitchcock had a "flair for striking detail and a penchant for the perverse," whereas Selznick had "a keen eye for successful entertainment on the grand scale." As relayed by the "American Masters Special," Hitchcock convinced Selznick to let him adapt *Rebecca* into a screenplay. His style was to find one key element of the story and throw the rest away. This had worked for him in England. Selznick responded with a 3,000-word memo, arguing that Hitchcock should remain faithful to the book. Despite the ensuing tension and disagreements, *Rebecca* won the 1940 Academy Award for best picture.

Attempted to Match Past Success

Selznick's consecutive best picture awards were impressive, but had a negative impact as well. As noted by the "American Masters Special," the success "encouraged him to think his crazy method of working was The method of working. It proved that his methods, being a megalomaniac, worked." The *New York Times*, reported that producer Nunnally Johnson wrote to Selznick, "I should certainly like to work for you, although my understanding of it is that an assignment from you consists of three months of work and six month of recuperation."

Selznick got upset because *Rebecca* was often compared to *Gone With the Wind*. Even though many biographers and critics believe he was obsessed with repeating the success of *Gone With the Wind*, Selznick once adamantly stated, "That makes me furious. It (*Gone With the Wind*) was such a stupendous undertaking. Anything else, no matter what we'll make, will always seem insignificant after that."

Selznick's world soon began to unravel. He spent money as quickly as he got it. Like his father, he liked to gamble. He did everything but make movies and suffered from depression. Hitchcock, who was under an exclusive contract to Selznick, branched out to other studios at this time. He learned writing, producing, and editing without interference from Selznick. His personal problems escalated. His marriage began to fail, his studio was in financial trouble, and his brother drank himself to death. Selznick fled Hollywood for New York City. He began consulting a therapist, May Romm, and declared himself cured within a few weeks.

Spellbound was the next Selznick/Hitchcock collaborative effort. The story dealt with the powers of psychoanalysis. It was Selznick's idea, but Hitchcock was determined to make the film his own. Selznick called for all-night story sessions. Since the movie had deep psychological elements, he named Romm as a technical adviser. Selznick insisted that Hitchcock respond to Romm regarding the script, and also cast his latest find, Gregory Peck, in the movie. Despite fierce battles on the set, the movie was a commercial hit.

Relationship with Jennifer Jones

Selznick's troubles continued. He and Hitchcock were battling over a new film, *Notorious*. He was also involved with a struggling actress named Jennifer Jones. Although burdened by success, Selznick planned to reclaim his past glory with Jones starring in his new film, *Duel in the Sun*. Selznick's films had a reputation for being exorbitant in costs. *Duel in the Sun*, a grandiose and violent Western, was no exception. For the purpose of authenticity, Selznick purchased 400 head of cattle and had cactus painted green.

Problems began on the set. Expenses were rising, and Selznick found fault after fault with filming. Five months into production, in June of 1945, the director walked off the set. Frustrated and needing cash, Selznick sold the rights to *Notorious*, to RKO. Hitchcock gained nothing but his freedom. It would be his first experience as a producer.

A few days later, tired of her husband's affairs and his obsession with Jones, Selznick's wife left him. The night she left, Selznick lost \$32,000 playing cards. During the rest of 1945, he lost \$300,000. The next year, he lost twice that. Finances were becoming a problem. After a year and a half of filming, *Duel in the Sun* was completed. It was not the success that Selznick and Jones had hoped. Although Jones earned an Academy Award nomination and the film did well financially, critics lambasted the movie. Jones was going through an emotional time, divorcing her first husband. Thomas wrote that "Her creative energies were depleted, and the turmoil in her personal life was becoming almost unbearable. David continued to dominate her life in an overwhelming manner."

Selznick's downward spiral continued. Hitchcock had to complete one more film to meet his obligation to Selznick. The film was *The Paradine Case*. It was a nightmare on the set, and Selznick was at his worst, deciding to become his own writer. Hitchcock assembled a rough cut of the film, completing his contract to Selznick, and walked off the set, ending a seven-year relationship. Selznick fell apart.

Others in Selznick's life were finding success. Irene Mayer Selznick produced *A Streetcar Named Desire* on Broadway in 1947 (the couple would divorce a year later). Hitchcock came into his own in Hollywood. His best work was still to come, while Selznick would produce only a few more films. Actor Gregory Peck told Bowers, "He finally had to stop producing because he had a fixation he had to do everything as big as *Gone With the Wind*, or more heartbreaking, to top *Gone With the Wind*."

Selznick still had Jones in his life. Thomas wrote, "In her, he had found the cause to which he would devote the remaining years of his life." On her part, Thomas wrote,

Jones "felt a deep attachment and a sense of gratitude to David, but she feared marriage to him." After much discussion, confusion, and reluctance, the couple married on July 13, 1949 in Italy. They would have one daughter, Mary Jennifer, born in 1954. Jones' career would continue to be Selznick's "pet project." Bowers concluded, "Through his carefully planned tutelage and exploitation, her career equaled that of her more talented rivals."

The Final Years

Selznick was not a healthy person and suffered a series of heart attacks, beginning in late 1962. On June 22, 1965, Selznick was stricken with a final heart attack in the office of his lawyer in Hollywood, and rushed to the hospital. With Jones at his bedside, he died at the age of 63. Upon his death, the *New York Times*, wrote "He produced quality films with three trademarks: top stars, the finest writers, and no expense spared." Biographer Thomson concluded, "Selznick was the most charming, best-read, most insanely workaholic (and most easily diverted), most talented, arrogant, hopeful, amorous, insecure, and self-destructive of all the geniuses of American movie-making."

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Gene Shoemaker

Gene Shoemaker (1928-1997) founded a new branch of planetary science that he termed "astrogeology," which revolutionized our understanding of the solar system and the process of planetary evolution. He was the first to produce conclusive evidence that planet Earth had been bombarded by asteroids throughout its formative history, and that there was a very real likelihood of such an event occurring in the future.

Any doubt that this might be another brand of doomsday speculation vanished in 1994, when people worldwide watched such a cosmic spectacle from the safety of their homes and offices. Television stations broadcast live footage as Comet Shoemaker-Levy 9 torpedoed into the giant planet Jupiter in an incendiary hail of 21 fragments. The largest of these, dubbed "fragment G" struck Jupiter with a force equivalent to six trillion tons of TNT, or about 600 times the entire estimated nuclear arsenal of the world. The impact produced a fireball, rising 3000 km above the marbled clouds of the Jovian atmosphere.

Early Fascination with Stones

Born April 28, 1928 in Los Angeles, California, Eugene Merle Shoemaker spent part of his childhood in Buffalo, New York. Due to the scarcity of jobs at the time of the Depression, his father had to settle for a job as a physical education instructor at Civilian Conservation Corps camps in Wyoming. His mother taught at Buffalo State Teacher's College. Always a student in a hurry, Shoemaker attended evening classes for high school students at the Buffalo Museum of Science while he was still in elementary school.

His lifelong interest in stones was sparked at the age of seven, when his mother presented him with a set of natural-stone marbles. The family's summer get-togethers brought the young boy in contact with the landscape of the West. There, his growing fascination with rocks led him to gather river stones and spend hours smashing them to look at their inner structure. Later, as he told *Astronomy* magazine's Rex Graham, "I really got into minerals and gemstones."

After his parents moved back to Los Angeles, Shoemaker completed high school in two years. In 1944, at the age of 16, he enrolled at the California Institute of Technology. He excelled in that university's competitive environment and acquired both his bachelor's degree and master's degree in geology within three years. Close friend and colleague, David Levy, remembers that Shoemaker loved to say "I squirted in and out of Caltech in 2 and 2/3 years."

Created New Science

A self-styled "rock-knocking geologist," Shoemaker began working for the United States Geological Survey (USGS) in the summer of 1948, mapping uranium-bearing formations. These were typically old volcanic vents in western Colorado. While prospecting for uranium, Shoemaker closely studied the structure of volcanic vents, teaching himself in the process to distinguish between craters caused by underground forces and those punched out by an impact from above.

Between projects for the USGS, Shoemaker completed graduate work at Princeton University, earning a Ph.D. for his geological mapping of the mile-wide Meteor Crater outside Flagstaff, Arizona. Daniel Moreau Barringer had proposed in 1906 that the crater had been caused by a meteorite, but had failed to find sufficient evidence to substantiate his theory. Shoemaker closely examined the structure and layers of ejected rock and debris at the crater and compared his observations with those of craters formed by nuclear detonations in the Nevada desert. The similarities

were compelling proof that Meteor Crater had indeed been formed by an explosive impact from outer space and not by a volcano, as had been previously believed.

In 1960, along with USGS colleagues Edward Chao and Beth Madsen, Shoemaker isolated and named the uniquely compacted mineral that they found at Meteor Crater "coesite." Coesite is a variant of silica created by the enormous heat and pressure of a nuclear-scale shock wave. Shoemaker had found the equivalent of a DNA fingerprint for extraterrestrial impact. The science of astrogeology was born.

A Giant Impact Crater

Shoemaker turned his attention to the Ries basin on the western border of Bavaria, north of the German city of Augsburg. The basin is a circular depression 17 miles across. He traveled there in 1961, with his wife and mother. While visiting a church in the town of Nordlingen, which sits in the Ries basin, Shoemaker reportedly scratched its walls to see what it was made of and was delighted to find traces of coesite.

Shoemaker subsequently explored the strange rock formations of the Ries basin for a week, and sent pieces back for analysis to USGS colleague, Edward Chao. All the samples contained coesite. The world's first giant impact crater had been conclusively identified. Since then, geologists have identified more than a hundred impact craters worldwide. Shoemaker also demonstrated that the moon's craters were formed by comet and asteroid collisions, not volcanic eruptions.

Assessed the Asteroid Menace

In 1973, Shoemaker established the Palomar Planet-Crossing Asteroid Survey together with Caltech geologist, Eleanor Helin. Their observations from 1973 to 1982 revealed three distinct types of earth-crossing objects distinguished by the placement of their orbits relative to that of the Earth. Although about 70 earth-crossing asteroids have been positively identified, Shoemaker estimated that there could be as many as 2,000 of these interstellar vagrants, any one of which might collide with the earth in the indeterminate future.

Shoemaker was one of the earliest proponents of the theory that a catastrophic asteroid or comet impact may possibly have annihilated most of life on Earth 65 million years ago, including the dinosaurs. His findings paved the way for other scientists to find geological evidence of that event, now commonly known as the K/T boundary. In 1980, Luis and Walter Alvarez from the University of California at Berkeley discovered this evidence in the town of Gubbio, Italy. They found an unusual sedimentary layer of gray-red claystone, less than an inch thick. The layer sharply separated rocks and beds with fossils from the Cretaceous period, the age of the dinosaurs, and fossils from the later Tertiary period, the age of mammals. This layer has since been identified at more than 70 sites worldwide, strongly suggesting the occurrence of a worldwide cataclysm that produced raging firestorms and a prolonged winter that blocked photosynthesis in plants.

Dreamed of Going to the Moon

Mesmerized by the hope of being the first geologist to walk on the surface of the moon, Shoemaker was deeply involved in the space program from the earliest days. His dream ended when he was diagnosed in 1962 with Addison's disease, a rare affliction of the adrenal glands. Although it was successfully treated with steroids, the condition disqualified him from becoming an astronaut. Years later, he would watch as Apollo-17 lifted off Cape Canaveral, taking his friend and fellow geologist, Harrison Schmidt, to the moon.

His deep disappointment in no way interfered with the energy and vision that Shoemaker contributed to the Space Agency's efforts to put a human on the moon. During the 1960's, he led teams investigating the structure and history of the moon and in developing geologic mapping methods from telescope images. Shoemaker asserted that astronauts walking on the moon would not sink into its surface. He was proved right by the initial unmanned lunar missions, the Ranger and Surveyor probes. Shoemaker was the investigator in charge of the geological fieldwork carried out during the first Apollo missions, and was also involved in suggesting the landing sites for those missions.

Researcher and Teacher

From 1962 to 1975, Shoemaker combined astrogeology research for the USGS with teaching at the California Institute of Technology (Caltech). One of his students at Caltech, Dr. Susan Werner Kieffer, remembered him as being one of the most generous and intellectually honest mentors she had ever known. Shoemaker chaired Caltech's Division of Geological and Planetary Sciences from 1969 to 1972. In an obituary for *Science* magazine, Kieffer reminisced about Shoemaker's love of field mapping, and about the river-rafting expeditions that he took his students on through the Grand Canyon to teach geological processes. "No planet in the solar system escaped his observant eyes," she wrote, recalling his interpretation of plumes observed on Io and Triton, satellites of the planets Jupiter and Saturn.

Mary Chapman, a colleague at the USGS recalled her conversation with a newcomer who, upon hearing Shoemaker's laughter and animated conversation at a meeting, asked: "Who is that loud guy?" She replied "That is the god of planetary geology, and we all know that gods don't whisper."

Wife and Scientific Partner

Shoemaker was married in 1950 to Carolyn Spellman. They had heard about each other through Carolyn's brother Richard, who was Shoemaker's roommate at Caltech. In his personal account of the Shoemakers, Richard Preston of the *New Yorker* magazine wrote that they continued corresponding until Shoemaker began graduate school at Princeton, when Carolyn suddenly stopped writing. She finally responded to his insistent letters stating that she had assumed that he would stop being interested in her now that he was at Princeton. In response, Shoemaker invited her to go camping with him on the Colorado Plateau that summer. Carolyn's mother, Hazel, decided she would accompany

them. It was on that trip that Shoemaker proposed to Carolyn, while driving with her into town to pick up supplies; "in a strategic move," they had left Carolyn's mother in a motel room. They married a year later.

After her marriage, Carolyn quit her job as a teacher and devoted herself between 1952 and 1983 to raising their three children. When Eleanor Helin left in 1982 to launch her own asteroid search, Carolyn learned how to use the 18-inch Schmidt telescope at Mount Palomar, and joined her husband in meticulously sifting through sections of the night sky captured on film. "I love his enthusiasm for life," Carolyn said to Rex Graham of *Astronomy* magazine, "His enthusiasm makes me enthusiastic."

In the 1980's, Shoemaker had come up with the ingenious idea of using a geological tool, the stereomicroscope, as an aid to spotting moving objects. To quote Richard Preston "They took strings of photographs, lapped at the edges like rows of fish scales. Every forty minutes they backtracked the telescope and rephotographed the places where they had just been, to make stereo pairs." Carolyn would then view the stereo pairs through the microscope. If one of the black dots were a moving object, its image would appear to "float", or practically jump into view. Together, the Shoemakers made a prolific team, discovering 32 comets and several hundred asteroids.

Comet Shoemaker-Levy 9

David Levy, an amateur astronomer with a degree in English literature from Acadia University in Nova Scotia, had always wanted to collaborate with Shoemaker, whom he idolized. They met in 1988 at an asteroid conference in Tucson, and worked together for the next five years.

On the night of March 23, 1993, they were sitting in the Palomar observatory waiting for a break in the clouds. Levy suggested using film that had been slightly damaged around the edges because he saw no point in wasting good film under such bad observing conditions. They photographed a region in the constellation Virgo that included Jupiter, which was then at its apogee, or farthest point from the sun. Two days later, when Carolyn scanned the images captured on the damaged film, she found a curious object that looked to her "like a squashed comet." They immediately sent a computer message to David Marsden, director of the Minor Planet Center in Cambridge, Massachusetts, to claim discovery of a new object. Formally named Periodic Comet Shoemaker-Levy 9, the comet instantly became the focus of astronomers around the world. On May 23, 1993, Marsden tripped another surge of excitement by announcing that the comet was set on a collision course with Jupiter.

Further study suggested that the comet had been just another cosmic traveler until it was captured in an orbit around Jupiter by that planet's gravity. At a critical point in the asteroid's path, gravitational forces had pulled it into 21 fragments that appeared "like a string of pearls." These were now falling into Jupiter like steel filings flying toward a powerful magnet. The Shoemakers and David Levy were elated at this unexpected payoff for all the cold nights spent in painstaking observation. Shoemaker reportedly exclaimed "What are the odds that this would happen in

our lifetimes, with Hubble (telescope) fixed, Galileo (space probe) nearing Jupiter, infrared detectors having come of age, and before the (research) money has run out? Folks, I think we've been privileged to witness a miracle!"

A Strong Voice for More Research

Over the years, Shoemaker argued the wisdom of setting aside more government funding to search for potential "earth-hitters." In an April 1997 paper published in the *Journal of Geophysical Research*, he predicted a 10-kilometer crater every 100,000 years and a 20-kilometer crater every 400,000 years. Though not all planetary scientists accepted Shoemaker's estimates, the fireworks from Comet Shoemaker-Levy did much to make the astronomical community more receptive to his ideas. The National Geographic Society subsequently produced a documentary on his life and work titled "Asteroids: Deadly Impact."

Given current observational tools, the Shoemakers pointed out that even if they found an object heading straight for the Earth, it would appear motionless until it was very close, by which time it would be too late to do anything. Such an impact has occurred within recent memory. On June 30, 1908 a white-hot fireball, that was possibly a 200-foot wide asteroid, passed over Siberia and exploded in a brilliant mushroom cloud over the Tunguska Valley. Fifty miles from the point of impact, a tent full of nomads was picked up and tossed through the air. Forests over hundreds of square miles were reduced to ashes and the roar from the shock wave broke windows and crockery up to 600 miles away. Shoemaker's great worry was that an asteroid impact might be mistaken for a nuclear strike, and possibly produce knee-jerk retaliation with a real nuclear device.

A Tragic Death

In an ironic twist of fate, it was a deadly head-on collision that claimed the world's pioneering asteroid-hunter. Shoemaker and his wife Carolyn were on one of their annual visits to Australia. They had undertaken these visits to systematically examine potential impact craters discovered in recent years through satellite-based remote sensing imagery. On July 18, 1997, they were driving their pickup on a gravel road 310 miles north of Alice Springs, Australia. As they rounded a curve with acacia bushes on either side, a Land Cruiser vehicle appeared directly in front of them. Carolyn would later recall "It was instantaneous—no time to be worried or afraid or avoid it." Carolyn survived with multiple fractures, but Shoemaker, age 69, died of his injuries.

His story might have ended there, were it not for the devotion of Caroline Porco, one of Shoemaker's former students and a collaborator on the Voyager mission to the outer planets. Knowing that being denied the opportunity to go to the moon had been the biggest disappointment in Shoemaker's life, she proposed that a portion of his remains be sent to their final resting place on the moon as a final tribute.

Upon obtaining his wife's consent, it was decided that the polycarbonate capsule containing an ounce of Shoemaker's ashes would be launched on board the Lunar Pros-

pector, bound for a yearlong moon-mapping mission. Around the capsule was wrapped a piece of foil marked with an image of Meteor Crater in Arizona, where it all began; an image of comet Hale-Bopp which was the last comet that he and his wife observed together; and a passage from William Shakespeare's *Romeo and Juliet*. After a moving dedication, family and friends watched the Athena rocket slowly rise from its launch pad with its special cargo on the evening of January 6, 1998. On July 31, 1999, Lunar Prospector's mission ended and the craft crash-landed on the Moon. Shoemaker had touched the Moon at last.

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Wladyslaw Sikorski

Wladyslaw Sikorski (1881-1943) played a major political and military role in the history of Poland. He founded a secret nationalist organization, guided the modernization of the army, and led a government-in-exile when Poland was invaded by Germany at the start of the Second World War.

Wladyslaw Eugeniusz Sikorski was born in Tuszow Naradowy on May 20, 1881. At the time of his birth, this area (which is now in Poland) was part of the Austro-Hungarian Empire. Sikorski was educated in an Austrian-controlled system and served in the Austrian army. He was soon recognized as a rising military leader. By the time of the First World War, he had achieved the rank of commander of the Polish Legion of the Austrian army. The troops under his command fought against the Russian army of Czar Nicholas.



From an early age, Sikorski had developed a consuming passion for Polish independence. In 1908, he helped to found a secret military organization of nationalists who were dedicated to that cause. It merged with a second nationalist group in 1914 to form the Supreme National Committee (NKN). This group, led by Sikorski, became the nucleus for a future Polish national government. The end of the First World War resulted in a defeat for Austria. Poland was proclaimed to be an independent republic in 1918. The Polish-Soviet war of 1920-21 resulted in the creation of new boundaries. For his distinguished service, Sikorski was named chief of the Polish general staff.

A constitution was written for the new Polish nation in 1921. Sikorski held various cabinet posts in the government, including prime minister (1922-23). As minister of military affairs (1924-25), he was instrumental in guiding the modernization of the Polish army. When Jozef Pilsudski took control of the government in a 1926 coup d'état, Sikorski initially remained neutral. He joined the opposition in 1928, after being relieved of his command. In his book, *A History of Modern Poland*, Hans Roos discussed the climate of Poland during the Pilsudski regime, which lasted until 1935. "It was a tragedy for Poland as well as for Pilsudski that the coup d'état took place at a time when the marshal was physically worn out. The enthusiastic revolutionary, the gifted general, had long ago turned into a sickly, moody, mistrustful statesman, who had certainly retained his proved foresight in foreign and military affairs, but had little time for home or economic questions. Bitter disappointment at the moral bankruptcy had contributed as much to the hardening of his character as disgust at the corruption to which even officials and high-ranking officers had yielded. Only this spiritual loneliness could explain his action in forcing the

resignation of a number of generals first and foremost Sikorski who had incurred his displeasure." The animosity between Sikorski and Pilsudski had been growing since World War I. The key issue that divided them was the question of the supreme command and its organization. Pilsudski held contempt for what he determined were Sikorski's attempts to undermine his authority.

Following the death of Pilsudski in 1935, a new constitution formally ended democratic parliamentary rule. Sikorski's political involvement continued. He formed an alliance with Jan Paderewski, the famous pianist, who had long been active in the politics and foreign affairs of his native Poland. Together they encouraged some of the older Catholic politicians to form the Labor Party, based on a union of the Christian Democrats with the National Workers' Party in 1937.

Governed in Exile

German and Soviet troops invaded Poland in 1939, precipitating the beginning of the Second World War. Poland was divided between these occupying forces and its independent government collapsed. Wladyslaw Raczkiewicz, the former the Speaker of the Senate, fled to France and took over the presidency in exile. He had been a Pilsudski supporter, yet appointed Sikorski as prime minister due to his popularity with the Polish people. Sikorski formed a government-in-exile with representatives of the four large opposition parties who had escaped Poland, or were already living abroad. France, Great Britain and the United States quickly recognized the government. Sikorski was commander-in-chief of an exile army of 84,000 by the spring of 1940.

Hope of imminent liberation collapsed when the Germans were victorious in their 1940 occupation of France. Sikorski stood fast, refusing to become discouraged by the French catastrophe. With help from Britain's prime minister Winston Churchill, Sikorski was able to evacuate at least 17,000 of his soldiers to England and transfer the exiled Polish government to London as well, by June 20, 1940. By August, Sikorski had received permission to station his troops on British soil. Through an understanding with President Franklin Roosevelt, his troops were supplied with American weapons and Sikorski was given permission to recruit American citizens of Polish birth for his army.

Break in Diplomatic Relations

In the months prior to Sikorski's death, relations between the Poles and the Soviets were breaking down. Allied forces blamed the Poles for this situation. Only Churchill retained faith in Sikorski, although he warned the general not to provoke the Soviets further. The final blow came on April 13, 1943. Evidence of a Soviet massacre at Katyn Forest was revealed when the bodies of an estimated 10,000 Polish officers who had been missing for a year and a half were found. The Germans claimed that they had proof of the alleged atrocity. The Soviets denied the allegations. Following this discovery, Sikorski asked the International Red Cross to conduct an independent investigation of the matter in order to determine the reliability of the German claims. At

this point, he lost the support of Churchill, who told the Soviets that Britain would oppose an investigation.

An even greater challenge faced Sikorski in 1943. Polish troops in the Middle East, primarily in Iraq and Iran, had grown increasingly restless. Many were ill from malaria. They all suffered from the poor conditions. Deserters among the Jewish soldiers mounted as nearly 3,000 of them headed for Palestine. Sikorski's hope to build a strong army in preparation for a "second front" in the Balkans diminished. Sentiment was growing against Sikorski among his troops and his fellow Poles, casting aspersions on his loyalty and his capability at maintaining adequate military command. Sikorski decided that his only course of action was an extended visit to the force in the Middle East. On May 25, he and his entourage left England, travelling through the British colony of Gibraltar, on their way to Cairo. After concluding a satisfying trip, Sikorski boarded a plane for the return flight to England on July 3, 1943. His plane crashed within seconds of its takeoff from Gibraltar, killing all of the passengers.

Many theories arose, particularly among suspicious Poles, that the plane had been sabotaged. They suspected Germans, Soviets, even Winston Churchill himself. A witness concluded in later years that it was likely an act of mechanical failure, since there was never any concrete proof of conspiracy. Upon his burial at the Polish Airman's cemetery in England, Churchill proclaimed that, "Soldiers must die. But by their death they nourish the nation which gave them birth. Sikorski is dead, but it is in this sense that you must think of your dead prime minister and commander-in-chief—his efforts and your sacrifices shall not be in vain. Be worthy of his example."

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Mary Somerville

Known as the "Queen of nineteenth century science," Mary Somerville (1780-1872) explained the leading scientific ideas of her day in terms that much of the educated public could understand. Though she conducted some original research, Somerville's work as a translator and interpreter influenced how developments in the physical sciences were dis-



cussed and delineated. She was also responsible for the first geography text ever published in English.

Born in Jedburgh, Scotland, on December 26, 1780, Somerville was the daughter of Sir William George and Margaret (nee Charters) Fairfax. Her mother was Scottish, while her father was English. He served as a vice admiral in the Royal Navy and was a hero of the Battle of Camperdown. Due to the demands of his work, he was often away from home. Somerville was the fifth of seven children, who grew up in Burntisland, a small Scottish coastal village.

As a child, Somerville received little formal education outside of learning from the Bible. Instead, she ran wild, exploring the Scottish coast while avoiding dolls and other feminine toys. Somerville did not learn to read very well, could not write at all, and knew nothing of numbers or language. At the time, daughters were expected to focus on domestic and social matters. They were also expected to master at least minimal reading and writing skills.

To put their daughter on the right path and curb her wild behavior, Somerville's parents sent her, at the age of ten, to an elite girls boarding school located in Musselburgh. She learned very little. Somerville did not like the stifling educational methods, which focused on repetition and memorization. Though she began to enjoy reading, and learned some handwriting, grammar, arithmetic and French, Somerville remained at this school for only 12 months.

Discovered the Wonders of Algebra

Somerville grew into a socially active teenager, who was known for her beauty. She was properly instructed in domestic and social arts. Her life changed profoundly at the age of 15, when she encountered algebraic symbols while reading a fashion magazine. Somerville became intrigued and wanted to learn more. She studied algebra on her own, and craved more knowledge. Though she received some private instruction, Somerville's parents tried to discourage these pursuits. Her father feared that she might drive herself insane. At the time, it was believed that a woman's constitution could not handle much intellectual effort without causing damage to her physical and mental health.

Despite the efforts of her parents to stop her—which included confiscating candles to prevent her from studying at night—Somerville continued to learn. She read her father's books on navigation. She taught herself Latin so she could read Euclid and learn about his geometry. Somerville read and committed to memory six of his books, as well as other classics. She managed to dodge the lack of candles at night by memorizing formulas she wanted to work on and solving problems in her head in the dark. Somerville did have some supporters. Her brother's tutor bought her books she needed, as proper women did not go into bookstores. A sympathetic uncle helped her with classical studies. For the most part, however, Somerville was dissuaded from pursuing her studies.

In 1804, Somerville was forced to marry her first cousin, Admiral Sir Samuel Grieg, a captain in the Russian navy. The couple moved to London, where Grieg was employed as the Russian navy's consul. While raising two sons, Woronzow and George, Somerville tried to study science and math in her free time. However, her husband did not think women should have intellectual pursuits and discouraged these efforts. The tense marriage came to an end when Grieg died in September 1807, soon followed by their son George. After the death of her husband and son, Somerville resumed her studies, shortly before returning to Scotland with her surviving son.

The income that Grieg's death brought her allowed Somerville to continue her intellectual pursuits. Though she maintained her family, domestic, and social obligations, many members of her family, as well as friends, derided her decision to keep up her studies. Somerville did have some encouragement from leading intellectuals and scholars in Edinburgh, including William Wallace, who became professor of mathematics at Edinburgh University. Somerville studied higher mathematics and physical astronomy. She read Isaac Newton's book *Principia* and began to submit solutions to problems posted in contests run by mathematics journals. In 1811, Somerville won a silver prize for solving a diaphantine equations problem in *Mathematical Repository*.

Found Intellectual Soul-Mate

In 1812, she married William Somerville, an army doctor. The couple eventually had four children, three daughters and one son. Only Martha and Mary survived into adulthood. Unlike Grieg, William Somerville was com-

pletely supportive of his wife's intellectual interests. He was proud of her achievements and encouraged her to take on Greek, geology, botany, and mineralogy.

Four years after they were married, the family moved to London, where William Somerville was elected to the Royal Society of Surgeons. Somerville met the leading scientists of the day, and learned about their latest work. The family traveled to Europe on a regular basis, and Somerville began corresponding with scientists there. She established a name for herself, and was respected by those interested in reforming the British scientific society.

The most important piece of original research Somerville conducted concerned sunlight and its magnetizing effects. In 1826, she published the results in "On the Magnetizing Power of the More Re-grangible Solar Rays," in the Royal Society's *Philosophical Transactions*. Though her husband had to present the paper, because women were not permitted to attend meetings of the Royal Society, Somerville's work was generally praised. Later, however, her conclusions were proven to be incorrect.

Greatest Scientific Contribution

In about 1827, Lord Henry Brougham, head of the Society for the Diffusion of Useful Knowledge, approached Somerville about translating Pierre Laplace's *Celestial Mechanics* (also known as *Mecanique Celeste*). The book was complex. Somerville feared she might not be up to the task because she lacked a university education. Despite her concerns, she spent the next four years translating the book, with help and encouragement from her husband.

When the translation was published in 1831 as *Mechanism of the Heavens*, Somerville was acclaimed for her work. She did not merely translate the text, but added her own commentaries and explained the complexities in such a way that a layperson could understand. The book discussed everything that was known about the mathematics of gravity. Laplace, the original author, was one of many who praised her translation, claiming she was one of the few who actually understood his work. In addition to selling well, *Mechanism of the Heavens* was used as a college text for the next century. Somerville's preface to the translation, in which she explains the background to Laplace's book, was expanded upon and published separately the following year as *Preliminary Dissertation on the Mechanism of the Heavens*.

The success of these publications prompted the Royal Astronomical Society to name her, along with Caroline Herschel, an honorary member in 1833. They were the first women so honored. Somerville also received a civil pension from Sir Robert Peel for her accomplishments. The amount at the beginning was £200, though it was later increased to £300.

Somerville's next publication was an even bigger success. *The Connection of the Physical Sciences* was first published in 1834, and was reissued through ten subsequent editions. The last edition was published in 1877. It was later translated into French and German. The book summarized all that was known in the physical sciences,

but also showed how different branches of science overlap in techniques and ideas.

When Somerville's husband became ill in 1838, the family moved from London to Italy for his health. She continued her work while caring for him. Somerville spent most of the rest of her life on the European continent—even after the death of her husband in 1860 and son in 1865. Though family concerns were paramount, Somerville continued her scientific work.

Published *Physical Geography*

Somerville spent ten years on her next book, *Physical Geography*. When it was published in 1848, *Physical Geography* was the first geography text to be written in English and arguably her most popular original work. The book was revised six times, with the last revision coming in 1877 (by one of her daughter's and John Murray). Previous geography texts in English were only concerned with a country by country description of physical phenomena. Somerville took that idea one step further. She explained why those phenomena were there and how they were related. She also discussed landforms, the role played by humans in the modification of the physical environment, atmospheric processes, and bio-geography. Somerville was criticized for arguing that the earth was extremely old, based on geologic evidence. She was called godless for believing that the earth could be older than what was claimed in the Bible.

Somerville's last work of note was the two-volume *On Molecular and Microscopic Science*, published in 1869. Though the material was generally obsolete by the time the books came out, many reviewers gave her polite but not glowing reviews. Despite the outdated nature of *On Molecular and Microscopic Science*, Somerville's contributions to science were widely recognized that year. She was awarded the Victoria Gold Medal at the Royal Geographic Society of London. Although she was a patron of the Society, Somerville never achieved member status because of her gender. She was also awarded the Geographical Society of Florence's Victor Emmanuel Gold Medal, and elected to the American Philosophical Society.

Somerville died at her home in Naples, Italy, on November 29, 1872. She was almost 92 years old and still working on a mathematics article at the time of her death. The following year her autobiography, *Personal Recollections of Mary Somerville*, was published, after being edited by her daughter. Somerville's papers were collected at the Bodleian Library of Oxford University. She was honored by Oxford through the naming of Somerville Hall, the creation of the Mary Somerville scholarship for women in math, and the establishment of Somerville College (in 1879).

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Sordello

Few facts are known about the family background of the Italian troubadour and poet known as Sordello (ca. 1180-1269) and some of what comes down to us is wrapped in contradiction. In spite of this sketchy knowledge, he is a recognized hero and the subject of works by Dante and Browning, and an opera by Donizetti. An Italian postal stamp bears his likeness and the main square in the town of Mantua is named "Piazza Sordello."

Sordello is alternately said to be a noble Castellan or the son of a poor knight. In an account written by Stewart Holmes, a general impression of Sordello's life indicates that he was the son of a "poor chevalier," Ser El Corte. His father was of the troupe of the Visconti family of Mantua. The *Penguin Companion to European Literature* refers to Sordello as a minor noble. Regardless of his family background, Sordello comes down to us as an accomplished poet.

Early Life

The exact date of his birth is unknown but set at about 1180. Authorities agree that Sordello was born in a castle named Goito in the Mantuan area of Italy. As a young boy, he became known to the literary world through a poem called "Tresor." According to Caroline H. Dall in an article published in 1872, Sordello "distinguished himself by bravery and address, by a dignity and grace of manner." He was described as a handsome man and a great lover, but deceitful in his relationships with women. He is also said to have been false in his dealings with the barons with whom he stayed.

Sordello and Cunniza

Outside of his literary life, Sordello is best known for his love affair with Cunniza. At some point in his youth he entered the court of Count Riccardo di San Bonifazio (Rich-

ard of Saint Boniface), the lord of Verona. It was here that he fell in love with Milady Cunizza da Romano, the wife of the Count. Cunniza was the sister of Lord Ezzelino and Lord Alberico da Romano. Around 1225 or 1226, Sordello abducted Cunizza. The details are obscure but it is said that this occurred at the urging of Cunizza's brother, the tyrant, Ezzelino. This event occurred against the background of feudal fighting between Saint Boniface, on the side of the Guelfs, and Cunizza's family, leading the Ghibellines. The Guelfs supported the Pope while the Ghibellines were supporters of the Emperor Frederick. Sordello and Cunizza escaped to the court of her brother, Ezzelino. Within a short time, Sordello fled to Onigo, perhaps to the court of the Patriarch of Aquileia. Sordello is said to have entered into a love affair and a secret marriage with Otta of Onigo, the sister of Sordello's hosts, two brothers who were lords of the land. Incurring the enmity of the brothers, he abandoned Otta and left Treviso, Italy around 1229, fleeing across the Alps for the South of France.

Life in France

Sordello settled in Provence, where he spent his days at the courts of Provence, Toulouse, and Roussillon and began making his name as a poet and troubadour. His wanderings have been documented by Peire Bremon Ricas Novas, a troubadour who confirms that Sordello was in Spain, at the court of Alfonso IX, King of Leon.

Casual mention in his poetry puts him in Provence before 1235. He thrived at the court of Count Raimond Berenger IV of Provence, who held court at the city of Aix. Upon Berenger's death in 1245, Sordello is found at the court of the Countess Beatrice, daughter of Raimond Berenger and wife of Charles of Anjou. He became a follower of Charles. It is thought that several of his love poems were written for Beatrice. According to Robert Brothers in *Sordello: A History and a Poem*, Beatrice pursued him against his will and eventually became his wife. Other authorities question Brother's account, although it is agreed that he did marry while in the court of Berenger. While in France, Sordello came under the protection of his main patron, Guillaume de Blacatz. Blacatz was both his good friend and his rival.

Between 1252 and 1265, Sordello's name appears in numerous records, placing him in the company of various nobles. He also seems to have established himself well in Charles' court. He followed Charles, albeit reluctantly, on the Italian expedition against Manfred in 1265. In 1266, Sordello was captured by the Ghibellines before reaching Naples and held prisoner at Novara. Pope Clement IV persuaded Charles to pay a ransom for Sordello, and in 1269 he received five castles in the Abruzzi near the river Pescara for his services. He died shortly afterward.

Sordello's Poetry

Neither prose nor poems written by Sordello in Tuscan are available to us. Forty poems written in Provençal are all that do survive to this day. It is agreed that the most lively of these are debates with other poets. His best-known poem, "Serventes" (1237) was written upon the death of his friend,

Blacatz. In this satire, Sordello invites the sovereigns of the day to a funeral feast to eat of his (Blacatz') heart, "that they may recover what the Milanese have taken!" Among those sovereigns invited to such a meal were the Emperor Frederick II, the kings of England, France and Aragon, and the counts of Champagne, Toulouse, and Provence. Among his other poems is the "L'Ensehnamen d'Onor" or "Lesson of Honour," a didactic poem of high and pure morality. The "L'Ensehnamen d'Onor" is a vigorous, intellectual piece of noble pride. It describes the education and conduct proper to a courtier and a lover. Sordello is also credited with several treatises and essays, including "The Progress and Power of the Kings of Arragon in the Comte of Provence" and "The Defence of Walled Towns."

After Sordello

Sordello is often treated as two different men—a young, lively poet with a zest for life and love, and a sometimes reluctant warrior, following his king into battle and suffering the consequences of capture. Most followers of Sordello choose to merge the two men, regardless of the facts. The lure of Sordello's story survives centuries, and the few known facts wrapped in mystery have inspired others to search for the real Sordello.

Sordello's works inspired the likes of Dante and Browning. Dante gave him the status of a patriot in "Purgatorio," VI, and VII, assigning him the prominent role of escort to Virgil. In Browning's psychological poem "Sordello," he is made typical of liberty and human perfection. Ezra Pound inspected the Ambrosiana Library in Milan and published *The Companion to the Cantos of Ezra Pound* in which he expounds on the uncertainties of Sordello's life. He also includes a translation of an anonymous Vida in a 1913 essay on Sordello. Over 50 years after Browning's poem was published, Cesare de Lollis published a full biography of Sordello in the 1890s. Although little new information has come to light, the adventurous life of this twelfth century poet continues to draw enthusiasts attempting to find the real Sordello.

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Wilhelm Steinitz

Perhaps no chess player represented the spirit of nineteenth century America better than Wilhelm Steinitz (1836-1900). His intelligence, innovation,



arrogance, and shameless self-promotion led some to call him the “father of modern chess.”

Born in the Bohemian city of Prague on May 17, 1836, Steinitz was the last of thirteen children in a very poor family. His Jewish parents raised their son to be a Talmudic scholar. Chess first entered his life in 1848, but did not gain importance until he moved to Vienna in 1856, where he studied math at the Polytechnic. Money problems and poor health forced him to drop out of school. Chess matches involving a wager, helped supplement the income he made as a journalist.

Less than five feet tall, balding, and born with weak legs, Steinitz was not physically impressive. At the chessboard, he was transformed into an imposing figure. His dependence on canes and crutches strengthened his upper body. A powerful swimmer, when seated across from an opponent, his broad chest and shoulders added to his aura. Reports describe his face as having had a benevolent air. Eyewitnesses claim that, while concentrating on a match, he was positively beautiful.

Steinitz traveled to London in 1862 for his first appearance in an international tournament. For his sixth place finish he won five pounds. A few months later he won the London championship. Steinitz decided to remain in London and become a professional chess player. In 1866 he played against Adolf Anderssen, considered to be the world's best player at the time. In response to the extreme length of previous matches, time limits were imposed.

Games were to be completed in one sitting, and twenty moves must be made within two hours. The time was kept with hourglasses. The first man to win eight games would be the winner. Steinitz took eight games to Anderssen's six and declared himself to be the world champion. No governing body substantiated his claim, but neither did anyone in the chess world dispute it. Thus, he became the first world champion of chess.

Steinitz set about defending his title in match play, in which his record was even better than his tournament play. He never lost a match until he played Emanuel Lasker in 1894. For the twenty-eight years from 1866 to 1894, he retained his championship title. However, from 1873 to 1882, he played almost no serious chess. The only exception was an 1876 match against Joseph Henry Blackburne, in which Steinitz won all eight games. The match was also notable for two other innovations. It was the first match to be timed with mechanical clocks, and the first for which admission was charged.

What set Steinitz apart from his predecessors and contemporaries was that he was the first to fully articulate a system of positional play, in which the position of each piece is appraised and plans are made based on that appraisal. Steinitz began his career playing in the style of the “romantics.” Their game was one of sacrifice and attack, where the king must be protected at almost any cost, attacks were many and spontaneous, and the better man was expected to win. Before Steinitz, a few players who had success combining a traditional attack with a carefully constructed defensive position—a position that romantic opponents would repeatedly attack until weakened. The most notable of these was the American, Paul Morphy, who was considered by most to be the greatest chess player in history.

In Steinitz's theory, the game became impersonal. Both players start on completely even terms. There is no “better player.” The pieces on each side and what they can do are in perfect equilibrium. For one player to win, the initial equilibrium must be disturbed to the point that one side is powerless against the other. If no one makes a mistake, the equilibrium remains. One can only win if the opponent makes an error. By playing from a strong defensive position, awaiting that error, then capitalizing upon it, Steinitz replaced the play of the romantics with pragmatism. He once referred to it as “trigger chess,” in which he would slowly pull back his pieces until the target was right, then released—not unlike Morphy—but with the added fillip that Steinitz's sense of positional play allowed. Even the King had the potential of attack. No longer just a target, the King could not be safely attacked without the support of a strong offensive position. Although his contemporaries considered Steinitz's style crabbed and unaesthetic, it is still used today, and has won Steinitz the sobriquet “the father of modern chess.”

Steinitz may easily have been the most unpopular chess player who ever lived. He was considered by his contemporaries to be bad loser. And a bad winner as well. Not only was he a man of short temper—he once spat on an opponent—but he annoyed more people because he was

generally able to demonstrate that his theories and opinions worked. *The Westminster Papers*, a London chess publication, wrote about Steinitz in 1875: "Everyone who knows the great chess player knows also that it is his misfortune to be afflicted with a conviction that every mundane matter has some reference to himself."

His tongue was called the bitterest in Europe. The gentility associated with chess was not his, nor did he contain his opinions to chess. "Once, in a heated discussion of politics," Steinitz wrote with his usual modesty, "my opponent, being pressed hard, fancied he made a great hit by remarking to some bystanders, 'He thinks he understands politics because he can play chess.' 'And you think,' I answered, 'that you understand politics because you can't play chess.'"

Steinitz is considered by many to be one of the all-time greatest chess writers in the English language, no small feat for one who adopted the language late in life. He wrote a column on chess for the London *Figaro* in 1876 to 1882. Steinitz also contributed articles to *Ashore or Afloat* (1883), the *New York Tribune* (1890-93) and the *New York Herald* (1893). His most important columns appeared in *The Field* from 1873 to 1882. These columns featured annotated games that were a vast improvement on previous annotations.

Steinitz moved to the United States in 1883. He began writing and publishing the *International Chess Magazine* from 1885 to 1891. The magazine's reporting of news and analysis of games was conscientious and insightful. Its opinions, in Steinitz's own column, *Personal and General*, were inflammatory and occasionally scatological. Chess master and writer Fred Reinfeld (1910-61) once wrote that Steinitz was "a fine writer of English prose, equally bold in expression when he is conveying some nuance of technical judgement and when he is grinding his teeth over some fancied insult."

In 1885, Steinitz accepted the challenge of Johannes Zukertort, a German-born physician, writer, editor, pianist and chess player. Zukertort had moved to England and founded the *Chess-Monthly*, one of the era's most influential chess magazines. He shared Steinitz's temperament and egotism. The two became rivals before ever meeting at a chessboard. After protracted negotiations, Steinitz and Zukertort met for the first official world chess championship match on January 11, 1886. After losing four of the first five games in New York, Steinitz came back to win in St. Louis and New Orleans, and took the match ten to five.

In 1889, the first part of his *Modern Chess Instructor* was published. Considered by some to be his most important literary contribution, the book explains some of his theories of chess and analyzes some openings. The first section of the second part was published in 1895, but the work was never completed. In 1891, he published an anthology of the Sixth American Chess Congress of 1889, in which he annotated each of the 432 games.

After Zukertort, Steinitz's next major opponent was Russian Mikhail Tchigorin, whom he met in 1889. Steinitz won ten to six. After losing two games to Tchigorin via cable (Steinitz in New York, Tchigorin in Havana—matches

which led to the New York police to arrest Steinitz as a spy when the chess moves were misinterpreted), the two met again in Havana in 1892. The results were much closer, with Steinitz winning 121/2 to 101/2. Steinitz had retained his championship once again.

Emanuel Lasker was only twenty-five and had participated in very little international chess when he challenged Steinitz. The reigning champion must have thought that the inexperienced youngster would be easy to beat. They met in New York City in March 1894. The winner would be the first man to take ten games. Three games a week were scheduled, at fifteen moves an hour. Steinitz lost the first game, and blamed it on exhaustion. After eight games in New York, the two played three games in Philadelphia. Steinitz was now five games behind. He blamed it on insomnia. They continued the games in Montreal. Steinitz was able to gain two games, but weakened as Lasker strengthened, winning the match ten to five, with four draws. No longer the world champion, Steinitz immediately challenged Lasker to a rematch. Perhaps having learned from his predecessor, Lasker put Steinitz off until 1896. The result was even more conclusive, with Lasker winning ten to two. The chess world looked for excuses why the relative unknown should have beaten Steinitz, blaming the older man's insomnia and stress. But perhaps his time had just come. Even Lasker admitted years later that a man of Steinitz's age could not be expected to always beat a much younger man.

After losing to Lasker in tournament play in 1895, the 59-year-old Steinitz was depressed. He told Rhoda Bowles, the chess editor of *Womanhood*, that it was his "fourth successive loss, I shall never win again. I am utterly broken down." The next day, Bowles pinned a buttonhole to his coat for luck before his game against Kurt von Bardeleben. Revitalized, Steinitz won the game handily; it has come to be known as "Steinitz's gem," and has often been annotated and anthologized.

Like many immigrants to the United States in the 1880s, Steinitz found that the streets of the New World were not paved with gold. Still, he became an American citizen in 1886. To supplement his income while publishing his magazine, he also taught and gave exhibition matches, taking on numerous opponents simultaneously, sometimes blindfolded, and sometimes playing cards between moves. Short of cash in 1897, he played chess against 22 opponents in a simultaneous exhibition.

In June 1899, Steinitz competed in his last tournament. Taking eleventh place in London, it was the first time he did not finish among the leaders in his 40-year professional career. Returning to his home in New York, his mental health began to deteriorate rapidly. He claimed that he could telephone any person anywhere without wire, and that he could move chess pieces by thought alone. He would spend each morning walking barefoot in the small yard behind his New York home, in all weather, then try to call people with his wireless phone. He also tried to call God, challenging the Almighty to a match. He was committed to the East River Sanatorium, at Ward's Island in

Manhattan, in early 1900. Destitute and insane, Steinitz died there on August 12, 1900.

Steinitz continues to impact the chess world today. Experts argue whether or not Morphy or Steinitz was the greatest player of their age. Bobby Fischer named Steinitz to his list of the top-ten players of all time. In 1987, the second year of induction, Steinitz was named to the United States Chess Hall of Fame. The chess game that drives the plot of John Brunner's 1965 science-fiction novel, *Squares of the City*, is taken from the World Championship match played between Steinitz and Tchigorin in 1893.

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Patrick Steptoe

British obstetrician and gynecologist Patrick Steptoe (1913-1988), gained international acclaim when years of hard work resulted in the birth of the world's first "test tube baby." He and colleague, Robert Edwards, delivered a healthy baby girl that had been conceived through in vitro fertilization.

Early in his medical career, Patrick Steptoe had established a successful practice in obstetrics and gynecology, with a particular interest in the problems of infertility. When he teamed with Robert Edwards in 1966, the two physicians dedicated their professional lives to perfecting a procedure known as in vitro fertilization (IVF). It involves fertilizing a human egg in a laboratory dish and implanting the resulting embryo in the mother's womb. After 12 years of work and research, Steptoe and Edwards achieved success. Louise Joy Brown, the first baby to be conceived using this method, was born on July 25, 1978.

Patrick Christopher Steptoe was born in Oxford, England on June 9, 1913. His father was a church organist while his mother was a social service worker. Although Steptoe studied music as a child, he chose medicine over music at an early age. Steptoe was educated at Kings College, London, and at St. George's Hospital Medical School of the University of London. He was a member of the Royal College of Surgeons and licensed by the Royal College of Physicians in 1939.

With the outbreak of the Second World War, Steptoe volunteered for the Royal Navy Reserve, and served as a naval surgeon. In 1941, the Germans sank his ship off the island of Crete. He was captured and taken to a prisoner of war camp in Italy. As a physician, Steptoe was allowed to move about the camp freely. He reportedly helped other



prisoners escape. When his captors discovered this, Steptoe was placed in solitary confinement. He was released in 1943.

Established Medical Practice

After the war, Steptoe completed his medical studies and established a practice in Manchester, England, specializing in obstetrics and gynecology. In 1951, he began working at the Oldham General and District Hospital in Oldham, a mill town a few miles northeast of Manchester. There he studied methods of sterilization and the problems of infertility.

Steptoe perfected the technique for retrieving eggs from a woman's ovary using a laparoscope. A small incision was made, and this narrow tube, with a built-in optical fiber light, was inserted into the abdominal cavity. The laparoscope was used for sterilization procedures as well as for diagnostic reasons. It was considered to be a pioneering device at the time, and more than a few colleagues questioned his use of it.

Collaborated with Robert Edwards

In 1966, Steptoe joined forces with Robert Edwards, a Cambridge University physiologist. Edwards had developed a technique for fertilizing human eggs in the laboratory, in an effort to help women with defective fallopian tubes become pregnant. Steptoe realized that he could use a laparoscope to extract eggs from infertile women. If the eggs were retrieved at the right time and then fertilized in the

laboratory (in vitro), they could then be implanted into the uterus and a pregnancy could result.

As Steptoe and Edwards wrote in an account of their collaborative effort, *A Matter of Life*, they received a devastating blow in April 1971, when the Medical Research Council denied their application for funds. They were repeatedly denied funds for their research until the Ford Foundation and some wealthy Americans provided the money.“

In 1972, Steptoe and Edwards attempted the first implantation, but the inserted embryo failed to lodge properly in the uterus. More failures followed in the next few years. Some pregnancies did occur, but all were lost in the first trimester. Time was becoming a critical factor, as Steptoe was scheduled to retire in July 1978. However, their luck was about to change.

Began Treating Mrs. Brown

In the fall of 1976, Steptoe received a letter from Dr. Ruth Hinton, medical officer of the Bristol Central Health Clinic, regarding a 29-year-old patient named Lesley Brown. Brown and her husband, John, had been trying to have a baby for ten years, but she had severely damaged fallopian tubes. Steptoe agreed to see the couple.

As the Browns recounted in *Our Miracle Called Louise—A Parents' Story*, “Dr. Hinton told us there was a doctor in Oldham called Mr. Steptoe, who had done a lot of research into the problem of blocked tubes. She said what he was doing sounded almost like science fiction, but that he was trying to develop ways of helping women with damaged tubes to conceive a baby.” The Browns asked Dr. Hinton to refer them to Steptoe; they were willing to try anything.

In late 1976 and into early 1977, Steptoe “felt confident about things.” As he recalled in *A Matter of Life*, after meeting the Browns, he determined they were “an ideal couple for our attempted treatment.” Preparation for the attempt at in vitro fertilization began in February of 1977. Steptoe knew that, for his patients' sake, he needed to have a success. He reflected in *A Matter of Life* that: “For the last five years particularly, I had had to console them [his patients] repeatedly. True, I had been frank with them all. They all knew that our approach was novel and unpredictable. But of course it did not help them when our method failed. We had to be successful. For their sake. There was no turning back now.”

On November 10, 1977, an egg was taken from Brown and fertilized in the lab. For this attempt, Steptoe and Edwards had decided to implant it after two and a half days, at the eight-cell stage. In the past, they had waited four or more days, during which time the fertilized egg underwent about 100-cell divisions. His wife's birthday dinner delayed the implantation until late evening. This may have inadvertently helped the process. Subsequent findings revealed that implanting the fertilized embryo in the evening, rather than the morning or afternoon, would more likely result in a pregnancy.

Everyone waited. Brown did not begin her menstrual cycle. An eventual pregnancy test came back positive. Her

damaged fallopian tubes had been removed in a previous surgery, so there was no chance of an ectopic (pregnancy in the fallopian tubes) pregnancy, which had occurred with some other in vitro attempts. The daring strategy had worked. The Browns were expecting a child.

The pregnancy progressed to everyone's delight. Reality also set in for the Browns, as they soon realized how important their baby was. In *Our Miracle Called Louise—A Parents' Story*, Lesley Brown recalled thinking that “perhaps there wasn't hundreds of babies like mine. There must be just a few, I told myself. I still couldn't believe that mine was really the first.” The local media heard rumors of the pregnancy. Soon, the national and international media wanted to know about the world's first ‘test tube’ baby. Reporters followed the doctors and their patient, offering large sums of money for their story. As Brown remembered *Our Miracle Called Louise—A Parents' Story*, “Dr. Steptoe took such good care of me. He wasn't going to let anything go wrong.” Steptoe knew he needed to protect his patient and her unborn baby, so Brown was admitted to the hospital under an assumed name.

Baby Made History

Brown developed toxemia in the final stages of her pregnancy. Steptoe and his team determined that a caesarean delivery would be best for both mother and baby. To avoid a media frenzy, the baby was to be delivered in secret. The nursing staff was unaware that the delivery would occur that night. Even John Brown wasn't told of his child's pending birth, until about two hours before the delivery.

On July 25, 1978, at 11:47 pm, a five pound, twelve ounce baby girl was born. As Golden reflected in an article for *Time*, “Conceived in a lab dish or in vitro, from the egg and the sperm of a working class couple who had tried for years to have a baby, she seemed as miraculous as any baby in 2,000 years.” In *A Matter of Life*, Steptoe and Edwards recalled, “The new citizen continued to cry very loudly, and how we all loved that glorious sound.”

Louise Joy Brown was a miracle. She was on the cover of magazines like *Time*, *Newsweek*, and *Life*, as well as the front page of every major newspaper in the world. Gerard DiLeo wrote in *Essays and Other Articles*, “Her birth was marked by marvel and disbelief.” DiLeo continued that although the baby had a father and mother, “there was a third person necessary in her being born, Dr. Patrick Steptoe. His team was the group of physiologists and reproductive endocrinologists who orchestrated the very complex steps needed to make the whole thing work.” DiLeo concluded that it wasn't enough to mix the egg and sperm in the dish, that “failure after failure taught them something new about just how complicated the whole process is.” In *A Matter of Life*, Steptoe simply stated, “I doubt if I shall ever share such a moment in my life again.”

Voices of Concern

As noted by Dr. Gifford-Jones in *Health*, not all people applauded in vitro fertilization. This amazing feat brought criticism as well. Despite a healthy, thriving baby, the work of Steptoe and Edwards was considered controversial and

unorthodox. As noted by Golden in *Time*, the Roman Catholic Church and other religious groups denounced it as "playing God." Dr. James D. Watson, who won the Nobel Prize for Medicine in 1962, as the co-discoverer of the molecular structure of DNA, denounced their research. He questioned tampering with procreation. On behalf of the pro-life movement, Charles E. Rice called in vitro fertilization a "perversion." He accused Steptoe of "destroying lives" as fertilized eggs that were not implanted in the mother were discarded.

In October 1978, a Chicago-based fertility research organization, the Barren Foundation, canceled the presentation of its award to him. The chairman of the Foundation's medical advisory board said the decision was based on the failure of Steptoe and Edwards to publish their findings in a reputable scientific journal. Rumors swirled that the doctors had made a six-figure sum when they sold their story to the tabloid press, before presenting their findings to the scientific community.

Steptoe and Edwards were reluctant to discuss the new procedure. Critics voiced ethical and moral concerns about tampering with human life and questioned their motivations. An article in *Time* noted that some "envisioned baby breeding farms." As reported by *Time*, Steptoe responded to the criticism, stating, "I am not a wizard or a Frankenstein. All I want to do is help women whose child-producing mechanism is slightly faulty."

IVF Gained Acceptance

The debate faded when it became apparent that in vitro fertilization was a desperately sought service. Steptoe received thousands of letters after the birth of Louise Brown. People who were unable to conceive now had reason to hope that their problems could be solved with the help of this new procedure.

Steptoe gave numerous presentations and interviews around the world after the in vitro success. He spoke at a meeting of the Royal College of Obstetricians and Gynecologists in London and at a conference of the American Fertility Society in San Francisco, California. Steptoe and Edwards achieved further acclaim when a second "test-tube" baby, Alastair Montgomery, was born in Glasgow, Scotland in January 1979.

Honors continued for Steptoe. He was awarded a Blair Bell Gold Medal by the British Society of Medicine. In 1979, he was an honoree of the American Academy of Achievement, and received a special award of achievement from the American Fertility Society. In 1980, he chaired the British Fertility Society. The Associated Newspapers paid for a new clinic for Steptoe after the birth of Brown. In 1980, he became the medical director of Bourn Hall Clinic, in Cambridgeshire, England. Steptoe and Edwards were pleased to learn that the first U.S. birth clinic using their method of conception had opened in January 1980. Later in 1980, Steptoe and Edwards published the story of their professional collaboration in *A Matter of Life*.

Steptoe received one of the highest accolades in the scientific world when he was named a Fellow of the Royal Society in 1987. He died of cancer in Canterbury, England

on March 21, 1988. Steptoe was survived by his wife, Sheena, and their two children, Sally and Andrew.

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Ellen Stewart

The founder and artistic director of New York City's La MaMa Experimental Theatre Club, Ellen Stewart (born 1920) is credited with creating the oldest remaining, and most influential, Off-Off Broadway theater. In addition, she is considered a pioneer in the development of international theater by providing a home for artists from more than 70 nations and for bringing American plays to audiences around the world.

An African American fashion designer who became one of the most important names in twentieth-century theater, Stewart has been praised for making La MaMa Experimental Theatre Club (LaMaMa ETC) the leading avant-garde theater in the United States. By providing a supportive environment for both artists and audiences, she created a venue that allows playwrights to develop without the pressures of traditional or "mainline" theater. Stewart founded La MaMa (the name is accented on the second syllable) in 1961 on the Lower East Side of New York, the area in which it still remains. For almost 40 years, La MaMa has consistently presented exciting, often radical, plays in a forum that nurtures and encourages the artist. In addition, La MaMa has produced a number of actors, musicians, directors, and visual artists who have become popular and respected names in their respective fields.

Born in 1920 in Alexandria, Louisiana (some sources say Chicago, Illinois), Stewart is notoriously reticent about her personal background. Most sources state that she is descended from Geechees, the slaves who settled along the Ogeechee River in Georgia. Stewart has said that some of her descendants were involved in vaudeville and burlesque. After her parents divorced, when she was young, Stewart



spent her childhood traveling between her father, a tailor, in Louisiana and her mother, a teacher, in Detroit. Interested in theater from an early age, she remembers playing with a miniature theater that she and her foster brother Fred Lights made from shoeboxes, using spool people as actors. Stewart has noted that she received little formal education.

Before moving to New York, Stewart worked in Detroit and managed Boss Slim's nightclub in Chicago, where she booked artists such as Billie Holiday and Cab Calloway. She studied education at Arkansas State University, married a postman (the first of five husbands), and gave birth to a son, Larry Hovell in 1943. Deciding that she wanted to be a fashion designer, Stewart moved to New York in 1950. At the time, New York was one of only two cities in the U.S. to accept African American design students, with the hope of studying at the Traphagen School of Design. Three days after arriving in Manhattan, Stewart walked into St. Patrick's Cathedral to light a candle and pray for help. She noticed Saks Fifth Avenue's flagship store as she stepped outside the cathedral. Twenty minutes after lighting the candle, she had a job snipping threads from brassieres for designer Edith Laces. Stewart had originally planned to use her job at Saks to provide income for her education; however, she was about to move in an entirely different direction.

On her days off, Stewart enjoyed taking the subway into new neighborhoods and exploring them. On an expedition to the Lower East Side, she saw beautiful fabrics piled on the streets. An elderly man in a yarmulke noticed her looking at his merchandise and came out to sell her something. This man, clothing merchant Abraham Diamond, be-

came Stewart's mentor. Diamond told Stewart that the most important thing in life was to have a pushcart; if she pushed for other people and not for herself, she would find fulfillment. Every Sunday, Diamond would give Stewart a packet of fabric, which she would turn into an outfit and wear for him the next week. Diamond would proudly show off his "daughter" and her new design around the neighborhood. When shoppers at Saks noticed Stewart's outfits under the blue smock that black employees were required to wear, they wanted to buy the designs. Consequently, Edith Laces set up an entire department for her "little genius," who went from being a porter to being executive designer of sportswear in just three months. Stewart, who stayed with Saks for eight years, became the only American to have two gowns at the coronation of Queen Elizabeth. After an illness forced her to resign from Saks, she worked as a freelance designer for Bergdorf Goodman and Henri Bendel. Stewart told Gaylen Moore of *Ms.*, "I was a crackerjack designer. Few people know that."

Birth of Cafe La MaMa

After suffering another illness and then a nervous breakdown in 1961, Stewart went to Tangiers, Morocco, to recuperate. There, she met a friend, Theresa Klein, who spoke to her in the words of Abraham Diamond, who by then had passed away. Klein told Stewart that she should have a pushcart; the next day, Stewart left Tangiers for New York. She decided to create a theater because her foster brother, Fred Lights, and his friend Paul Foster wanted to be playwrights. In 1955, a musical that Lights had written had been optioned for Broadway. When it opened as *The Vamp*, Lights was not given authorship credit. Stewart vowed to do whatever she could to create a positive environment for young playwrights.

Back in New York, she applied for a designer position at a salon on 57th Street; the proprietor accused her of being a fraud, claiming that no person of color could be so accomplished. Upset by this encounter, Stewart went to a friend's frame shop on the Lower East Side in order to buy a print by Marc Chagall, an artist whose work had a calming effect on her. Walking along Ninth Street, a sign at number 321, "Basement for Rent," caught her eye. Stewart rented the basement, which she hoped to turn into a boutique for her designs. However, when Paul Foster suggested that the space could also double as a theater, Stewart realized that she had found her pushcart. Paul Foster dubbed the place MaMa, which was Stewart's nickname; "La" was added to give the venture more sophistication, and a pushcart wheel was hung over the entrance. In assessing the fledgling theater, Stewart told Josh Greenfield of the *New York Times Magazine*, "No floor. No plumbing. Nothing. But to me it looked beautiful."

The other tenants of the formerly all-white building accused Stewart of running a bordello and asked the Health Department to issue her a summons for prostitution. However, the inspector, himself a retired vaudevillian, arranged for her to get a restaurant license. Cafe La MaMa presented its first production, Andy Milligan's adaptation of Tennessee Williams's short story *One Arm*, on July 27, 1962. The

theater presented its first original play, Michael Loscasio's *A Corner of the Morning*, on October 18, 1962. In its earliest days, La MaMa's productions were all based around a bed that served as the stage. The theater's eleventh production, *The Room*, introduced English playwright Harold Pinter to America. Not knowing that she had to have rights to the play in order to produce it, Stewart was threatened with a lawsuit. However, when Stewart told Pinter that she loved his plays and planned to do all of them at her theater, Pinter consented to let her do *The Room* as many times as she liked until it got a commercial production.

In April 1963, Café La MaMa was closed due to a zoning ordinance. The theater moved to a loft at 82 Second Avenue, where its opening production was *The Bald Soprano* by Eugene Ionesco. As in the first establishment, coffee and cake were served, sometimes by the playwrights. Stewart was informed that she had to vacate the premises because she was making profits, so she stayed open by not charging for coffee. In her second home, Stewart began the practice of presenting only new plays. With this decision, La MaMa became the first Off-Off Broadway theatre to present original works. Café La MaMa premiered the works of playwrights who would later become recognized as some of America's finest writers. The plays of Lanford Wilson, Sam Shepard, Leonard Melfi, and Tom Egan were performed.

Six months after moving into her loft, Stewart was once again forced to move, this time to 82 Second Avenue. Problems with restaurant regulations resulted in the formation of a private, nonprofit club where patrons purchased short-term memberships rather than tickets. Thus, the La MaMa Experimental Theatre Club was born in March 1964. The following year, Stewart sent her first troupe of La MaMa players to Europe. Glowing reviews led to publication of 12 of the 21 productions and to the establishment of touring companies as a permanent feature of La MaMa. At the same time, Stewart began to bring the best of European companies to New York, such as those of Polish director Jerzy Grotowski and Romanian director, Andrei Serban. The Actor's Equity union banned the practice of having its members work for no pay in coffeehouses in 1966, so Stewart convinced the union that La MaMa's status as a private club made it exempt from this ruling.

In its first five years, La MaMa produced more than 200 new plays. Stewart, whose personal taste tends toward abstract plays that speak to the subconscious and are designed to bombard the senses, read each script and placed playwrights with directors. Although many of these works were considered exciting and challenging, some were viewed as perplexing and others as campy and amateurish. However, La MaMa allowed its playwrights the luxury of failure as a way to hone their craft. Several of the plays were controversial, including Rochelle Owens's *Futz!*, which was centered around a man's love for his pig. Directed by Tom O'Horgan, who would become a successful Broadway director, *Futz!* was moved Off-Broadway and was later filmed. Until 1967, Stewart was the principal benefactor for La MaMa. She paid for its productions, which usually cost less than a hundred dollars to mount, with the money she earned as the designer of swimsuits and sports clothes for a New York manufac-

turer. When it became fashionable for major foundations to donate grants to the arts, Stewart convinced the Rockefeller, Ford, and Kaplan Foundations and the National Endowment for the Arts to give her money. With these funds, she bought a permanent building for La MaMa E.T.C. at 74 East Fourth Street. Later, the La MaMa Annex opened three doors away. La MaMa E.T.C. launched both the La MaMa Experimental Club and the La MaMa Repertory Theatre.

Perhaps the most influential of the plays presented during the early days was *Hair*, the rock musical by Gerome Ragni, James Rado, and Galt MacDermot. *Hair* represented the free and communal approach that La MaMa had developed—a physical, passionate, and energetic performance style that came to be recognized as a new movement in American theater. After it left La MaMa, *Hair* moved to Off-Broadway and then to Broadway, where it became a huge hit. The play, which spawned many international companies and was made into a film, continues to be performed regularly.

La MaMa Matured

By 1970, La MaMa was recognized as an international center for theater. The group was acclaimed as a representative of the American avant-garde while showcasing companies from around the world. In 1971, Stewart was asked by UNESCO to be a cultural ambassador to the Philippine Republic, where she met Cecile Guidote-Alvarez. With Guidote-Alvarez, Stewart organized the Third World Institute of Theatre Arts Studies (TWITAS), a program designed to foster cross-cultural exchange between Third World artists and minority artists from the United States. TWITAS festivals have featured workshops and productions from such countries as India, Indonesia, Japan, Surinam, and Uganda. The program also spawned a number of ethnic theater groups, such as the Pan Asian Repertory Theatre, the Asian American Theatre, and the Greek Theatre of New York.

In 1974, the La MaMa Annex opened with Andrei Serban's *Fragments of a Trilogy: Medea, The Trojan Women, and Electra*; this large-scale production based on the plays of Greek dramatist, Euripides, received much critical acclaim. Stewart presented the First International Theatre Festival in 1977. The festival included performances of artists from five countries. In 1979, the Year of the Child, TWITAS joined with the United Nations to create educational programs for teachers, children, and cultural leaders. In the same year, the city of New York leased Six East First Street to La MaMa for a Third World Center. The space also includes an art gallery, La Galleria, where artists could exhibit their work for free and poets and musicians could have readings and concerts. Although La MaMa was praised for its multicultural commitment, the National Endowment for the Arts reduced its funding for 1978 and 1979, due to the theater's insistence on international programs.

In 1980, English director Peter Brook chose La MaMa to mount his productions of *The Ik* and *The Conference of the Birds*. Since Brook had been offered space by other theaters both on- and off-Broadway, his choice of La MaMa was considered a coup for the theater. La MaMa celebrated

its twentieth anniversary in 1981 with a retrospective of seventeen plays that had originated in the 1960s. Most of the productions featured original directors and casts. In 1984, Wickham Boyle joined the La MaMa staff as its first executive director. Boyle, who got her M.B.A. at Yale, ushered in a six-year period of relative financial stability.

La MaMa Today

In 1990, Stewart opened La MaMa Umbria International, a non-profit cultural center and artists' residence, a program that gives culturally diverse artists the opportunity to live together while working on productions or participating in workshops. The workshop series, which lasts for seven weeks, is held in the countryside surrounding the town of Spoleto, Italy, two hours outside of Rome. Also in 1990, controversy surrounding an exhibit by photographer Robert Mapplethorpe, which included figures dressed in bondage gear and engaged in sexual acts, caused the National Endowment for the Arts (NEA) to make a request of its grant recipients. The NEA required that recipients state in writing that they would not use award money for works depicting sadomasochism, homo-eroticism, the sexual exploitation of children, or individuals engaged in sex acts that, when taken as a whole, lacked merit as art, literature, politics, or science. Faced with the loss of her major source of funding, Stewart complied with the NEA's directive. La MaMa celebrated its 30th anniversary in 1991 with a presentation of *Futz!* that featured the original director, Tom O'Horgan, and most of the original cast.

However, by the next year, the celebratory mood had changed. Due to federal and state funding cuts, La MaMa was faced with closing. An emergency fundraising event—a tribute to Ellen Stewart—was held. Actors, Robert DeNiro and Estelle Getty were the honorary chairpersons. Sally Kirkland, Billy Crystal, and F. Murray Abraham were on the honorary committee. The event was hosted by Harvey Fierstein, the actor/playwright whose *Torch Song Trilogy* received its first production at La MaMa. This event, plus private donations, solved the short-term cash problems. However, since La MaMa was still in danger of closing, Stewart embarked on a campaign to convince city officials that La MaMa should receive the same kind of financial consideration as the New York Shakespeare Festival, the Public Theater, and the Brooklyn Academy of Music. She argued that, due to its accomplishments, La MaMa deserved consideration as a primary organization with appropriate funding. Although Stewart has consistently battled with city government on this issue, La MaMa is still thriving, due to the generosity of its supporters and the vision and tireless work of its founder.

Stewart has written, composed, and staged works at La MaMa, including several original folk operas that have been performed around the world. Well regarded as a lecturer, she is a visiting professor at the Institute of Drama in South Korea and a member of the Seoul International Theater Institute. Currently, La MaMa E.T.C. presents an average of 50 world and American premieres by new playwrights, directors, performers, and designers. In addition, it presents

more than 100 single performances as well as concerts, readings, exhibits, and workshops.

Influence and Critical Reception

From its inception, La MaMa has been influential both inside and outside of the theatrical community. Performance spaces emulating La MaMa began springing up around the country in the early 1960s. The playwriting, performance style, and internationalism developed at the theater have greatly influenced international media since that time. Plays now considered part of popular culture—such as *Hair*, *Godspell*, and *Jesus Christ Superstar*—got their start at La MaMa. Actors such as Al Pacino, Bette Midler, Nick Nolte, Danny DeVito, and Harvey Keitel; playwrights such as Elizabeth Swados, Israel Horowitz, Adrienne Kennedy, and Terence McNally; and directors such as Wilford Leach, Marshall Mason, Meredith Monk, and Ping Chong have been associated with the theater. La MaMa also spawned a number of resident and alumni companies, including the La MaMa Troupe, Mabou Mines, the E.T.C. Company, the Great Jones Repertory, the Open Theatre, and the Theatre of the Eye, among others. In addition, its resident ethnic companies—African American, Asian, Native American, and Puerto Rican—have become an important part of La MaMa.

Behind the success of La MaMa, is Ellen Stewart. Writing in *Notable Black American Women*, Robert L. Johns said that Stewart's "contribution to theater is immense. The creator, leader, fund-raiser, and exponent and defender of La MaMa, she has concentrated her efforts on this company and given it a longevity that is extraordinary among groups of this kind." Josh Greenfield of the *New York Times Magazine* added that her success "represents both a rare act of faith and an unflinching confrontation with the mechanics of moving mountains." In an interview with Barbara Lee Horn in *Ellen Stewart and La MaMa: A Bio-Bibliography*, Martha Coigney stated, "She was one person that insisted that the United States have an international profile, certainly in experimental theatre. She went out there with a machete and cut through the undergrowth and prepared the way for many others. And it is not that she has made it easier for others, she has made it necessary—something that could not be avoided." Calling Stewart "the Gertrude Stein of Off-Off Broadway," Barbara Lee Horn concluded that she "continues to manifest the spirit that she brought to her work many years ago, her passion for people and creativity, her immense courage and commitment to her vision of what theatre should be."

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John Strachey

As a political thinker and politician, John Strachey (1901-1963) strove to alter and modernize British society for 40 years. For him, modernization meant Marxism. Before and after the Second World War, Strachey was the most elegant thinker on the left end of Britain's political spectrum.

Judging from his family background, one would not expect that Evelyn John St. Loe Strachey would become one of Britain's most prominent socialists. He was born in Guildford, Surrey on October 21, 1901. His father was John St. Loe Strachey, the longtime publisher and editor of the conservative periodical, *Spectator*. An ancestor, Sir Henry Strachey, had been secretary to Robert Clive in India. On the other hand, there was St. Loe's cousin, Lytton Strachey, the liberal biographer and critic, who was a member of the Bloomsbury circle.

While editorials in St. Loe's *Spectator* rationalized the British conservative and imperial position to readers throughout the empire and in the United States—St. Loe was a friend of U. S. president, Theodore Roosevelt. He was also a bit of an iconoclast. Detesting socialism and tariff reform, he urged *Spectator* readers to vote liberal in the 1906 elections. According to his wife, St. Loe was leaning toward the left at the time of his death.

John Strachey was the third child of St. Loe and Amy Strachey. He dutifully followed the family tradition and studied at Oxford (Magdalen College, where he was known, formally, as Evelyn) and took up the Conservative cause. He even served a term as editor of the conservative *Oxford Fortnightly Review*, something of an apprenticeship before taking the reins of the *Spectator* from his father. At Oxford, Strachey also participated in the Magdalen College Dramatic Society as an actor and playwright. He portrayed Napoleon in Shaw's *The Man of Destiny*.

Turned to Socialism

However, Strachey's life did not proceed down the foreordained path. The dawning of Strachey's political turn leftward occurred on a trip he made to Vienna in 1922. He was struck by the dire post-war situation. He proposed a number of articles for the *Spectator*, dealing with topics such as "The Land Settlers Movement" and socialist and communist Hungarian exiles.

The break with family political tradition came the following year when Strachey joined the Independent Labour



Party (ILP). He had met and been influenced by the noted Fabians, Beatrice and Sidney Webb, who subscribed to the view that Britain should be transformed into a democratic socialist state through evolutionary (rather than revolutionary) means. Despite this shift, he still maintained his ties to the *Spectator*. Strachey contributed articles and reviews that earned him more than £400 a year. In 1926, he was named editor of the ILP's *Socialist Review*. That year, also, Strachey managed to get himself arrested (along with 19 other members of the strike emergency committee) during the general strike of miners. Afterward, he was asked to co-edit the union journal, *The Miner*.

Besides his interests in politics, economics, and labor relations, Strachey managed to maintain close ties to the aesthetic world (he was friends with Cecil Beaton and Stephan Tennant among others). In 1925, he made a series of BBC radio broadcasts with C. E. M. Joad, in which the two men discussed philosophy. The transcript of these broadcasts were later published as *After Dinner Philosophy*.

Strachey was associated with one of the most controversial men of twentieth-century British politics—Oswald Mosley. Like Strachey, Mosley began his political life as a Conservative (he was a Member of Parliament at the age of 22). He quit the party, however, and joined Labour in 1924. For the next eight years, Mosley was to play a complex role in his younger colleague's political development. While Mosley looked more and more to the United States as the model for a new capitalism, Strachey's articles and reviews revealed a genuine Marxist tendency. Yet both considered Labour as their natural political base.

Three events stood out in Strachey's life over the next two years. The first was the death of his father in 1927, which represented a final cutting of ties to Conservatism (though he inherited his father's *Spectator* shares). The second was a trip to Russia he made with his sister in 1928. By invitation, Strachey, still editor of *The Miner*, inspected the mines of the Don River basin. Out of this trip came a pamphlet titled *Workers Control in the Russian Mining Industry*, in which Strachey concluded that Soviet miners were better off than their British counterparts. He also lauded the Soviet medical system. While the trip certainly did not convert Strachey to Communism, it helped solidify his Marxism.

In 1928, Strachey followed in Mosley's footsteps and traveled to the United States. There he met and fell in love with Esther Murphy, a wealthy heiress and sister of Gerald Murphy, the inspiration for F. Scott Fitzgerald's Dick Diver in *Tender Is the Night*. It has been postulated by biographer Hugh Thomas that Strachey was enthralled with the international bohemian scene. Strachey and Esther Murphy were married on April 24, 1929. Oswald Mosley was his best man.

Elected to House of Commons

A little over a month after his marriage, on May 30, 1929, Strachey stood for election to parliament as the Labour Party candidate for the Aston/Birmingham district. This was Britain's first election with universal adult suffrage. Strachey and the Labour Party emerged victorious. He had to fend off rumors that he was a foreigner, but managed to win by a plurality of more than 1500 votes. Oswald Mosley was elected M.P. from Smethwick. Overall, Labour captured 8,370,417 votes, or 37.1 percent of the total, and 287 seats in the House of Commons. The Conservatives had 260 seats. Thus Labour was able to form its second government, with Ramsey MacDonald as prime minister. Strachey relinquished his editorial positions at the *Socialist Review* and *The Miner*. He was appointed a parliamentary private secretary to Mosley, who had been named chancellor of the Duchy of Lancaster and coordinator of the government's unemployment policy.

Strachey made his first speech in the House of Commons on November 5, 1929, dealing with relations with Russia. He argued for increasing trade with the Soviet Union to £40 million rather than cutting off trade relations altogether. A brief trip to the United States (now in the early months of the Great Depression) left Strachey pessimistic about the ability of capitalism to insure employment. In February 1930, he made another speech in Commons concerning Russian trade and in March and April he spoke on the government's mining bill.

Like Strachey, Mosley had little respect for the older Labourites who dominated the government, especially his immediate superiors, J.H. Thomas and Sir Horace Wilson. As Mosley became more antagonistic to old-line Labourites, Strachey felt his loyalties pulling him in both directions. Things came to a head when the Labour cabinet rejected Mosley's Keynesian economic memorandum. Mosley promptly resigned his position. Strachey tried to straddle

both sides of the fence in this dispute, but more and more his sympathies were with Mosley. He backed his friend at the party meeting and also enjoyed the support of the Aston Labour Party, thus sustaining a good relationship with his constituency.

In the summer of 1930, Strachey made another trip to the Soviet Union. During a three-week stay, he visited a dam construction site, an engineering plant, a coal mining area (in which it was noted that safety equipment was below British standards), a farm machinery factory, and three collective farms. Strachey was impressed by some of what he saw. Yet he was far from believing in paradise. The central idea which he took away from this trip, was that of the Soviet Union as a market for British goods.

Writer and Lecturer

When Mosley's proposals were defeated in a Labour caucus later that year, he drew up a radical manifesto calling for a planned economy, which Strachey signed. It was the beginning of the end of his affiliation with Labour, though he remained an active M.P. In early 1931, following a rebuff of the radical Labourites by the party, Mosley decided to form a new political party, which he called the New Party. Strachey resigned from Labour and joined his friend, becoming the New Party's intellectual mainspring.

Strachey did not remain very long in the New Party. He quickly saw that the workers were antithetical to it and that Mosley, after a trip to Italy, was turning toward fascism. This was happening at a time when Strachey was turning toward communism. In the general election of 1931, Strachey lost his seat to the Conservative candidate. Thereafter, he devoted himself to writing and lecturing until the Second World War. He was deemed one of the left's most eloquent interpreters. During this period he wrote *The Coming Struggle for Power* (1931), *The Menace of Fascism* (1932), *The Nature of the Capitalist Crisis* (1935), *The Theory and Practice of Socialism* (1936) and *What Are We to Do?* (1938). In late 1931, Strachey divorced his wife and married Celia Simpson, whom he had known for many years.

He returned to the United States in December 1934 for a lecture tour. While on tour, Strachey was arrested in Chicago for advocating the overthrow of capitalism. He immediately gained publicity. After several deportation hearings, the U.S. government dropped its case against him.

In 1936, Strachey formed the Left Book Club with Victor Gollancz, and Harold Laski. The purpose of this organization was to disseminate leftist literature to counteract the growing fascist menace in Britain and abroad. At this time Strachey was also chairman of the Coordinating Committee for Anti-Fascist Activities. The Left Book Club was an immediate success and gave rise to the *Left Book News* (which became the *Left News*.) Strachey's own *The Theory and Practice of Socialism* was a Left Book Club selection. However the radical Left Book Club was forever at odds with the Labour Party. Many critics claim that it actually created a wedge in the Left.

By 1939, Strachey had grown disenchanted with the Soviet version of communism. He broke with the Soviet government when war was declared. Strachey served dur-

ing the war as an air raid warden, public relations officer, radio commentator, and Royal Air Force wing commander. He also managed to publish *A Programme for Progress* in 1940. The following year Strachey wrote a war novel, *James* (later retitled *The Frontiers*), that was not published until 1952. Ironically the fight against fascism spelled doom for the Left Book Club, as loyalty for the Churchill-led coalition government was the order of the day. Strachey began to moderate his views when the Labour Party approached him about standing for election as their candidate in Dundee. This he did in 1945.

Minister of Food

The June 1945 general election swept Labour back into power with 393 seats in the House of Commons; Strachey was among those elected. The new prime minister was Clement Attlee, who appointed Strachey the undersecretary for air. He held this post until May 1946, whereupon he became minister of food. During these years Britain was experiencing economic hardships as a result of the war, and Strachey was forced to introduce the rationing of bread. He took this matter to heart, even touring London to see how the rationing was affecting citizens. Other shortages led to much criticism of his policies by the Conservatives.

The most controversial of these policies was Strachey's drive to expand and mechanize the growing of groundnuts (peanuts) in Tanganyika (now Tanzania). This proved to be a disaster, with Strachey taking the brunt of the blame from his enemies. However, despite this he was reelected as a member from Dundee in the 1950 general election. Attlee, however, had decided to replace Strachey at the Food Ministry and make him secretary of state for war. His tenure there was marked by attacks from the press, which tried to link him with atomic spy, Klaus Fuchs. In 1951, Attlee called for another election. Strachey held onto his Dundee seat but Labour had lost its slim majority. He was relieved of his position.

Strachey remained in Parliament through successive Conservative governments publishing *Contemporary Capitalism* (1956), *The End of Empire* (1959), and *On the Prevention of War* (1962). In 1957, he suffered a heart attack, and never fully recovered. He died in London on July 15, 1963, following back surgery.

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Levi Strauss

Levi Strauss (1829-1902) made and sold blue jeans in San Francisco, California, during and after the gold rush. His pants were so popular that Strauss' first name became a household word.



Levi Strauss' father Hirsch Strauss, a dry goods peddler, had four children, Jacob, Jonas, Lippman (later called Louis) and Maila (later called Mary), with his first wife, who died in 1822. Hirsch later married Rebecca Haas, with whom he had two children, Vogela (later called Fanny) and Loeb (later called Levi). Levi, the youngest of the family, was born on February 16, 1829 in the Bavarian village of Buttenheim.

Life in Buttenheim was not easy for Jewish people. They were allowed to live in only one small part of the town. The number of Jewish marriages was restricted, and Jews had to pay special taxes on their homes and businesses. Jews had been attacked and killed in nearby cities. Anti-Semitism drove many Jewish families to immigrate to the United States.

Hirsch Strauss was sick with tuberculosis, a serious lung disease, and could not travel. After he died in 1845, Jonas and Louis journeyed to America and began their own dry goods business. In June 1847, Rebecca, Maila, Vogela, and 18-year-old Levi obtained exit visas and passports. The family traveled to a German port and crossed the Atlantic Ocean in a crowded ship. The uncomfortable voyage lasted many weeks.

The new arrivals joined Jonas and Louis in New York City, where many Jewish immigrants lived. Fanny married David Stern and moved to St. Louis, Missouri, and later to San Francisco, California. Mary married William Sahlein, an uncle. By 1848, Jonas and Louis, who had been working as peddlers, opened a dry goods store in New York City. Levi Strauss began his life in America as a peddler. At the

age of 19, he moved to Kentucky, still a frontier area, to sell his goods.

After gold was discovered in California in 1848, many people flocked there to make their fortunes, both by mining and by selling goods to the miners. The 24-year-old Strauss, having recently become an American citizen, joined David and Fanny Stern there in 1853, having endured a long, rough voyage with as many wares as he could carry.

Settled in San Francisco

Many legends exist about Levi Strauss, his arrival in San Francisco, and how he sold his first pair of pants. One story stated that, when the ship carrying Strauss approached the shore, men rowed to the vessel and quickly bought almost everything Strauss had brought with him. They paid in gold dust. All that remained was some canvas, a type of strong cloth used for making tents. When a miner heard that all he had left was "tenting," the man said that Strauss should have brought pants to sell, because they didn't last very long at the "diggin's." Strauss took the roll of canvas to a tailor who sewed a pair of pants for the miner. The fellow bragged about how strong those pants of "Levi's" were and that, supposedly, is how Strauss began making the work pants that bore his name.

In San Francisco, Strauss lived with his sister and brother-in-law. Strauss and Stern set up their first store near the wharves on Sacramento Street, where they sold dry goods sent to them by the Strauss brothers in New York and clothing sewn in San Francisco. Because the arrival of goods by sea was so unpredictable, Strauss also bought goods whenever he got the chance, at auctions held on just-arrived ships. He also traveled to many places in northern California, selling goods to miners.

Soon after Strauss had arrived in San Francisco, the Jewish residents of the city began collecting money to build a synagogue. Strauss and Stern donated money to the cause and became members of Temple Emanu-El, a congregation that still exists today. Strauss and another Bavarian Jew, Louis Sloss, donated a real gold medal to the temple each year, to be awarded to the child with the best grades in the Sabbath school.

As the business grew and expanded, Strauss and Stern moved Levi Strauss and Co. several times, finally settling on Battery Street. The wholesale company sold clothing, dry goods, linens, boots, and shoes. Many items were imported from Europe. The company manufactured some of its wares. Some of the firm's most popular items were denim work pants. The company distributed the fabric to seamstresses, who sewed the "waist high overalls" in their homes.

Besides making and selling goods, Levi Strauss and Co. bought real estate, including the Oriental Hotel, located in the center of the city. On October 21, 1868 a strong earthquake struck San Francisco. Strauss' new headquarters was still standing, but badly damaged. He and Stern began planning another building on Battery Street.

Reputation Grew

By 1870, Strauss was a millionaire and had earned a considerable reputation as a businessman and a philanthropist in San Francisco. He was a member of the Eureka Benevolent Society, a Jewish charitable organization that helped orphans, widows and the needy. With help from Temple Emanu-El, the society raised money to create a Jewish cemetery. Strauss also contributed to the Pacific Hebrew Orphan Asylum and Home and the Hebrew Board of Relief. In 1869, Strauss became a member of the California Immigrant Union, founded to promote California products and to encourage immigration from Europe and the East Coast. In 1897, Strauss established 28 scholarships at the University of California and donated money to the California School for the Deaf.

Strauss enjoyed the cultural events of the city, such as theaters, concerts and social and literary clubs. He also liked giving elegant dinner parties for his friends in private dining rooms at the Saint Francis Hotel. Strauss had the reputation of being fair, honest and unpretentious. He wanted his employees to call him "Levi," rather than "Mr. Strauss." Although he never married or had children, he remained close to his siblings and their children.

Patented His Pants

One tale recalls Alkali Ike, a miner, and how he constantly tore his pants pockets by stuffing them with ore. To solve the problem, Jacob Davis, a Jewish tailor from Latvia, who then lived in Nevada and regularly bought cloth from Levi Strauss and Co., reinforced the pockets with copper rivets. Davis wanted to patent his invention, but lacked the money needed to do so. He wrote a poorly-spelled letter to Strauss on July 2, 1872, explaining his predicament, as quoted in *Everyone Wears His Name: A Biography of Levi Strauss*. "The secratt of them Pents is the Rivits that I put in those Pockets and I found the demand so large that I cannot make them up fast enough. My nabors are getting yealousue of these success and unless I secure it by Patent Papers it will soon become a general thing. Everybody will make them up and thare will be no money in it. Therefore Gentlemen, I wish to make you a Proposition that you should take out the Latters Patent in my name as I am the inventor of it." In August 1872, Strauss and Davis applied for a patent, which was granted on May 20, 1873. Davis came to work for Strauss, overseeing the firm's first West Coast manufacturing facility.

David Stern died on January 2, 1874, at the age of 51. His sons Jacob, Louis, and Sigmund all went to work for Levi Strauss and Co. In addition to his business, Strauss owned quite a bit of real estate in downtown San Francisco. He also served on the boards of many firms, such as the San Francisco Gas Co. In 1875, he bought the Mission and Pacific Woolen Mills, using much of the fabric for his "blanket-lined" pants and coats. In 1886, the leather patch showing two horses trying to pull apart a pair of pants was added to the waist overalls. In 1890, the same year the patent expired on the riveted pants, the company listed those pants in its catalog as number 501, a name that stuck. Strauss incorporated Levi Strauss and Co. in 1890, keeping 55 percent of

the shares for himself and dividing the rest amongst the seven Stern children.

A New Railroad

In 1869, the transcontinental railroad was finally completed, but price fixing by the railroad companies made it very expensive to ship goods by train. In 1891, Strauss and other business owners in San Francisco attempted to create a new railroad line from San Francisco to Salt Lake City, Utah. The plan failed.

Once again, Strauss tried to encourage the development of an alternate rail line. He contributed \$25,000 to a scheme devised by Claus Spreckels, the sugar magnate. Other leading business owners also supported the plan to construct the San Francisco and San Joaquin Valley Railroad. Spreckels, the major stockholder, sold his share to new managers, who charged the high rates of the other railroads. Strauss finally gave up on the railroad business.

Never Retired

Although his nephews were running the business by 1890, Strauss continued to go to his office daily, attend meetings, and remain the head of the company. In an interview published on October 12, 1895 in the *San Francisco Bulletin*, Strauss said, "I do not think large fortunes cause happiness to their owners, for immediately those who possess them become slaves to their wealth. They must devote their lives to caring for their possessions. I don't think money brings friends to its owner. In fact, often the result is quite the contrary."

When he entered his 70s, Strauss developed a heart condition. His doctors recommended more rest. The Strauss family had property in a quiet valley near San Francisco. He rested there as his nephews assumed more responsibility for the business. Strauss also spent time at a resort on the Monterey peninsula called the Del Monte, whose patrons included the most prominent citizens of San Francisco.

The death of Strauss on September 26, 1902 was considered a great loss to San Francisco and its citizens. The San Francisco Board of Trade passed a special resolution marking his death: "The great causes of education and charity have likewise suffered a signal loss in the death of Mr. Strauss, whose splendid endowments to the University of California will be an enduring testimonial of his worth as a liberal, public-minded citizen and whose numberless unostentatious acts of charity in which neither race nor creed were recognized, exemplified his broad and generous love for and sympathy with humanity."

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Kurt Student

Kurt Student (1890-1978) played an important role in establishing Hitler's secret Luftwaffe (air force). He promoted the idea of using parachute assaults and glider attacks in warfare. Student masterminded the German airborne attack on Crete and was responsible for death of thousands.

Kurt Student was born into an upper middle class German family in the city of Birkholz on May 12, 1890. He hoped to be a doctor, but his family could not afford the education needed. Student's mother died when he was 11. His father sent him to the Royal Prussian Cadet School in Potsdam in 1901, where he could train for a career in the military. The school emphasized strict discipline, sports, and loyalty to the emperor and nation. Student did well in school, except in mathematics. Upon graduating in 1911, he became a lieutenant in the Imperial German Army. In 1913, he trained to be a pilot in the army air force.

During World War I, Student flew against the Russians and was one of four pilots to test a new kind of fighter plane, called a Fokker. In 1916, he was sent to the western front, where he led a group of fighter pilots called a flying circus. He was badly wounded in an aerial battle between fighter planes and crash-landed.

Having lost the war, Germany was not permitted to maintain an air force. In defiance of that ban, 180 German officers formed the Central Flying Office and secretly planned a modern air force. The army encouraged young Germans to take up the sport of gliding, and Student supported the young glider pilots with secret funds from the military. In 1923, Student crashed while gliding and fractured his skull, but managed to recover.

Rapid Promotions in Luftwaffe

Student became director of Air Technical Training Schools in 1932. When Adolf Hitler came to power in 1933, he created the German air force, called the Luftwaffe. Student was promoted to lieutenant colonel in the Luftwaffe and created new technical courses and training programs for airmen. He received a second promotion in 1935. As colonel, his responsibilities included weapons and equipment. Student took a particular interest in parachutes and visited Russian paratroop schools. He headed the Air Testing Center and became involved with the parachute training school at Stendal, which was established in 1936.

On June 1, 1938, Student became a major general and head of the 7th Fliegerdivision, the first German parachute division. The paratroopers were known for their close connection to the Nazi party. The following year, Student also became inspector general of airborne forces. He was now responsible for both the parachutists and troops brought into combat by airplanes, known as air-landed or airborne troops. Student encouraged the development of the DFS 230, a new type of glider plane that could carry eight men. Glider troops later formed a special assault regiment.



The paratroops were used in the invasion of Denmark and Norway on April 9, 1940, along with land and sea forces. In Denmark, three platoons of paratroops captured a bridge and several airfields. The airfield in Stavanger, Norway, was captured quickly. The airfield at the Norwegian capital of Oslo proved more difficult because of Norwegian resistance and heavy fog. Despite these obstacles, Oslo became the first national capital ever to be taken by airborne troops. On April 17, a final German paratroop attack on Norway ended in disaster for the Germans. One German transport plane was shot down and many paratroopers were killed when their parachutes failed to open. Those who landed fell into deep snow, lost their weapons, and were shot by the Norwegians. Thirty-four survivors surrendered.

Forces Impressed Hitler

On May 10, 1940, the occupation of the garrison of Eben Emael in Belgium took place. This fort was at the south end of a defensive dike, the Albert Canal. Eben Emael guarded three major bridges, each in turn guarded by a Belgian defense unit. Eben Emael was built on a hill that was almost impossible to capture from the ground. Because there was no large runway on which to land planes, the Germans decided to use gliders to capture Eben Emael. Gliders need very small landing areas and can carry troops. They can also be released from the airplane towing them, far from their target. They can, therefore, approach silently. At 5:30 in the morning, 39 gliders landed on Eben Emael. The defenders were caught off-guard. The Belgians fought back, but by noon of the next day they had surrendered. Seventy Germans had captured a garrison of 1,200 men. Sixty Bel-

gians and six Germans had died in the fighting. Airborne forces at the Albert Canal defeated the defenders of the bridges before they could be blow up.

While the gliders attacked Belgium, German paratroopers attacked Holland. The Dutch fought fiercely at Rotterdam and Dordrecht. In The Hague, the Germans had problems. Their heavy transport planes sank on the soft runway and blocked the landing of incoming planes. Many planes were shot and casualties were numerous. Although the Germans had intended to capture the Dutch queen, she escaped to England. On May 14, 1940, Holland surrendered. Student went to Rotterdam to finalize the surrender and was struck in the head by a stray German bullet. A Dutch surgeon saved his life, but his recovery took eight months.

The success of the paratroops in Belgium and Holland greatly impressed Hitler. The Germans had minimized the losses of life and equipment. Student received a medal and promotion for his part in the attacks. Recruiting for the paratroops increased and a second parachute training school was created. Production of the DFS 230 gliders increased. When Student was well enough to return to duty, he received command of the XI Fliegerkorps.

The Battle for Crete

On January 25, 1941, Hermann Goering, head of the Luftwaffe, took Student to meet with Hitler. They discussed an invasion of Britain, but Hitler was not very enthusiastic. On the train returning to Berlin, Goering spoke with Student about attacking the British position in the Mediterranean Sea and the Middle East. Goering told Student to create plans for airborne attacks against Gibraltar, Malta, Cyprus, Crete, and the Suez Canal.

After Hitler conquered Greece and Yugoslavia in April 1941, Student was eager to carry out the conquest of Crete, a large island in the Mediterranean, south of the Greek mainland. "Student was desperate to participate in this campaign by attacking Crete. Student was driven by his fierce professional ambition. Impatient with the role of spectator, he wanted to demonstrate his theories on mass parachute operations, silence his critics and consolidate his own position in the military hierarchy of the Third Reich," according to Callum MacDonald in *The Lost Battle: Crete 1941*. On April 21, 1941, Student met with Hitler and convinced him to attack Crete. On April 25, Hitler issued Directive Number 28, ordering the capture of Crete in an operation code-named Mercury. Overall command was given to Goering.

Student was thrilled at being able to plan the operation against Crete because an airborne assault of this size, without the use of ground forces, had never before been attempted. On May 7, Student flew to Athens where he learned that Goering had given overall command of Mercury to General Alexander Lohr. Under Lohr, Student and General Wolfram von Richtofen had to share command of the VIII Fliegerkorps.

In the battle for Crete, about 23,000 German troops attacked 32,000 British, Australian, and New Zealand troops. On May 14, the VIII Fliegerkorps began bombing

Crete in the first phase of the attack. On May 20, the 7th paratroop division of Fliegerkorps XI parachuted onto Crete, landing at Maleme, Canea, Retimo, and Heraklion, attempting to capture and hold the airfields there. The fighting was heavy, with many casualties among the German paratroopers, who had not yet captured an airfield. In Athens, Student was very concerned about how the attack was progressing because the future of the airborne forces and his own career were at stake.

Lohr pressed Student to decide if the Germans should withdraw from Crete, but Student decided to concentrate on taking Maleme. If his troops did not capture it, Student was prepared to commit suicide, he admitted after the war. Hitler and Goering were very disturbed by the heavy losses among the paratroopers on May 20. Student was ordered to remain in Greece and not go to Crete at that point. He was replaced by General Julius Ringel, but fought bitterly against his removal from direct command. When a New Zealand commander withdrew from the Maleme airfield, the Germans captured it and thus were able to land the troops of the 5th Mountain division there on May 21. This enabled the Germans to conquer Crete.

On May 25, Student was allowed to leave Athens and go to Crete, although he still did not have direct control over the operation. He could give advice, but could not give direct orders to Ringel. The great losses suffered by his troops depressed him, and he appeared old and gaunt. On May 31, Student ordered a policy of "exemplary terror" against partisans, including shooting hostages, burning villages, and exterminating the male population of civilians in certain areas. Both sides paid a high price in the battle for Crete. The British and Empire forces tallied 1,472 dead, 1,737 wounded, and 11,835 prisoners. The British fleet lost many ships and there were 1,828 dead among their crews. The Germans totaled 3,352 dead, including 1,653 paratroopers, and 3,346 wounded. Of these losses Student wrote in *Kommando*, "For me the Battle of Crete carries

bitter memories. I miscalculated when I suggested this attack, which resulted in the loss of so many valuable paratroopers that it meant the end of the German airborne landing forces which I had created." Hitler was very disturbed by the losses, and major German airborne operations were not used again. For the rest of the war, Student's forces fought as infantry in Sicily, Italy, and northwest Europe. Student commanded Army Group G in Belgium, Germany, and Holland.

Charged with War Crimes

At the end of the war, Student was captured by the British. He was interrogated in London and accused of mistreatment and murder of prisoners of war. In May 1947, Student came before a military tribunal to answer eight charges of war crimes by his forces in Crete. He was found guilty of three of the charges and sentenced to five years in prison, but the verdict was not confirmed. Student was never tried for crimes against civilians. In September 1947, the Greeks asked to have Student turned over to them, but this request was refused. Later Student was given a medical discharge.

Student married and had one son, who later died in the military. He was known for his energy, intelligence, precision, and drive. Student had few interests outside of his career and hunting. He died in Lemgo, West Germany on July 1, 1978.

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T

Tenskwatawa

Tenskwatawa (1775-1836), also known as the “The Prophet,” was a Shawnee religious leader and reviver of traditional ways. With his brother Tecumseh, he worked to create an Indian confederacy to resist American encroachment on Indian lands.

Tenskwatawa, known as Lalewithaka in his youth, was one of a set of triplets born to Puckeshinwa, a leader of the Kispokotha division of the Shawnee tribe. His mother, Methoataske, was of Creek descent. One of the triplets died in infancy, but Kumskaukau, the other triplet, survived. In addition to the two surviving triplets, the family also included three daughters and three sons. Tecumseh, who would later become a great leader of the Shawnee, was one of these sons.

Lalewithaka's childhood was not easy. Before he was born, in October 1774, his father was killed in a battle against British soldiers at Point Pleasant. His mother, depressed at the loss of her husband and frightened by the impending American Revolution, left her children. It is believed that she either returned to her Creek relatives, or went west. Her children were taken in by the Shawnee people.

Lalewithaka's oldest sister, who was already married, took her younger siblings into her household. Black Fish, a leading warrior, took an interest in the boys. However, Lalewithaka's older brother, Tecumseh, was generally favored. Lalewithaka was often left at home while the other boys and men went hunting or on small war excursions. R. David Edmunds wrote in *The Shawnee Prophet*, “What little

training as a warrior he received evidently was acquired from mimicking other small boys in his village. There is no evidence to suggest he ever possessed enough skill as a hunter to provide for either himself or his family.” Insecure and abandoned, Lalewithaka compensated by boasting about how important and skilled he was, but his life did not match these stories. His childhood name, “Lalewithaka,” was a result of this boasting; it means “Noisemaker” or “the Rattle,” a title of which he was not particularly proud.

His misfortune only increased when he was blinded in his right eye during an accident while he was playing with a bow and some iron-tipped arrows. During adolescence, he began drinking liquor. His drinking habit fueled his bragging, and made him even more unpopular among his tribesmen.

In August 1794, Lalewithaka finally went with his two brothers, Tecumseh and Sauwauseekau, to fight in a battle against the whites, who were led by “Mad Anthony” Wayne. Sauwauseekau was killed. Tecumseh refused to participate in the treaty that followed the battle, although Lalewithaka is believed to have been there.

In the next ten years, Lalewithaka married and had several children, but was not skilled enough to provide for them. Discouraged, he drank more, which only made his wife angrier. During this time, he became friendly with Penagashea, a highly regarded medicine man and prophet. When Penagashea died in 1804, Lalewithaka attempted to take his place and tried to cure others who were ill with diseases brought by the whites, with little success. Many members of the tribe were skeptical about his new career, doubting whether a man who had never lived a particularly holy life could ever be a healer or prophet.



Gained New Name

Lalewithaka received his new name and his calling in the winter of 1804-05, during a dark time for his tribe. Illness, brought by white settlers, ravaged the Shawnee, taking the lives of young children, older people, and even strong warriors. Lalewithaka had attempted to treat the sick people, but with little success. Sitting in his wigwam one cold afternoon, he took a burning twig from his fire, intending to light his pipe. Before he could do so, he dropped the twig and fell over, unconscious. His wife rushed out to find help. Lalewithaka's neighbors were skeptical about his illness. At first, they believed he had simply drunk too much and had passed out in a stupor. Then they examined him, found that he was not breathing, and decided he must have died. Preparations for his funeral were begun.

Before the funeral could take place, however, Lalewithaka woke from his stupor and described what he had experienced: a vision given to him by the Master of Life. The Master of Life had sent two young men who carried his soul into the spirit world and showed him the past and the future. He saw the Shawnee paradise, as well as a large lodge filled with fire, where evildoers were condemned to go. Overcome, Lalewithaka wept as he described this vision, and swore to stop drinking and renounce his previous evil ways. Now, he would no longer be known as a loud-mouthed drunk; his name would now be Tenskwatawa, "The Open Door," which referred to his new destiny as a holy man who would lead his people to paradise. Although a few of his neighbors were still skeptical, many others were convinced that he was sincere and his vision was true.

Became a Religious Leader

Tenskwatawa's visions continued. Other Shawnees, demoralized by the recent epidemics and invasions of the whites, saw him as a messiah. His religious message inspired them. He denounced the loss of traditional Shawnee values and spoke vehemently against the consumption of alcohol, describing his own drunkenness and its cure. He also condemned violence, stealing, and sexual promiscuity. He urged people to treat elders with respect, perform traditional rituals, and return to traditional Shawnee ways. He also told his followers not to eat the meat of domestic animals or use white man's technology, such as guns, flint-and-steel fire starters, or wear white man's clothing. According to Edmunds, the Master of Life told him that the whites "grew from the scum of the Great Water when it was driven into the woods by a strong east wind. They are numerous, but I hate them. They are unjust. They have taken away your lands, which are not made for them." Shawnee people should not associate with whites in any manner, not even to shake hands, and any women married to white men were to be brought back to the tribe.

Tenskwatawa's teachings spread rapidly, not only among the Shawnee, but also among other tribes, to the great dismay of white missionaries. Despite his insistence on traditional values, Tenskwatawa was an outspoken critic of traditional shamanism and magic, and led witch hunts against people suspected of practicing these customs.

Epidemics and Misfortunes

For the next several years, epidemics brought by the whites continued to spread through the tribes. In 1809, an especially long winter brought famine. These misfortunes caused some members of other tribes to be suspicious of Tenskwatawa's power: if he were truly a prophet, they believed, he could protect them. In mid-April of 1809, a small group of men from the Ottawa and Chippewa tribes came to Tenskwatawa's village, killed a woman and child, and fled. When no supernatural punishment fell upon them they spread the word that the Prophet was no different from anyone else, and many other warriors assembled to attack Prophetstown, where Tenskwatawa lived. Tenskwatawa tried to defend himself by claiming that the woman and child had not been killed by enemies, but had died of natural causes. At the same time, he asked people of the Sac, Kickapoo, and Potawatomi tribes for help.

Trouble with the Americans

Whites learned of the plans to attack his village. Because of their policy that conflict among the tribes must be avoided at all costs, General William Hull sent messengers to tell the Ottawas and Chippewas that any action against the Shawnees would result in action by white soldiers. The Ottawas and Chippewas dropped their plans for attack.

William Henry Harrison, governor of the area known as Indiana Territory, suspected that Tenskwatawa was hostile to the whites, despite his claims of friendship. Spies confirmed this. Harrison also assumed that the Prophet's popularity and power was waning and that he could do little to oppose the whites' plan to purchase more Indian land for

settlement. Harrison's delegate met with leaders of the Miami, Delaware, and Potawatomi tribes and arranged for them to sign a treaty giving over three million acres in Indiana and Illinois to the United States government.

This treaty made it plain to all observers that the Prophet could do nothing to keep other chiefs from giving away their tribes' lands. However, Tenskwatawa and his brother Tecumseh had already warned their tribesmen that, despite the whites' claim to be friendly, they planned to take over all the Native American lands. When this actually happened, many native people began to pay attention to Tenskwatawa's warnings. The two brothers condemned the chiefs who had sold Indian lands and asked many other tribes to join them in working against the whites. This alarmed the whites, who also sent messengers to the tribes. In the end, the Ottawas, Chippewas, and Potawatomis decided not to fight the settlers, but other tribes remained loyal to the Prophet: the Sac, Fox, Winnebago, Kickapoo, and Iowa sided with his cause. At the same time, attention shifted from Tenskwatawa's religious cause to Tecumseh's political leadership: more than retaining traditional values, the Indians were concerned with retaining their land.

Harrison was alarmed by this increase in Tenskwatawa and Tecumseh's power and the increase in anti-white feeling among the Native Americans. After a number of minor skirmishes, spy missions, and temporary standoffs, on October 29, 1911, the American army marched north from Fort Harrison. By November 5, they were 12 miles away from Prophetstown. Tenskwatawa was uncertain what to do. A religious leader, he had never led warriors in battle. He could not decide whether to send men out to attack Harrison's party or to rely on his supernatural powers to help him. By mid-afternoon on November 6th, Harrison's army had solved the dilemma by marching out of the forest less than one mile away from the village.

The Battle of Tippecanoe

The Prophet sent out a small party of men to meet with Harrison. The scouts pretended to be surprised to see him there, claiming that the Prophet had sent a message to the whites saying that he wanted to talk and reach an agreement. Harrison was skeptical, but accepted the offer to talk. Both sides agreed to meet the next day and to avoid hostility until the discussion was completed. Harrison and his men camped at a nearby creek, but the soldiers slept at their posts, with their weapons ready. Sentries were set out to keep an eye open for a surprise attack. Harrison did not really believe the Indians would attack at night, but he also did not believe the negotiations would go well. He intended to give the tribesmen "bayonets and buckshot," and then burn their village to the ground.

Tenskwatawa made his own plans. Wearing a necklace of deer hooves and holding strings of sacred beans, he called upon the warriors to attack the whites, saying that the Master of Life had given him power to win a great victory over their enemies. He would send rain and hail, but it would not affect the Indians. If they attacked in the dark, the whites would be confused and would fall down in a stupor. The darkness would blind the whites but the Master of Life

would provide daylight vision to the tribes. Governor Harrison should be killed first, Tenskwatawa said, and then afterward his soldiers "would run and hide in the grass like young quails." With these directions, the Prophet's followers decided to attack the whites about two hours before dawn. The whites had built bonfires throughout their camp, ruining the soldiers' night vision but making it easy for the warriors to see them from far away.

Harrison rose at 4:15 the next morning and was putting on his boots when the attack began. White sentries spotted the attacking Indians and fired their rifles, waking the camp. The tribesmen who had been given the task of killing Harrison were shot. In the confusion, Harrison's horse, a light gray mare, broke loose. Harrison mounted another horse, a dark stallion. When he rode out with another officer, the warriors shot the other man, who was mounted on a white horse, because they believed he was the governor. Harrison passed by safely.

The attack spread, with Native American warriors showering bullets from a nearby hill. Harrison ordered his men to put out the bonfires so that the warriors couldn't see them as easily, but Indian marksmen still killed many of the whites. The battle raged on, and for a while the tribesmen were winning. Eventually, however, the whites rallied, and the Indians retreated into nearby marshes. The battle, now known as the Battle of Tippecanoe, was over.

Throughout the battle, Tenskwatawa remained behind on a small hill near Prophetstown. He prayed and chanted, asking for protection for his warriors. When his incantations failed, the warriors turned on him. Some Winnebagos, who were the most devoted to him and had lost the most men in the battle, threatened to kill him. Terrified, Tenskwatawa claimed that his powers had failed because his wife had not observed proper ceremonial precautions and had contaminated him. If the warriors would give him time, he would purify himself and try again to beat the whites. The Winnebagos, disgusted, threw him down and left Prophetstown.

The whites cared for their wounded, fortified their camp, and searched the woods for any Native American warriors left behind. They found 36 dead warriors, whom they scalped, stripped, and mutilated. Two warriors were found alive; they killed one, and kept the other one alive for questioning. After this they went to Prophetstown, took food and household items, and burned 5,000 bushels of corn and beans, as well as most of the wigwams. As they marched away, Harrison's men left the one remaining warrior in the care of a sick woman they had found in Prophetstown. He was instructed to tell any Native American he saw that if the Indians would turn against the Prophet, the whites would treat them as friends. Three decades later, Harrison would become president of the United States, campaigning as a military hero on the strength of his supposedly decisive victory against the Indians at Tippecanoe. However, history has since revealed that his claims were exaggerated; white and Native American forces were similar in size and suffered similar losses during the battle.

The battle was a decisive defeat for Tenskwatawa. He had lost all credibility after telling his warriors they would be safe. Many were now dead, the people were scattered,

and his supernatural power was broken. From now on, his brother Tecumseh would be the dominant leader in the movement for Indian resistance against the whites. Tenskwatawa died in Kansas City, Kansas in November 1836.

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Tenzing Norgay

Tenzing Norgay (1914-1986) was a well-known Nepalese mountaineer who set a record in 1952 by climbing 28,215 feet of Mt. Everest, the tallest mountain in the world. The following year he and Edmund Hillary became the first persons to reach its summit.

Tenzing Norgay was born on May 15, 1914 in Solo Khumbu, Nepal, a member of the Sherpa tribe. Sherpas have long been known for their positive spirit, strength, and mountain skills. When Europeans began exploring the Himalayas in the early part of the 20th century, they usually came to Darjeeling, India, and hired Sherpas to assist with their expeditions. Before long, this custom became an official system. Sherpas were registered as an elite force of expedition assistants. In Nepal, where Westerners were forbidden to go, Sherpas heard about this work and each year more young men headed to Darjeeling in search of jobs with mountaineering expeditions.

In 1933, Tenzing went to Darjeeling, hoping to be hired for that year's British expedition. He was 17 at the time. Although he was not chosen that year, British mountaineer Eric Shipton chose him to assist in an expedition to explore the area around Everest in 1935. Tenzing almost missed this opportunity. Two Sherpas were selected at the last minute, and he happened to be one of them. Tenzing went on to join seven British, French, and Swiss mountaineering expeditions between 1935 and 1952.

The Everest Expedition

In 1953, Tenzing was asked to take part in a British expedition to reach the summit of Mt. Everest. At that time, the high Himalayas were largely unexplored and no one knew if it was possible for climbers to reach the summit. Under the leadership of Colonel John Hunt, the expedition included a strong team of climbers, a physiologist, a filmmaker, and a news correspondent. The group set up a series of camps in stages up the mountain. They found a new passage through the dangerous and unstable Khumbu icefall, traversing the South Face of Lhotse, and reaching the South Col. On May 26th, two members of the team, Charles Evans and Tom Bourdillon, attempted to reach the summit. They got as far as the south summit, within 300 feet of their goal, when one of their oxygen units failed, forcing a retreat.



Edmund Hillary, a New Zealand mountaineer, and Tenzing Norgay were considered the strongest and best climbers on the team. A final camp was established at 27,900 feet, just above the South Col, and the two men spent the night of May 28th there. The night was long and they had little oxygen to spare for sleeping. They decided to use it in two shifts, from 9 p.m. to 11 p.m. and from 1 a.m. to 3 a.m. From 11 p.m. to 1 p.m. they stayed awake. Drinking hot, sweet lemonade kept them warm and helped prevent dehydration. When their oxygen supply ran low, at 3 a.m., they resumed eating and drinking, hoping to store up energy for the climb ahead.

Hillary and Tenzing spent a long time warming themselves and preparing their gear. Hillary's boots were frozen and he thawed them over the flame of their small stove. The two also melted ice for drinking water, since dehydration was a danger at this altitude. Far below, in the darkness, they could see the small lights of Tengboche Monastery, where the Buddhist monks would be praying for their safety.

Headed Out

At 6:30 a.m. on May 29th they dressed in layers of clothes: wool underclothes, down jackets and pants, three pairs of gloves, and insulated boots. They crawled out of the tent, put on their goggles and oxygen equipment, and headed out into the piercing cold. They walked with difficulty through the crusted snow, heading up toward the ridge above them, where the dawn sun was shining.

According to Audrey Salkind in www.pbs.org, Tenzing later wrote in his autobiography, *Tiger of the Snows*, "We

look up. For weeks, for months, that is all we have done. Look up. And there it is—the top of Everest. Only it is different now: so near, so close, only a little more than a thousand feet above us. It is no longer just a dream, a high dream in the sky, but a real and solid thing, a thing of rock and snow, that men can climb. We make ready. We will climb it. This time, with God's help, we will climb on to the end."

Up on the ridge top, heavy overhangs of snow known as cornices hung from the high point, which at times was as sharp as a knife edge. They moved slowly and reached the south summit by 9 a.m. After checking their oxygen supply, they headed on between cornices and steep drop-offs, and came to a vast slope of snow, which the two previous climbers, Bourdillon and Evans had chosen to avoid.

A Dangerous Decision

The snow on the steep slope was powdery, too fine to hold an ice axe; if either of them fell, they would have no chance of getting a grip. In addition, a fall could start an avalanche. According to mountaineer Eric Shipton in *Mountain Conquest*, Hillary later said that he was "tight with fear." He asked Tenzing what he thought of the situation. "Very bad, very dangerous!" Tenzing said. "Do you think we should go?" "Just as you wish," Tenzing said. Later, he said, "It was one of the most dangerous places I have ever been on a mountain."

They continued on despite the danger and eventually reached a 40-foot cliff. The team had seen this cliff on aerial photographs, but no one knew if it could be climbed. Conditions were dangerous. Hillary, who was in the lead, wormed his way up through a crack in the face of the cliff. This feature is still known as the "Hillary Step."

Reached the Summit

Tenzing was right behind him. They continued to move up along the ridge until they passed the last switchback, and they could see clearly the relatively easy slope up to the summit. In www.pbs.org, Liesl Clark quoted Tenzing, who later wrote that as they neared the summit, "I look up; the top is very close now, and my heart thumps with excitement and joy. Then we are on our way again. Climbing again. About a hundred feet below the top we come to the highest bare rocks. There is enough almost level space here for two tents, and I wonder if men will ever camp in this place, so near the summit of the earth. I pick up two small stones and put them in my pocket to bring back to the world below."

For many years, no one knew whether Hillary or Tenzing had been the first to reach the summit. Both of them simply said that they had ascended together. According to Clark, Tenzing wrote many years later, "A little below the summit Hillary and I stopped. The rope that joined us was thirty feet long, but I held most of it in my hand, so that there was only about six feet between us. I was not thinking of 'first' and 'second.' We went on, slowly, steadily. And then we were there. Hillary stepped on top first. And I stepped up after him."

According to Shipton, Hillary later wrote, "I turned and looked at Tenzing. Even beneath his oxygen mask and the

icicles hanging from his hair, I could see his infectious grin of sheer delight. I held out my hand, and in silence we shook in good Anglo-Saxon fashion. But this was not enough for Tenzing, and impulsively he threw his arm around my shoulders and we thumped each other on the back in mutual congratulations."

It was 11:30 a.m. and they were standing on the top of the world. Tenzing dug a hole in the snow and put a little food in it as a gift to the mountain gods, and Hillary buried a crucifix that Hunt had given him. They cut seats for themselves in the snow, ate some cake and, after 15 minutes on the summit, headed back down. When they came back down, the expedition's correspondent broke the news to the world that the highest point on earth had been reached.

Shipton later wrote, "That Tenzing shared this moment of triumph [with Hillary] was a matter of profound satisfaction to all those who had been to Everest. Throughout the great adventure the Sherpas had been our partners; without their courage and staunch loyalty, little would have been achieved."

International Fame

Hunt, Tenzing, and Hillary became instantly famous. They used the money and prestige they gained to aid various philanthropic causes. Profits from the film of the expedition and the best-selling book about it were given to the Mount Everest Foundation. Since then, it has been used to provide almost \$750,000 in grants to more than 900 expeditions.

Tenzing's life changed most dramatically. He had gone from being an obscure member of a little-known mountain tribe to an international hero. Great Britain awarded him the George Medal. In India, where he had spent most of his life, banners proclaimed "Hail Tenzing, star of the World!" Tenzing's natural modesty and common sense prevented him from being badly affected by fame. In 1954, he became the founder and director of field training at the newly established Himalayan Mountaineering Institute in Darjeeling, which trained mountaineers and guides. Later, he became an advisor to the institute. His autobiography, *Tiger of the Snows*, was published in 1955.

Shipton quoted Lord Hailsham, a member of the London Alpine Club, who said at a dinner in Tenzing's honor, "Tenzing has won fame all over the world, not only for what he has done but for the qualities of spirit and character which have made him known and loved and respected wherever he has been. What an ambassador he has been for a people who, for many centuries, lived secluded in their mountains and valleys and are now, for the first time, to be fully known and admired by the majority of mankind."

According to Clark, Tenzing's son Jamling Norgay became a climber like his father. Tenzing did not approve. "Since I was 18 years old I wanted to climb but my father said no. He said, 'Why do you want to climb? I've already climbed it for you. You don't have to work on the mountain.' His basic line was, 'by me climbing the mountain, making money, it's all for you, to give you an education, the best education you can get, the best of everything. So we did get the best of everything—all my brothers and sisters—we

studied in the U.S. My three brothers and sister are working in the U.S. right now, so I see his point."

Tenzing spoke seven languages but never learned to write, although he did write several books by dictating them to others. In his autobiography *Tiger of the Snows*, he wrote, "It has been a long road. From a mountain coolie, a bearer of loads, to a wearer of a coat with rows of medals who is carried about in planes and worries about income tax." Tenzing Norgay died on May 9, 1986 in Darjeeling, India.

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Teresa of Avila

Teresa of Avila (1515-1582) was a Spanish nun who established the Discalced Carmelites, an order devoted to quiet prayer, poverty and austerity. She is known for her practice of mental prayer and the visions and inner voices she experienced. Teresa's books on spirituality are considered to be classics within the Catholic Church.

Teresa of Avila is best known for her mystical experiences. She believed, however, that her quiet prayer was a superior experience. Throughout her life, Teresa combined a contemplative lifestyle with the activities of daily life.

Teresa of Avila was born Teresa Sanchez de Cepeda y Ahumada on March 28, 1515 in Avila, Spain. Her father, Alonso de Cepeda, had three children from a previous marriage. The family was wealthy, but Alonso de Cepeda's father had been a *converso*, or secret Jew, during the Inquisition. Therefore, the family lacked the social status of people with racially "pure" backgrounds. Teresa's mother, Beatriz de Ahumada, bore ten children and died in childbirth when Teresa was 13.

Teresa was a very devout child. She was said to be very beautiful, extroverted, and charming. Like many children of the 16th century, Teresa and her brother Rodrigo studied the lives of the saints. When Teresa was seven, she and Rodrigo ran away from home. They had planned to die for Christ in Moorish territory, but an uncle caught the children and returned them to their home.



At the age of 12, Teresa's piety waned as she became interested in fashion and romance. She was very attractive to men and her biographers suggest she had a romantic experience during her early teens. After the death of her mother, her father had to make a choice for Teresa. She could either be married or enter the convent. Her *converso* background diminished Teresa's prospects as a bride. Alonso de Cepeda sent her to the Augustinian Convent of St. Mary of Grace at Avila, as a lay boarder.

While studying at the convent, Teresa regained her former piety and began considering the possibility of becoming a nun. After 18 months, she became very sick. While recuperating at her sister's home in Castellanos, Teresa read the letters of St. Jerome. These helped her decide to enter the convent. Her father refused to allow it, saying she could do what she wanted after he died.

On November 2, 1535, at the age of 20, Teresa and her brother ran away from home to pursue religious vocations. Teresa entered the Carmelite Monastery of the Incarnation at Avila. Alonso de Cepeda resigned himself to her decision. A year later, Teresa was professed. A short time later, she again became ill. She did not respond to treatment and was released to her family. Teresa's father took her to the small village of Becedas to see a healer, but she did not improve. During the fall of 1538, Teresa stayed at an uncle's house in Hortigosa. He gave her Francisco de Osuna's *Third Spiritual Alphabet*, a guide to mental prayer. Teresa began practicing mental prayer, in which she opened her soul to God.

Still sick, Teresa returned to Avila in 1539. On August 15, she fell into a coma and was thought to be dead. She

revived after four days, but was partially paralyzed. She returned to the convent in 1540 where she remained ill for three years. She attributed her recovery to St. Joseph. Shortly after she recovered, she nursed her father until his death in 1543.

Experienced Visions

Until about 1555, Teresa spent more time meeting with lay people of the village and less time in mental prayer. At the age of 39, she began having visions and hearing inner voices. Teresa felt that she had become too dependent on people and needed to develop a closer relationship to God.

Mystical experiences were looked on with skepticism by many people in the Church. Some people thought her “favors” were of the devil. Others believed they were a gift from God and encouraged her to be open to them. To Teresa, the visions were an embarrassment because others misunderstood them. They were also dangerous—visionaries sometimes were burned at the stake. Teresa tried to resist the experiences and attempted to keep them a secret, but her resistance was in vain. She became well known for the experiences, many of which she described in her autobiography. Teresa claimed that her “interior speeches” were clearer than conversations with humans.

In her most famous vision, Teresa experienced a piercing of the heart. She said an angel appeared on her left side. His face was burning. “He had in his hand a long spear of gold, and at the iron’s point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God.” After her death, Teresa’s heart was found to bear a scar.

Teresa was drawn to a life of strict poverty and self denial. She vowed to follow “the more perfect course,” but the Incarnation monastery was not attuned to that lifestyle. With 180 nuns, it was too large a community and there were too many distractions. At the Carmelite convent, nuns were allowed to retain their property; some of the sisters were quite wealthy. They kept servants and lapdogs, wore jewelry and perfume, entertained gentlemen callers from the village, and traveled throughout the village freely. The poor sisters lived in dormitories. Teresa believed the convent was too large, too wealthy, and lacked spirituality.

Led Carmelite Reform

Reforms had been sweeping through the Spanish church for some time. In 1560, Teresa led a group of nuns who wanted to follow a more primitive Carmelite tradition. They chose to lead a reclusive life of prayer and poverty. Teresa met a lot of opposition from church superiors and the people of Avila, who were opposed to her insistence that the nuns live in poverty and not mix with villagers. After two years, with support from St. Peter of Alcantara, Teresa was granted permission to establish a reformed convent, known as the “discalced” or barefoot Carmelites. The reformed convent was named the Convent of St. Joseph.

The reformed Carmelites were devoted to poverty, austerity, solitude and mental prayer. They lived in almost

perpetual silence and perpetual abstinence. They wore habits of coarse serge and no shoes. (Thus, the name discalced.) Teresa limited the number of nuns in her convent to about a dozen.

In June 1562, Teresa began writing her autobiography, *Life*. The book was written while she knelt on the floor at a window ledge. It described her early life and spiritual experiences. She later added chapters dealing with prayer in which she compared different stages of prayer to different methods of watering a garden. She subsequently wrote *Way of Perfection*, to guide her nuns in the monastic life and instruct them in prayer.

Teresa described the years between 1562 and 1567 as the five most peaceful years of her life. In 1567, the Carmelite general Giovanni Battista Rossi visited the Convent of St. Joseph and approved of Teresa’s work. He commanded her to establish other reformed convents. She spent the next nine years traveling throughout Spain, establishing 12 convents. Teresa faced a lot of opposition and became very well known. She also established two houses for men who wanted to adopt the reformed lifestyle. They became known as Contemplative Carmelites and were led by the mystical poet, St. John of the Cross. Some of Teresa’s followers traveled abroad to establish houses in other countries.

Teresa’s spiritual life continued to develop during this period and she experienced a mystical union or “spiritual marriage” to God. She had the unusual ability to remain constantly aware of God’s presence, and at the same time attend to the activities of her life. She was embarrassed to sometimes experience her visions and raptures in public.

Returned to Avila

In 1571, Teresa received orders from the Carmelite Provincial to return to the Convent of the Incarnations in Avila, as prioress. She did not want to assume this responsibility and the sisters did not want her as their superior. However, Teresa proved to be a popular prioress. She straightened out the convent’s finances and tightened up their lax practices. With help from St. John of the Cross, she improved the spiritual condition of the community.

Teresa established four more convents in the mid 1570s. Between 1573 and 1576, Teresa wrote *The Foundations*, a book of encouragement and prayer instruction for her nuns. Her greatest book, *The Interior Castle*, was written in 1577. It describes the development of mental prayer and stands out as a source of Teresa’s most mature spiritual thoughts. She describes the soul as a castle and a journey to the soul as a series of seven apartments (or mansions) through which one must pass through prayer. Each apartment represents a different stage of the journey.

As her reform gained strength, the unreformed (calced) Carmelites rebelled. The Provincial of the Calced Carmelites tried to prevent Teresa’s reelection as prioress. She was forced out, when her supporters were excommunicated. There remained a lot of turmoil between Calced and Discalced Carmelites until 1578, when the Pope finally recognized the Discalced Carmelites as a separate province. The group was declared a separate order in 1594.

Despite her declining health, Teresa continued traveling and founding new convents. In total, she founded 17 convents. Teresa died in Alba de Tormes, Spain, on October 4, 1582. The next day, the Gregorian calendar took effect, changing the date of her death to October 15. The Catholic Church celebrates her feast on that day. She was buried at Alba de Tormes.

Pope Paul V declared Teresa blessed on April 24, 1614. In 1617, the Spanish parliament proclaimed her the Patroness of Spain. She was canonized by Pope Gregory XV in 1622. In 1970, Teresa was proclaimed a Doctor of the Church for her writings, which stand out as some of its outstanding guides to spirituality. Teresa was the first woman in the Church to write systematically and at length about the spiritual life, according to *Butler's Lives of the Saints*.

Teresa remains popular in Hispanic countries. She is admired for her teachings on prayer and her ability to combine contemplation with other activity in her daily life. She is said to have been holy without ceasing to be human. *The Saints: A Concise Biographical Dictionary*, describes her as "a powerful personality, pioneer feminist and a literary figure who has made a great contribution to our knowledge of human psychology."

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Irving Thalberg

Known as "Boy Wonder" for his considerable power at an early age, Irving Thalberg (1899-1936) was an influential film executive, first at Universal, then Metro-Goldwyn-Mayer (MGM). Before his death at the age of 37, Thalberg helped redefine how movies are made within the studio system and became the consummate movie mogul.

Irving Grant Thalberg was born on May 30, 1899, in Brooklyn, New York. He was one of two children and the only son born to William Thalberg and his wife Henrietta Heyman Thalberg. Both were German immigrants. William Thalberg worked as a lace importer. Thalberg suffered from ill health since birth. He was born with a heart defect, and doctors predicted that he would die before the age of 30. While a teenager Thalberg also suffered from diphtheria and rheumatic fever, and only grew to



a height of 5'6". He was educated at home during his bouts of illness, but still managed to graduate from Bushwick High School. After graduation, Thalberg thought about studying law, but an illness changed his mind. Instead, he decided to go into business.

Began Movie Career at Universal

Thalberg began working in his maternal grandfather's department store, Heyman and Sons, as a clerk. He taught himself to type, and attended a private commercial school to learn Spanish and shorthand. Thalberg placed a newspaper ad describing his skills, and was soon hired by Taylor, Clapp and Beall, an import-export firm. Within a short time, Thalberg was promoted to the head of the export department. He also wrote speeches for Morris Hillquit, a Socialist from New York. In 1918, Thalberg got a new job as a secretary at the Universal Film Manufacturing Company. He had gotten the idea to work there when he met the studio's head, Carl Laemmle, while vacationing at his grandmother's cottage. Laemmle was her next-door neighbor. Laemmle found Thalberg working at Universal and made him his private secretary at a salary of \$25 per week.

One of Thalberg's duties was transcribing and editing notes Laemmle made during screenings. Thalberg showed his talent by becoming adept at the process and adding his own insightful commentary. Laemmle was impressed with Thalberg's instincts. In 1920, he was invited to go with Laemmle to work at Universal City, Universal's movie lot in California. Thalberg was being groomed to become an executive. Laemmle tapped him to become Universal City's

studio manager for a weekly salary of \$60. For all intents and purposes, Thalberg was in charge of the studio when Laemmle was not there, though the young man was barely in his twenties. By the age of 21, Thalberg was also made production manager, in charge of Universal's slate of films. His goal was to improve the quality of Universal's releases, keeping in mind the opinion of the moving-going public, while keeping costs down.

Clashed with Von Stroheim

Thalberg's mettle as a film executive was tested by Erich Von Stroheim, a director and actor with considerable power and a taste for extravagance. Thalberg wanted Universal's films to be produced on time and on budget, the exact opposite of Von Stroheim's working methods. Thomas Schatz wrote in *Genius of the System*, "Thalberg did not question Stroheim's skill as a director, writer, or actor But Thalberg was determined to rein in Stroheim's talent and increase the profit margin on his pictures, thus demonstrating that the pursuit of excellence was not a license for waste. And if one thing characterized Stroheim's filmmaking it was waste. . . ." The two men clashed during the making of *Foolish Wives* (1922). Von Stroheim wanted to build a replica of Monte Carlo. The film was cut down on order of Thalberg, and was successful at the box office. When Von Stroheim continued to spend money wildly during production of his next film, *Merry-Go-Round* (1923), Thalberg fired him and the director left Universal.

Thalberg put his ideas about production to the test with the big-budget motion picture, *The Hunchback of Notre Dame* (1923). He took control of the project from inception to pre-production, from editing to marketing. Thalberg believed that good planning in pre-production and test marketing during final edits would give Universal a superior product. He seemed to be right, for the movie was a smash hit. Despite his accomplishments, Laemmle did not want to increase Thalberg's salary of \$450 per week, nor give him any piece of Universal. There were rumors that the two disagreed creatively as well. In any case, Thalberg left Universal in 1923 for another company.

Hired by Louis B. Mayer

In 1923, Thalberg was hired by Louis B. Mayer Pictures as vice president and head of production at \$600 per week. The following year, Louis B. Mayer Pictures merged with two other film companies, Metro Pictures and Goldwyn Pictures Corp., to become Metro-Goldwyn-Mayer (MGM). Thalberg was named vice president and supervisor of production at the new company. His salary was increased to \$2000 per week, with a guaranteed annual income of \$400,000. Thalberg's work made the company a real power. His first order of business was a film which had started at Goldwyn and turned into a fiasco, *Ben-Hur*. The movie had had a problematic shoot in Italy, then California. Thalberg saved the project, though it meant exhausting himself to the point where he was viewing daily rushes from a hospital bed. Though *Ben-Hur* made no profit because of high production costs, the studio gained prestige by com-

pleting the quality project, defining the new concept of the "prestige picture."

The production of every movie made by MGM between 1924 and 1932 was supervised by Thalberg. He perfected the production methods he had developed at Universal, though this sometimes led to creative clashes with directors and others. One fight was with an old nemesis, Von Stroheim. The director had produced a film, *Greed* (1925) that was ten hours long and refused to cut it for release. Thalberg fired Von Stroheim from the project, and had the movie cut down to an acceptable time of two hours. Not all agreed with Thalberg's decision. Some critics and scholars thought the ten-hour version was a masterwork ruined by Thalberg's studio system. This system dictated that the director merely followed the blueprint set out by the producer, an employee of the studio.

Thalberg was not an ogre to all who worked on the creative side of film. He supported directors like King Vidor, who made one of the most profitable silent films, *The Big Parade* (1925). But Thalberg insisted on having input into every film, including this one. He added war scenes to the epic romance and changed its genre, making it a classic war film. Louis B. Mayer, the man who hired him, supported Thalberg's methods. Mayer took on the administrative and creative sides when necessary for Thalberg's benefit. Mayer had good reasons. When Thalberg was in charge, MGM was prestigious and profitable. In fact, during the Great Depression of the 1930s, MGM was the only studio that did not lose money.

Thalberg helped the career of established stars like Joan Crawford, Myrna Loy, Marie Dressler, John Gilbert, and Greta Garbo. He had MGM make several pictures for Garbo, including *The Flesh and the Devil* (1927) and *Freaks* (1932). Thalberg also nurtured new stars like Jean Harlow who appeared in the successful *Red Dust* (1932), and Clark Gable. One starlet he helped, Norma Shearer, became Thalberg's wife on September 29, 1927. They eventually had two children, Irving Jr. and Katherine. Thalberg guided his wife to an Academy Award in *The Divorcee* (1930). Another success of Thalberg's was the movie, *The Broadway Melody* (1929), MGM's first sound feature. This proved that all of his instincts were not right: Thalberg thought sound films were a passing fad.

Despite Thalberg's track record, his growing power was resented by Louis B. Mayer. Thalberg wanted more money and a cut of the profits. He also wanted MGM to maintain high production standards despite the Depression, which the company did not do. At the same time, Thalberg's personal life was taking a turn for the worse. A friend and employee, associate producer Paul Bern, killed himself. Thalberg's dedication to his work led to exhaustion and illness. He suffered from a severe case of influenza, then suffered a heart attack at the end of 1932.

Though Mayer and others tried to talk him out of it, Thalberg took several months off at the beginning of 1933 to rest and travel in Europe. In the meantime, Mayer took the opportunity to realign power at MGM. Mayer effectively eliminated Thalberg's position. In its place, he created so-called "unit producers" who were in charge of only a por-

tion of MGM's productions. He hired two such producers, David O. Selznick and Walter Wanger, to head two of the units. When Thalberg returned to MGM in August 1933, he was made a unit producer as well. However, he still had greater privileges than the others on MGM's lot.

Despite the demotion, Thalberg continued to supervise hits for MGM like *Riptide* (1934), *The Barretts of Wimpole Street* (1934), *Mutiny on the Bounty* (1935), *China Seas* (1935), *The Merry Widow* (1934), *Romeo and Juliet* (1936), *A Night at the Opera* (1935) and *San Francisco* (1936). *Mutiny on the Bounty* won an Academy Award. Thalberg also revived the operetta genre with *Naughty Marietta* (1935), making stars of Jeanette MacDonald and Nelson Eddy. Thalberg continued to service stars like Greta Garbo. She turned in one of her best performances in *Camille* (1936). Thalberg did make some questionable decisions. He insisted on adding songs and a romantic subplot to the Marx Brothers' *A Night at the Opera*. He also told Mayer that MGM should not finance *Gone with the Wind* (1939).

An Early Death

Thalberg was doing pre-production work on what became *A Day at the Races* (1937) when he became seriously ill. In early September he caught a cold, which turned into pneumonia. Thalberg succumbed to the illness on September 14, 1936, in Santa Monica, California. He was only 37 years old. When *The Good Earth* (1937), the last important film Thalberg completed, was released, he received one of his only screen credits. The film was dedicated to him.

After his death, the Academy of Motion Pictures Arts and Sciences named an award after him, the Irving G. Thalberg Award. It was given to those who made a substantial contribution to the film industry. MGM named a building on their Culver City lot for him in 1937. As industry executive Will H. Hays said in *The New York Times* upon Thalberg's death, "The death of Irving Thalberg is an irreparable loss to the motion-picture industry. No one can take his place, though others may come to do his work."

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Daley Thompson

Daley Thompson (born 1958) was one of the best decathlon athletes in history. He began competing in



the decathlon in 1975 and won every event he entered from 1978 until 1988. Thompson won gold medals at the 1980 and 1984 Olympic Games.

Daley Thompson was born Francis Ayodele Thompson in London, the son of a Nigerian cab driver and a Scottish mother. His father gave him the African name Ayodele, but this was later shortened to Dele, and then to Daley, the name the world would come to know him by.

Even in childhood, he wanted to win. Corder Nelson wrote in *Track's Greatest Champions* that Daley said, "I just had to be first at everything, from catching the bus to finishing my lunch." And his brother agreed, "Sport was life and death to Daley." Thompson's parents divorced when he was seven. Because his mother had to work, he was sent to boarding school. His mother did not particularly encourage his interest in sports, but at the school, he grew up in a disciplined environment where skill in sports was highly valued. At first, he liked soccer, but eventually turned to track and field.

In 1973, at the age of 14, Thompson competed in his first open meet. He took fifth place in shotput, placed third in two sprinting events, and won the high jump with a height of 5'7 3/4". In 1975, he won the national junior indoor 60 in 6.9 seconds. He thought of himself as a sprinter, but in June 1975, on a whim, he entered the Welsh open decathlon.

Chose the Decathlon

“Decathlon” means “ten events” in Greek, and a form of it was a part of competition in the ancient Greek Olympics. The modern version has been around since the turn of the twentieth century. It is a series of ten track-and field events. Any athlete who participates must be an all-around talent. First day events include 100-meter sprinting, long jump, shot put, high jump, and running 400 meters. On the second day the athlete must run the 110-meter hurdles, throw the discus, pole vault, throw the javelin, and run 1,500 meters. Anyone who misses one event is out of the whole competition. Each athlete earns points for each event, according to a system devised by the International Amateur Athletic Federation. For each competition, an athlete can earn up to 1,200 points. At the end of the competition, the athletes with the five best point scores run together in the 1,500 meters. Traditionally, decathlon participants hate this running event, since they are usually powerfully muscled, built more for the explosive strength required for the other decathlon events than for endurance running. In *The 1984 Olympics Handbook*, Norman Giller remarked that Thompson is typical in this regard: “If he has a weakness, it is in the 1,500 meters, where he tends to lumber rather than glide around the track.”

The event is grueling. According to Nelson, Thompson said, “In the decathlon, nothing is won ahead of time. You can have one good event, but you’ll never know how the next one turns out until you get to it.” Although his performance was uneven, Thompson won his first decathlon. In addition, at age 16, he had won an incredible total of 6685 points in the combined events, which was only 140 points less than Bob Mathias had when he won the 1948 Olympics. Thompson realized he had talent for the decathlon and that he loved it—he was hooked.

Thompson loved the points system of the event. According to Nelson, he said, “I can go into a competition in the long jump, say, and it is only a fraction above a training session in my mind, regardless of how big a meet it is. But put me in a competition where I’m getting some points at the end of it, and I’m a different man.”

Since he wanted to be a great athlete, Thompson knew that he would have to do all right in school, if only just to have the freedom to train. In *Black Sportsmen*, Ernest Cashmore wrote that Thompson said, “My teachers were all right about my sport; they left me alone and left me to do what I wanted to do, which suited me. They never bothered me in regard to sport or academically. I knew that, if I did the work, they couldn’t say anything to me, so I did the minimum.” Thompson went to college, studying physics, biology, and geography at Crawley College of Technology, not because he was particularly interested in studying, but because he knew that going to college would give him time and space to train.

First Olympic Competition

In 1976, Thompson participated in his first Olympics at Montreal, and came in eighteenth, at age 18. “I couldn’t get enough of it,” he told Nelson. “It was a learning experience I’ll never forget for the rest of my life. I was in total awe of

almost all the others there in the decathlon.” The awe went both ways: the gold medalist and world record holder in the event, Bruce Jenner, was impressed with Thompson’s performance and predicted that one day, he would win the event and become the Olympic champion.

Unlike many other athletes, Thompson did not have any mentors or idols. He told Cashmore, “I had no influences on my career; no idols or friends who were in athletics and I didn’t see my coach that much. I just worked at it myself. I feel no obligation to anyone at all. It’s not as if I’m in a sport where I have to sell tickets. I don’t depend on people. They never used to come to see me when I was doing decathlons earlier—I used to get about ten people come to watch me!”

By 1978, he was training about eight hours a day, and had little time for anything else in life, but this did not bother him. He told Nelson, “It’s my life. There isn’t anything I want to do more than decathlon.” In 1979, Thompson had a lot more than ten people watching him. A television audience of several million viewers saw him win the gold medal in the British Commonwealth Games. After this victory, he was offered training space at San Diego State University, where he trained for seven months in 1979 and 1980. In 1980, he qualified for the Moscow Olympics.

The 1984 Olympics

At that Olympics, Bruce Jenner’s prophecy that Thompson would be an Olympic champion came true. Thompson took the gold and almost set a new world record—he was stopped only by the weather, which worked against him. He did set a new Olympic record, with a point total of 8,798, which was not broken until 1996, when American Dan O’Brien made 8,824 points.

After this win, he returned to England and resumed his solitary training for up to eight hours a day. He usually divided the ten decathlon events into two sets of five, and practiced each set of these on alternate days. Just before the 1984 Olympics, Thompson told Giller, “I have given myself a target of three gold medals. I don’t mean that to sound big headed. It’s just that I want to give myself every incentive to keep going. I love the decathlon, and as I will still be only 29 when the 1988 Games come around, I feel it is a realistic target.” Thompson trained intensively for the 1984 Olympics, and almost trained too hard, adding a couple of extra hours every day. He told Nelson, “Every successive morning you wake up with some kind of residual tiredness in you. If you start day A at 100%, maybe at day Z you’re feeling only 40%, yet you have to train harder. The tiredness just gets worse and worse because there really aren’t enough hours in the day to do enough. I would like to be able to do more. At least once or twice in every session I try to do an event very well so that even on my worse days I can throw a certain distance or jump a certain height.” The extra training paid off, however, and Thompson did win the gold in the 1984 Games at Los Angeles, beating the world record holder, Jurgen Hingsen of West Germany.

Olympic Career Ended

In 1988, Thompson's hope of winning three Olympic gold medals shattered as his pole-vault broke in half, re-injuring his adductor muscle, which he had already hurt in 1983. It was the end of his Olympic hopes, but not the end of his career as a sportsman. Thompson continued to work in sports, training other athletes. In 1998, he took on the Wimbledon soccer team, training them through their pre-season. Team member Chris Perry told a local reporter, "It was a very hard pre-season. Daley did two weeks of intensive work with us and we weren't really used to it. It enlightened us as to how fit we could get. I'm sure we'll be using him next season."

Thompson had an unusual attitude toward his race. When Ernest Cashmore told Thompson he wanted to interview him for his book, *Black Sportsmen*, Thompson was initially puzzled. "I don't know what you want to talk to me for," he said. "I'm not black." Despite his Nigerian heritage, he did not see himself as a black sportsman and said of athletes who identified themselves as black, "They're just immature; they'll have to come to grips sooner or later with the fact that you can't go through life thinking about your color." Not surprisingly, this did not make him popular among other athletes of African ancestry.

Cashmore speculated that Thompson's lack of consciousness about his race stemmed from his growing up in an insulated environment at boarding school. Thompson told Cashmore, "Even though all the other kids at school were white, I never sensed I was different at all. I never even thought about my skin color. I suppose I was protected from many kinds of the pressures on black kids because of my schooling. Having mixed parents probably had a lot to do with it as well, even though I never had a lot of contact with either of them."

Cashmore asked Thompson what he would do if he and a white man had the same qualifications and applied for the same job, and the white man got it. Thompson said he would "go away, think about why this had happened, and apply again." If it happened three more times Thompson would "get a degree and apply again, with superior qualifications." Cashmore noted that Thompson's way of dealing with racism is simply to refuse to recognize it; "He refuses to believe or admit that there is any possibility of failure for any reason—even if the reason is other people's attitudes."

Thompson has always been friendly but inwardly shy, according to those who know him. Thompson told Nelson, "People have gotten the idea that I'm an outgoing guy, an extrovert. I'm not, but people expect me to live up to my image. When there are lots of people around, they expect me to be loud, jovial, silly, making pranks all the time." Giller described Thompson by saying, "He is a cocky, cheerful, bouncy character away from the track, when his shyness is sometimes mistaken for arrogance."

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Bill Tilden

Bill Tilden (1893-1953), known as "Big Bill" and "Gentleman Bill," was the first American tennis player to compete at Wimbledon—and the first American winner. During the 1920s, he was undefeated for seven years. His book *The Art of Tennis* is still regarded as a classic in the game. "In the 1920s and 1930s," wrote Kim Shanley on [tennisonline.com](http://www.tennisonline.com), "Bill Tilden was to tennis what Babe Ruth was to baseball."

William Tatem Tilden Jr. was born on February 10, 1893, in Philadelphia, the son of wealthy parents. His childhood was marked by tragedy. Before he was born, three older siblings died within two weeks of each other in a diphtheria epidemic, in 1884. His parents had two more children: Tilden and his brother Herbert. When Tilden was 15, his mother contracted Bright's disease and was confined to a wheelchair. His father, who was considering a campaign for mayor of Philadelphia, was rarely home. When Tilden was 18, his mother died; three years later his father died from a kidney infection; a few months later his beloved brother Herbert died of pneumonia. At age 22, Tilden was the only survivor of a once-large family.

After the deaths, Tilden left the University of Pennsylvania and went to live with his mother's sister, Betsy Hey, and her niece, Selina. He was encouraged to resume playing tennis by Selina, who considered the game to be a form of therapy for his grief. Tilden did go back to the game and, within five years, was a world-ranked player. During his amateur period, he won 138 of 192 tournaments, and his match record was 907-62. In 1920, at the age of 27, Tilden was the first American to win a tournament at Wimbledon, in England.

In the 1920s, Tilden dominated the sport of tennis, winning seven U.S. championships, the equivalent to today's U.S. Open. He was a finalist at the U.S. Open ten times, and also won five men's doubles and four mixed doubles there. Tilden won at Wimbledon two more times, in 1921 and 1930. In addition, he won 13 straight singles matches in the Davis Cup from 1920 until 1926. In 1925, Tilden won 57 games in a row—a feat that biographer Frank Deford wrote was "one of those rare, unbelievable athletic feats—like Johnny Unitas throwing touchdown passes in 47



straight games or Joe DiMaggio hitting safety in 56 games in a row—that simply cannot be exceeded in a reasonable universe no matter how long and loud we intone that records are made to be broken.”

A Cerebral Player and a Flamboyant Performer

Tilden was known for his style, grace, and commanding manner, as well as for his cannonball serve, which was once clocked at 151 miles per hour. In addition to his grace and power, he was also famous for his cerebral approach to the game. Unlike many other sports champions, who can't explain how they do what they do or why they excel, Tilden loved to think and write about the physical, emotional, and mental traits of a champion. According to Shanley, Tilden wrote: “The game is a science and an art. It can reach its highest expression only if a player is willing to study and practice in an attempt to master the game in all its varied facets.” Tilden also told tennis students that it would take them 20 lessons before they could even begin to play and six months of lessons before they would even begin to have fun playing. “Anyone who promises quicker results is either an optimist, a miracle worker, or a liar,” he wrote. He believed that, because of its technical challenges, tennis is by its very nature a very difficult sport to play. “In the range of sporting activities,” he wrote, “successfully hitting a tennis ball back over the net and into the prescribed area on the other side (given the whole range of variables, including ball speed and spin, body movement, and wind and sun) is an inherently difficult task.” And, he wrote, “Remember

that in first-class tournament tennis, 70 percent of all points end in error, a net or an out, and only 30 percent end in winning placements or service aces.”

Tilden was a strategist, advising players, “The primary object in match tennis is to break up the other man's game. The first thought that you should have, when you step onto a court for a match, is ‘What are my opponent's weaknesses? Where will he miss next?’” He also believed in appreciating the past, writing in his 1923 book *How to Play Better Tennis*, “There are some very valuable things of the past that have been lost in the wild scramble for speed and power. These should be recovered and brought back into the repertoire of the modern player. The champion of today owes his game to the champions of yesterday, just as he will add his bit to the champion of tomorrow.” In addition, he wrote, “The wise student should learn all he can about the styles and methods of the great players of the past, every bit as much as he does of the players of the present.”

Tilden knew his opponents well, and often toyed with them, playing to the crowds. In *Famous Tennis Players*, Trent Frayne quoted sportswriter Allison Danzig, who wrote, “To win the crowds to his side, he went to lengths that bordered on lunacy. He would allow his opponents to gain so big a lead as to make his own defeat appear inevitable. Then, from this precarious position, he would launch a spectacular comeback that had the crowd cheering him and that invariably ended with an ovation from the stands when he won.” Despite these stunts, he made a point of being fair. If an official incorrectly made a call that unfairly favored Tilden, he often deliberately missed his next shot in order to restore fairness to the game. In the Davis Cup, he once allowed Australian, James Anderson, to win a whole set in order to make up for a bad call that had wrongly given Tilden a set point.

In addition to being a flamboyant tennis performer, Tilden also was deeply interested in the theater. When he inherited \$30,000, he used the money to produce *Dracula*, with himself in the title role. The show ran for sixteen weeks, but was a disaster. He also wrote fiction, in addition to his tennis books; Frayne described the books as “droopy novels usually inveighing against the evils of alcohol, which he personally abhorred.”

In 1922, Tilden lost part of his finger in an accident. He simply modified his grip and continued to play at the same level he had played at before the accident.

Clashed with Officials

Tilden disliked authority and frequently came into conflict with officials of the United States Lawn Tennis Association (USLTA). In one famous clash, described by Frayne, Tilden was scheduled to play doubles in the Davis Cup finals of 1927, with Frank T. Hunter as his partner. The team had already won Wimbledon and Forest Hills but, for unknown reasons, on the morning of the match the officials changed their minds and declared that Dick Williams would be his partner. Tilden was annoyed by their high-handed manner. “Splendid,” he told them. “I'll be playing bridge in the clubhouse. When you've regained your sanity, come and advise me.” Tilden calmly went and played

bridge, impervious to the demands, threats, and pleadings of officials; at one point, he asked them to stop interrupting his game. Out on the court, a sellout crowd was noisily demanding to see Tilden play. The officials gave in and Tilden played—after he finished playing his hand. And he won the set, though he lost the Davis Cup for that year.

In 1928, the officials were still annoyed with his attitude. They decreed that he would be suspended from amateur competition and would not be allowed to play in the Davis Cup challenge round between the United States and France. Technically, amateurs were not allowed to make money from their sport, and Tilden was well known for writing articles on tennis for various publications. Although he had been doing this for many years, officials had always ignored it. Now, they suspended him for six months. What they had not considered was the effect of Tilden's fans.

All the seats for the Davis Cup matches in Paris were sold out. When the French heard that Tilden would not be playing in their new Roland Garros Stadium, they sent diplomats to ask Calvin Coolidge, then president of the United States, to allow Tilden to play. The president told the American ambassador in Paris to disregard the U.S. Davis Cup team captain, and to select Tilden for the team. Tilden could be suspended after the match—which he won.

Tragic End to a Great Career

Tilden's fame led him to have many famous friends, particularly movie stars. He moved to Hollywood and coached many of them in tennis, including Greta Garbo, Katharine Hepburn, and Tallulah Bankhead. He also became good friend with Charlie Chaplin. Tilden played at Chaplin's tennis parties, where he coached Errol Flynn, Joseph Cotten, Montgomery Clift, Spencer Tracy, and Olivia deHavilland.

Although Tilden is widely considered to be the greatest tennis player of all time, his life story is also the most tragic. Tilden was gay, in an era when homosexuality was not tolerated. He was arrested, convicted, and put in jail twice for homosexual encounters. When this became public knowledge, he was no longer allowed to enter tennis clubs or to play on the professional circuit. By the end of his life, his former friends had abandoned him. Some of them literally turned their backs when he approached. The officials at Penn removed his name from their alumni files. The Germantown Cricket Club, where he had won many of his Davis Cup matches, removed his pictures from their walls. The same happened at Forest Hills, where to this day there is only one photograph of him on the wall.

Friendless and penniless, Tilden had to pawn his old trophies, and lived in a sparse rented room near Hollywood and Vine. On June 5, 1953, he died of a heart attack in West Hollywood, California. He was alone, and his rackets were found beside his bed, packed and ready to go to the 1953 U.S. Championships.

Although his friends turned their backs on him, his reputation as a tennis player endured. Tilden won the National Sports Writers Association "Most Outstanding Athlete of the Year" award in 1949, with ten times the number of votes of the nearest runner-up.

In *The Story of the Davis Cup*, Alan Trengrove quotes John Kieran as saying, "Big Bill was more than a monarch. He was a great artist and a great actor. He combed his dark hair with an air. He strode the courts like a confident conqueror. He rebuked the crowds at tournaments and sent critical officials scurrying to cover. He carved up his opponents as a royal chef would carve meat to the king's taste. He had a fine flair for the dramatic; and, with his vast height and reach and boundless zest and energy over a span of years, he was the most striking and commanding figure the game of tennis had ever put on court."

Twenty-three years after Tilden died, writer Frank Deford visited his small, modest tombstone, and according to Frayne, wrote, "It is the only monument of any kind anywhere in the world—at Forest Hills, Wimbledon, Germantown, anywhere—that pays tribute to the greatest tennis player who ever lived."

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Graf von Tilly

Graf von Tilly (1559-1632) is considered to be one of the greatest generals of the Thirty Years' War. His career spanned almost sixty years, from entering the military as a 15-year-old cadet until his death from wounds suffered on the field of battle at the age of seventy-four. His piety earned him the nickname "The Monk in Armor."

Johann Tserclaes, Graf von Tilly was born in February 1559 at Castle Tilly, in Brabant (about 50 kilometers southeast of Brussels), in what was then known as the Spanish Netherlands. This area was part of the Holy Roman Empire under the rule of the House of Habsburg. His father, Martin Tserclaes, was the lord of Tilly and an associate of Egmont, a local aristocrat. As the Duke of Alva's "Council of Blood" strove to put down the loyal Spanish subjects in the Netherlands, Egmont was executed in 1568. Martin Tserclaes was forced to leave the Spanish Netherlands. The family remained loyal to the Habsburgs, and Johann and his brother Jakob were sent to Jesuit institutions to be taught doctrine more acceptable to the Holy Roman Empire.



By 1574, the family was allowed to return. Fifteen-year-old Johann became a cadet in a Walloon regiment under the command of General Alesandro Farnese, the Duke of Parma, who was considered a tactical genius in the use of infantry. From 1583 until 1585, Tilly fought in the campaign that took Antwerp. The tactical skills of Farnese would influence Tilly's later style. He served under Farnese in the French religious wars and as governor of Dun (on the Meuse) and Villefranch in Lorraine until the Duke's death in 1592.

In 1594, Tilly joined the army of the Holy Roman Emperor, Rudolf II, who was engaged in a campaign against the Turks, under their grand vizier, Sinan Pasha. Several promotions followed including colonel of a Walloon regiment under the Austrians in 1602, artillery general in 1604, and field marshal in 1605. When Rudolf guaranteed freedom of religion to his Bohemian subjects in 1609, he angered the Catholic leadership of the Empire. Tilly had remained loyal to Rudolf. When the emperor was ousted by his successor, Matthias, in 1611, Tilly found it prudent to seek employment elsewhere.

Led Catholic League Army

At that time, Maximilian I, the Duke of Bavaria, invited him to head the newly-formed army of the Catholic League. The core of the new force was the Bavarian Army, which Maximilian had worked to strengthen. For the next ten years, Tilly polished his troops to create one of the most powerful and efficient forces in the region. The League was first tested in 1620, when the new emperor, Ferdinand II,

went to war against his Bohemian subjects, who were aided by unhappy Austrian nobles. Maximilian was willing to ally himself and commit his forces in return for his share of the spoils, namely the territories of the Elector Palatine, Frederick, who had sided with the Bohemians.

Tilly was very successful in this, the first major campaign of the Thirty Years' War. The 25,000 members of his Catholic League moved into Bavaria in July. A month later, the Austrian rebels were forced into surrendering at Linz. He outflanked an army of Bohemians and Hungarians in September and October, then joined an Imperial army led by Count Buquoy, to advance on Prague. On November 8, 15,000 Bohemians tried to stop the advance at Weisserberg (White Mountain), about three-quarters of a mile west of Prague. Tilly attacked at dawn with 20,000 men, and was victorious. Then Tilly headed back into Germany and began to conquer the states—nominally Protestant—which had supported Frederick.

Controlled Palatinate

In 1622, Tilly met the Palatinate army, under the command of Mansfield, at the battle of Mingolsheim. Although he lost that battle, Tilly joined with a Spanish army under Gonzales de Cordoba and was victorious over the rebel Protestant forces under Georg Frederick at Wimpfen on May 6. Moving northward, Tilly beat Christian of Brunswick at Höchst on June 20, catching the rebel army as it tried to cross the river Main. After this battle, Tilly was made a count. He now had control of the Palatinate.

Tilly took the city of Heidelberg on September 19, 1622, after an eleven-week siege that laid waste to the town. The following year, on August 6, he devastated the last important German army, when he once again defeated Christian of Brunswick, at Stadtlohn near the Netherlands border. Christian's army of 12,000 troops suffered 10,000 casualties. All of northwest Germany was now under Tilly's command. His success in this period has to be credited to the years he spent preparing his troops. The experience and quality of his army were deciding factors in the victories he enjoyed. Only Mansfield's army could possibly best Tilly. However, when the two met at Wiesloch, Tilly received his revenge with a victory. After that, even Mansfield tried to avoid further confrontations.

Allied with Wallenstein

Responding to the Danes' entrance into the war in 1625, Tilly found himself allied with the mercenary army of Emperor Ferdinand II, commanded by Albrecht von Wallenstein. While Tilly was loyal to Maximilian and the Catholic League, Wallenstein was an adventurer and mercenary who always kept his own ends in mind. The two armies worked well together. After Tilly's experienced soldiers routed King Christian IV of Denmark at Lutter in late August 1626, Tilly and Wallenstein forced the Danes back across their own borders the following year. But the princes in Germany grew wary of Wallenstein's ambition. In return for supporting the emperor, they demanded that Wallenstein be removed from his post. Although there was some opposition to putting a seventy-one year old man in charge of such

a large army, Tilly was given the command of Wallenstein's army, while retaining his command of the Catholic League forces. Tilly did not want the combined command, not out of any respect for the departed Wallenstein, but because it was complicated by politics.

During the same period, the Swedish army, no longer involved in a war with Poland, was able to turn its attention to helping the Danes. In order to strengthen his position against the Swedish threat, Tilly attacked the town of Magdeburg, key in his defensive plans. Once he took the city, the men under his subordinate, General Count Gottfried zu Pappenheim, went out of control and brutally sacked the city. Tilly was surprised by his own men. He did not think the city would fall easily, if at all, and was not prepared to stop the frenzy. Of the 30,000 residents and defenders of Magdeburg, 25,000 were killed. Because of the carnage wrought by Pappenheim's men, Tilly's notoriety grew. He was accused of all manner of atrocities by his opponents.

Emperor Ferdinand ordered Tilly to enter and pillage Saxony. This was a tactical error on the emperor's part, and many of his advisors were against it. Tilly followed orders. His action led the Saxons to ally with Sweden, and set up one of the major battles of the Thirty Years' War.

Generals, it is said, always fight their last victory. Like most of us, they assume that whatever had worked successfully for them in the past would continue to do so. Three times in the summer of 1631, Tilly faced the Swedes. The new tactics of Gustavus Adolphus of Sweden involved smaller forces in a linear deployment that allowed greater flexibility so that a thin mobile front could hold off Tilly's massive attacks. These tactics were alien to Tilly and he was unable to adapt. In the third of these battles, at Breitenfeld, on 17 September 1631, Tilly's forces were soundly defeated.

Battle of Breitenfeld

Tilly had hoped to stay within the walls of Leipzig. However, Pappenheim committed the Catholic League forces to battle with the Swedes and Saxons at Breitenfeld, about four miles north of Leipzig. The flanking maneuver employed by Pappenheim had little effect on the Swedes linear formation. Tilly had better success over the Saxon army, then turned to attack the exposed left flank of the Swedish army. In previous years, it would have been an easy, overpowering victory. But a number of factors worked against Tilly that day. He could not overcome bad decisions made by Pappenheim early in the battle. The sheer number of the combined armies of Sweden and Saxony—some estimates put them at near 42,000 troops—outnumbered the Catholic forces by many thousand and overwhelmed Tilly's experienced but weary troops. Most importantly, the flexibility and creative tactics of the Swedes continued to befuddle Tilly. Although the Catholic forces held their ground for seven hours of skillful and relentless attacks from the Swedish forces, a counterattack led by a thousand horsemen Gustavus had held in reserve shattered the Imperial army. The next day, Gustavus entered Leipzig.

The battle of Breitenfeld was the first major victory by the Protestant forces, and was the turning point in the Thirty

Year's War. Tilly pulled his decimated forces together, despite losses of 7000 casualties and 6000 men taken prisoner. In October 1631, he was ready with a new army. But the winter was a quiet one. By December, Gustavus had amassed a force of 80,000, and wintered in Germany at Mainz. On February 10, 1632, Tilly encountered and defeated a detachment of Swedes at Bamberg. In April, Gustavus marched into Bavaria. Maximilian had rehired Wallenstein and Tilly was only responsible for the Catholic League troops.

Tilly entrenched his troops at the river Lech to stop the advance of Gustavus. He stripped the countryside of every boat and tree that the Swede could use to cross the Lech. Tilly was sure that Gustavus would not and could not attack. He was wrong. Gustavus used a narrow bridge of boats to cross the river, and smoke from smoldering damp straw to disguise the actual location of his artillery. The Catholic forces, which had camped at the edge of the river, could not respond quickly enough. The battle was decisive: Tilly was wounded and a rapid retreat was led by Maximilian. Tilly was taken to Ingolstadt to tend his wounds. Gustavus sent a surgeon at Tilly's request, but it did not help. Tilly died of his wounds on the last day of April in 1632. Although he may have outlived his usefulness as a general, he never ceased being a man of honor and integrity. He was devoted to his Jesuit upbringing and to his employers. In his prime, those attributes, as well as his tactical abilities, are what made Johann Tserclaes, Graf von Tilly, one of the top generals of his era.

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Alfred von Tirpitz

Alfred von Tirpitz (1849-1930) was secretary of the navy during the reign of Kaiser Wilhelm of Germany. Ruthless and determined, he argued repeatedly for the build-up of the navy. By the outbreak of World War I, his efforts had transformed the German navy from a defensive force designed to protect the coastline into a powerful rival to the British fleet, far surpassing other naval powers of the world.

Opinions regarding Tirpitz are divided. Many historians consider him to have been an ultimate failure. They claim that he was unable to gain operational control over the German navy at the beginning of World War I. His policies, especially his marshalling of



the First Fleet Act of 1898 through the German Reichstag (parliament), are considered seminal in launching the arms race between Germany, Great Britain, Russia, and France in the early part of the 20th century. Others cite Tirpitz's drive as an outstanding characteristic of a naval leader who responded to the needs of his nation. Both historic factions agree that he was masterful in manipulating public opinion and was an incomparable manager of men, an exceptional administrator, and a matchless negotiator.

Alfred Tirpitz was born on May 10, 1849, in the Prussian town of Kustrin in the province of Brandenburg (now known as Kostrzyn, Poland). His father, Friedrich Ludwig Rudolph Tirpitz, was a Prussian lawyer and state court judge. His mother, Malwine Hartmann, was the daughter of a physician. Tirpitz enlisted in the Prussian navy as a midshipman at the age of 16. After attending the Kiel Naval School, he received a commission in 1869.

Rapid Rise Through the Ranks

Tirpitz was assigned to the flotilla of torpedo boats that provided coastal defense for Prussia and the weak German federation. He rose rapidly through the ranks, becoming inspector general of the fleet at the time when the Reichstag established a navy for the German empire in the early 1870s. Propelled by his technical skills and talent for managing men, Tirpitz continued his steady climb through the ranks of the German navy. At the beginning of 1892, he was promoted from captain to chief of staff to the High Command, with responsibility for developing tactics for the German high seas fleet.

Strong Proponent of Naval Power

Through the 1890s, rising international tensions increased as the countries of Europe vied for imperial colonies in Africa and Asia. At several times, Germany seemed to be on the brink of war with England or France. With those concerns, Kaiser Wilhelm pressed the Reichstag for increasing naval power.

Tirpitz, a strong proponent of the idea that naval power was indispensable to attaining international political objectives, rose to higher positions of authority within the Naval High Command as he readily supported the Kaiser's demands and presented arguments in the Reichstag to gain funding for the building of new warships. He was promoted to rear admiral in 1895, and increasingly became a public figure. In 1896, Tirpitz was chosen to command a fleet of cruisers and sent to the Far East to establish a naval base while representing Germany's military and colonial interests in China, Japan, and the Philippines. He established the naval base at the Chinese port of Tsingtao.

After nearly a year in the Far East, Tirpitz was recalled, following a political crisis in Berlin. He was appointed in June 1897 to be state secretary of the Imperial Naval Office by Kaiser Wilhelm. This appointment was part of the complete replacement of the top personnel within the German Reich. In the months leading to June 1897, the German secretaries for Foreign Ministry, State, Interior, Treasury, and Post Office, and the vice president of the Prussian State Ministry, had all resigned, and were replaced by the Kaiser.

Layed Out a Fleet Strategy

On receiving his appointment as secretary for the navy, Tirpitz presented the Kaiser with a report entitled "General Considerations on the Constitution of our Fleet according to Ship Classes and Designs." "Behind the apparently technical character of this memorandum, a fully developed strategy for Germany's navy was concealed, which can be said without exaggeration to have changed the course of modern history," historian Jonathan Steinberg said in *Yesterday's Deterrent: Tirpitz and the Birth of the German Battle Fleet*. The report presented objectives for Germany to match the naval power of Great Britain, with the building of two squadrons of warships by 1905. Under his plan, Germany would spend 408 million marks, about 58 million marks a year between 1897 and 1905. By 1905, the German Fleet would have 19 battleships, 8 armored coastal ships, 12 large cruisers, 30 small cruisers, and 12 divisions of torpedo boats.

Tirpitz's ambitious plan took the High Naval Command, the Reichstag, and the German public by surprise. The High Command was considering a plan to build a similar fleet by 1910, but Tirpitz boldly undercut their schedule. Articles derived from his memorandum were drafted as a law, known as the First Fleet Act, and prepared for the Reichstag.

In proceedings before deliberating on the First Fleet Act, members of the Reichstag bristled at the huge spending targets. The public initially supported the opposition, but Tirpitz personally lobbied with German princes who

wielded great political power and with business organizations for support of his plan. He also had significant support from the Kaiser, from proponents of German unity, and from the sponsors of German imperialism.

The First Fleet Act

Tirpitz submitted a draft of the First Fleet Act, which outlined his plan for the construction of the German fleet and the reorganization of German sea power, to the Reichstag on October 4, 1898. The law was approved in complete secrecy by October 18, with little opposition. Its provisions included the building of a flagship, 16 battleships, 8 armored coastal ships, and 9 large and 26 small cruisers.

Historians see that law as the beginning of a new era. While it was augmented by the Second Fleet Act in 1900, which also was drafted by Tirpitz, the 1898 law marked the start of the arms race and international tensions that exploded in 1914.

The Second Fleet Act also was approved by the Reichstag, and set a more ambitious program to build a larger high-seas fleet. This law called for the building of a fleet that would include 2 flagships, 26 battleships, 11 large cruisers and 34 small cruisers by 1917. It was never fulfilled.

With the passage of the First and Second Fleet Acts, Germany began building warships at a rate of four per year. This caused Britain, France, and Russia to conclude that the growing navy would eventually be used for more than defensive purposes. Although Germany strove for parity, at the outbreak of war the British fleet had 49 battleships in service or under construction, while Germany had 29.

Tirpitz was accorded honors as a nobleman in 1900, adding the German prefix "von" to his name. Through the first decade of the 20th century and until the outbreak of war, he directed the efforts of the Imperial Naval Office. Tirpitz shepherded appropriations through the Reichstag, spoke on behalf of the naval build-up, and oversaw the rigorous construction schedule that was set out in the laws he drafted and promulgated.

War and Resignation

At the start of the war, Tirpitz became a strong supporter of unlimited submarine warfare. He endeavored to unleash Germany's submarine fleet on shipping in the Atlantic, but his opinions were rejected. In 1916, Tirpitz resigned from the ministry seat he had held for 19 years and went into retirement for the duration of the war. As with other questions involving Tirpitz, historians disagree on the reasons for his departure. One camp holds that he resigned in a fit of pique because the kaiser and the general staff had rejected his views on the course of the war. The other camp holds that Tirpitz recognized that his policies and the build-up of the German navy was futile, because it would never match the British fleet.

In *Building the Kaiser's Navy*, Gary Edward Weir wrote that Tirpitz's "devotion to battleship strategy both played into the strength of his main adversary, Great Britain, and restricted his appreciation of new weapons like the U-boat.

As the director of the Imperial Naval Office, Tirpitz's strategic dogma resulted in a fleet ill suited for an actual confrontation with Britain. Thus, he was, simultaneously, the political architect of the navy's success in the Reichstag, as well as a major reason for its failure in World War One."

German Defeat

Tirpitz saw the ultimate failure of his fleet at the Battle of Jutland. At that time, it represented the largest conflict to pit battleship against battleship. Sixteen German Dreadnought-class battleships and 24 British Dreadnought-class battleships, and their respective supporting fleets, fought to a draw between May 24 and May 31, 1916. While the German fleet sank more British ships and killed more British soldiers, the battle was considered by all to be inconclusive. Historians continue to argue which side gained the most from it. After Jutland, German battleships did not venture far beyond their coastal waters for the remaining months of the war.

As the defeat of Germany in World War I became imminent, Tirpitz returned to public life. As a cofounder of the Fatherland Party, he attempted to rekindle patriotic passions in his fellow Germans. However, the party did not garner any real support, and he retired once again from public life.

Tirpitz returned to the Reichstag as a deputy representative of the German National People's Party from 1924 through 1928. However, he was considered an outdated statesman who had lost the power to persuade. Tirpitz retired after his term of office expired. He retreated to a country home at Ebenhausen, in Upper Bavaria, where he died on March 6, 1930.

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Heihachiro Togo

Heihachiro Togo (1848-1934) was Japan's greatest admiral, the mentor of Emperor Hirohito, and one of the architects of Japan's emergence as a military power in the twentieth century. His bold naval strategy won the most decisive sea battle in history, the Battle of Tsushima.

Heihachiro Togo was born on January 27, 1848 in Kajima-Machi, a Japanese village on the island of Kyushu in Satsuma Province (later Kogoshima Prefecture). Although located in one of the outlying provinces, the area contained fertile agricultural land. Togo was the fourth son of a highly esteemed nobleman, a samurai. His father served the lord of his province, Shimazu



Nariakira, as a comptroller of the revenue, master of the wardrobe, and district governor. His mother, Masuko, was a noblewoman who belonged to the same clan as her husband.

At birth, Togo's parents gave him the name Nakagoro Togo. In a religious and patriotic celebration held upon attaining the age of 13, samurai tradition called for young men to change their lifestyles. A sign of the change was the adoption of a new name. Nakagoro Togo chose the name Heihachiro, which means "peaceful son," as the name by which he would be known ever after.

Togo was educated early in life, as was the custom with any son of a samurai. He was trained as a warrior, which he was expected to be. Except for minor skirmishes and policing actions, however, it was believed that his skills as a samurai would be used more effectively as an administrator and leader. This was because Japan, at the time of Togo's birth, remained effectively cut off from the rest of the world, and did not consider itself as having a political or military role beyond its borders. Its sole contact with the rest of the world was through a monopolistic trade agreement with the Dutch that provided Dutch traders limited port facilities at Nagasaki.

That changed abruptly in 1853, when a four-ship American fleet under the command of Commodore Matthew C. Perry sailed into Yedo Bay to present the request of President Millard Fillmore that Japan open its borders to U.S. friendship, trade, and shipping. The delegation from the United States arranged the Treaty of Kanagawa on March 31, 1854, which effectively opened two ports to

foreign trade and provisioning. Soon, Britain and Germany sought similar arrangements. Japanese leaders were faced with opening their feudal society. In response to the growing threat of foreign incursion into their closed lands, Japanese noblemen began to mobilize their samurai vassals and to consider modernizing their military.

The Satsuma Navy

Shimazu Nariakira, the lord of Satsuma Province, quickly grew interested in building ships. He was authorized in the early 1850s as the first Japanese lord to build vessels larger than the small coastal trading and fishing boats then commonly used in Japan. He built a small fleet known by the mid-1860s as the Satsuma Navy. For his idea to build larger and armed seagoing vessels, Nariakira was immortalized as the father of the modern Japanese navy.

Because of his father's official role within Satsuma Province, Togo joined the Satsuma Navy in 1866, when he was 17 years old. In 1871, he was chosen as one of a dozen Japanese naval cadets to be given nautical training in England. The Japanese cadets were denied training at the Royal Naval College and Togo was sent to the Thames Nautical Training College in London instead. He spent two years as a midshipman on a training vessel, the *H.M.S. Worcester*, then was assigned to the *H.M.S. Hampshire*, which circumnavigated the globe.

Before his training ended, the Japanese government ordered three warships from British yards, and Togo was assigned as an inspector during their construction. He returned to Japan in 1878, as a sub-lieutenant of the Japanese imperial navy, aboard one of the new ships, the *Fuso*. Within 18 months of his return, Togo had become a lieutenant commander. As a result of his training in England, he was assigned to serve as a training monitor for cadets at the newly established Tokyo Naval School and Naval College at Tsukiji.

Togo was put on extended sea duty from 1878 through 1894, remaining at the upper ranks of the imperial navy. During this time, he saw limited action in skirmishes with Korean and Chinese factions. Togo was provided command of his first ship, the *Daini Teihu* in mid-1883. He was assigned to work with British, American, and German fleets, and as an observer with French fleets, in China. Togo was nearly relieved of duty in the late 1880s because of severe attacks of rheumatism that left him paralyzed for several months. Togo reportedly studied international law and diplomacy at that time, and was later assigned command of a British-built warship, the *Naniwa*.

Bold Maneuvers and Fame

Togo and the *Naniwa* became famous together. The ship displaced 3,800 tons, made 18 knots, and was armed with two ten-inch guns, six six-inch guns, and six torpedo tubes. On August 25, 1894, as tensions grew between Japan and China, Togo ordered the sinking in the Yellow Sea of the *S.S. Kowshing* (variously spelled *Kaosheng*), a British-flagged transport vessel that was transporting Chinese troops to Korea. The sinking caused a significant international incident between the Japanese and British govern-

ments but Togo was not reprimanded, and the court of international opinion narrowly sided with him. War between Japan and China was officially declared a week after the sinking.

During the brief war, Togo's *Naniwa* was one of four ships dispatched as the "Flying Squadron" under Admiral Kozo Tsuboi, which helped to route the Chinese fleet under Admiral Ting Ju-Ch'ang at the battle of the Yalu River (also known as the Battle of the Yellow Sea) September 17, 1894. The battle gave the Japanese navy mastery over the Yellow Sea, leaving the Russian Pacific fleet as its only real rival in the western Pacific.

Military historians cite Japan's year-long war with China as a significant milestone in the development of Japan's modern military prowess. The naval and military tactics Japan's navy and army used surprised strategists from other countries. Japan's success in the war, leading to China's suing for peace on April 1, 1895, shocked governments around the world. No one had expected Japan, which was considered small and backward compared to China, to win the war. The Treaty of Shimonoseki provided independence to Korea while ceding to Japan the Liaotung Peninsula, a part of Manchuria, and the protection over the Chinese port city of Wei-Hai-Wei. These terms disturbed Britain, France, and Russia so severely that Japan backed down from the agreement. Russia took steps to reinforce China's position against Japan after the war, leading to the Russo-Japanese War several years later.

Shore Duty and Scholarship

In the interim, Togo was named head of the Advanced Naval College in May 1896. He reformed the school's curriculum and had a Russian treatise on naval strategy, written by Admiral Stepan Ossipovich Makarov, translated into Japanese. He was promoted to vice admiral during this period.

Three years later, in 1899, Togo was appointed commanding officer of the naval base at Sasebo, which was the heart of the navy's command center for its Yellow Sea fleet. With the rising of the Boxer Rebellion in China, Togo was promoted to admiral of the fleet, and recalled to active sea duty on May 20, 1900. During the Boxer Rebellion, Togo was posted to patrol China's coasts and, in doing so, had the opportunity to observe the American, British, French, German and Russian fleets that were performing similar duties.

He was relieved of his command as the Boxer Rebellion withered in 1902, and was raised to the Order of Merit, and presented with the Grand Cordon of the Rising Sun in recognition of his service to the emperor. Togo then was posted to supervise construction and become the first commanding officer of the Japanese naval base at Maizuru, directly across the Sea of Japan from Vladivostok.

Preparations for War

In October 1903, Togo was recalled from Maizuru and given command of the navy, which at that time was the largest force Japan had ever had. 213 million yen had been spent to build four new battleships and eight battle cruisers. Togo put his flag on the *Mikasa*, a British-built battleship

that was one of the most advanced of its day. It displaced 15,300 tons, had a speed of 19 knots, and carried four 12-inch guns and fourteen 6-inch guns. Togo commanded four, new *Mikasa*-class battleships among the more than 100 warships in the combined fleet that he commanded. The fleet assembled at the naval base at Sasebo.

As political tensions grew between Japan and Russia, the Russian Pacific fleet was divided between stations at Vladivostok and Port Arthur, and comprised seven battleships and nine cruisers, along with ancillary destroyers and torpedo boats. The Pacific fleet was promised support from the Russian Baltic fleet, for which new ships were being built at the start of hostilities. Japanese military leaders drafted plans for the opening of hostilities long before diplomatic relations were severed. In what military historians see as the direct model on which the Japanese attack on Pearl Harbor was based, Japanese strategy in its war with Russia called for an immediate, nighttime attack on the Russian fleet stationed at Port Arthur to cripple or destroy that portion of the Russian fleet. Togo was to be the sword with which Japan's emperor slashed Russia's Pacific fleet.

The Japanese combined fleet sailed out of Sasebo the morning of February 6, 1904, heading west. Diplomatic relations with Russia were formally broken off that afternoon. On the night of February 8, 1904, Japanese torpedo boats and destroyers, under cover of the main body of the fleet, entered the harbor at Port Arthur, where the Russian squadron was anchored. The Japanese damaged the Russian cruiser *Pallada*, and the battleships *Czarevich* and *Retvisan*, but Togo's caution in not attacking Port Arthur at full force ultimately allowed most of the Russian ships to escape. By May, they had broken out and sailed for Vladivostok under the command of Admiral Makarov. Togo patrolled the Sea of Japan, finally sinking the *Czarevich* in the Battle of the Yellow Sea on August 10, 1904. The remnants of the Russian Pacific fleet were scattered in the Battle of Ulsan, on August 14th.

As Togo patrolled, the Russian Second Pacific Squadron, consisting of four identical, 13,500-ton battleships, two older battleships, seven cruisers, transport ships, ocean-going tugboats, and miscellaneous other ships, assembled in the Baltic seaport of Kronstadt under the command of Vice Admiral Zinovy Petrovich Rozhdestevsky. Because of poor shipbuilding, poorer training for the crews, and numerous stops along the way for provisioning, the Russian Second Pacific Squadron took seven months to sail to the Sea of Japan.

Tsushima!

On its way to Vladivostok at the end of May 1905, the Russian Second Pacific Squadron was met by Togo and the combined Japanese fleet at the Straits of Tsushima. The 50-mile wide ocean between Japan and Korea is divided into two 25-mile wide channels by the island of Tsushima at the straits. Togo awaited Rozhdestevsky at the Korean port of Pusan while his torpedo boats patrolled the straits. Rozhdestevsky arrived at daybreak, May 27. Togo had four battleships, eight armored cruisers, four 20-knot cruisers, three light cruiser divisions, and five destroyer

flotillas in his fleet. Rozhdestevensky's main battle force consisted of eight battleships and 25 other warships.

At the end of the fighting, the Japanese had sunk six of eight Russian battleships, captured the remaining two; and sank, captured or drove into port 25 other Russian ships, while the Japanese had lost only three torpedo boats. Rozhdestevensky was taken prisoner, and Togo later visited him in the hospital. The Russo-Japanese War ended September 5, 1905, with a treaty signed in Portsmouth, New Hampshire. The peace treaty signing was presided over by American President Theodore Roosevelt. Togo was given numerous medals by the Japanese government and internationally, and was appointed chief of the Imperial General Staff on December 20, 1905. He held that post until December 1909.

Statesmanship

Togo represented the Japanese government at the coronation of King George V of England in 1911. On his return to Japan he was made a count, and was appointed president of the Office for the Crown Prince's Studies. As such, he organized and prescribed the course of study, oversaw a team of 17 instructors, and became a traveling companion and surrogate uncle to the future emperor, Hirohito.

Togo retired from official duties and public life when Hirohito ascended to the Chrysanthemum Throne in 1926. He watched as Japanese society under the direction of his protege grew increasingly militaristic. On the 30th anniversary of the Battle of Tsushima, May 28, 1934, the emperor conferred on Togo the honorific title of marquis. A day later, Togo fell into a coma. He died in Tokyo on May 30, 1934. His wife, Tetsuko, to whom he was married for 53 years, died seven months later. Togo was survived by two sons, a daughter, and four grandchildren.

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Lennart Torstensson

Lennart Torstensson (1603-1651) became one of Sweden's greatest military heroes during the Thirty Years' War. He led Swedish artillery forces at two notable battles in the early 1630s. For the next several years, Torstensson commanded vast numbers of troops during battles and sieges stretching from the forests of Silesia (now Poland) to the Danish peninsula to as far south as Vienna. In his native land he was the celebrated war hero called "Blixten," or "lightning" in Swedish.



Torstensson was born on August 17, 1603 at his family's castle, Torstena, in West Goteborg, the southern part of Sweden. Torstena was near Vanersborg, a town on Lake Vaner. Adopted as an infant and raised by his grandmother, as a result of his father's forced exile, Torstensson was also brought up by a paternal uncle who paid for his schooling. He proved to be an intelligent youth, as well as disciplined and obedient. This attracted the attention of emissaries from the royal court in Stockholm. At the age of 15, Torstensson became a page in the service of King Gustavus Adolphus, a position also called squire of the chamber.

Three Decades of Bloodshed

1618 marks the onset of the Thirty Years' War, a battle that pitted several German Protestant princes, allied with various European powers, against the Catholic Hapsburg dynasty and its powerful ally, the pope in Rome. The Holy Roman Empire, with its base in Vienna, held the lands of Austria, Spain, Bohemia, much of Italy, and the lower half of the Netherlands, as well as significant portions of Germany that were still Catholic. Gustavus Adolphus, then in his early twenties, was already considered to be one of Europe's most dynamic young rulers and military commanders. His Lutheran beliefs, as well as blood connections to one of Germany's Protestant princes, made him eager to ally against the Imperial forces of the Holy Roman Empire.

Torstensson's career would revolve around these political goals of his king. Should Gustavus Adolphus succeed in leading the Protestant lands to victory, it was rumored that

he might be installed as the first Protestant emperor of the Holy Roman Empire in its post-Hapsburg phase. Torstensson was likely privy, in the early 1620s, to some negotiations concerning Sweden's future during missions to Germany and Holland in the service of the king. After a stint in the Swedish navy, Torstensson was promoted to the rank of ensign, after performing outstanding deeds as an aide to Gustavus Adolphus during a 1624 campaign in Livonia (present-day Latvia and Estonia).

New Era for Warfare

Torstensson fought alongside the king in several such battles against the Poles and Imperial Russia in the Baltic lands. In 1626, his leadership skills as head of a regiment in Gustavus Adolphus's invasion of Prussia won him a promotion to captain. After another advancement to colonel and then a truce, Torstensson was made Great Master of the Swedish Artillery in 1629. He had no formal military training, save for practical battlefield experience. During this quiet interim in Stockholm he likely schooled himself in the new weaponry and techniques introduced recently to the Swedish military.

During his battle for the Baltic port of Riga, Gustavus Adolphus had introduced several new military techniques gleaned from a tour of Germany a few years earlier. The king read widely on military matters, and was eager to modernize Sweden's army. He reduced the depth of the battlefield formation from ten to six ranks, for instance, and introduced several lighter pieces of artillery that were far easier to transport across long distances—and in the heat of battle, too. He also created a brigade designed for tactical moves, and instituted a strict policy of discipline and busy-work for his soldiers. When not fighting, they were expected to train. One of the fearsome techniques they perfected was the double salvo, in which the first row of men fired while on their knees, the second while crouching, and the third standing upright. Torstensson spent his army career both learning such deadly maneuvers, and then leading troops well-trained in them as well.

In June 1630, Gustavus Adolphus invaded Germany. Historians mark this act as the true escalation of hostilities in the Thirty Years' War. France—largely Catholic, but foes to the Hapsburgs nevertheless—provided subsidies to help this new campaign. The army of Gustavus Adolphus, after allying with Saxony, scored its first major victory at Breitenfeld in September 1631—a battle in which Torstensson played a leading role. At the next major battle the following year at Lech, Torstensson again was integral to the Swedish victory.

Captured in Battle

At Nuremberg, Torstensson fortified the city so well that the generals of the Imperial side initially decided not to risk an attack. But on St. Bartholomew's Day—August 24, 1632—an alleged deserter arrived and informed Gustavus Adolphus that the Imperial officers were about to give up. Accordingly, the king instructed Torstensson to lead the assault, but it was soon apparent that they had been disastrously lured into battle. In the ten-hour crisis, 5,000

casualties decimated the Swedish army, and Torstensson was taken prisoner by Bavarian regiments. He was incarcerated at a fortress in Ingolstadt, a city between Nuremberg and Munich. Little mercy was shown him, despite the luxurious treatment that high-ranking prisoners of war often enjoyed during such stints in enemy hands. He was held in a dank underground cell, where the saltpeter (a gunpowder additive) contamination of the soil ruined his health. He developed rheumatism, and then gout, characterized by painful flare-ups of arthritis. Attempts by Gustavus Adolphus to pay a ransom for Torstensson were initially rebuffed by the Bavarian prince. He was finally exchanged for a high-ranking Imperial minister in 1633.

While Torstensson was in Ingolstadt, Gustavus Adolphus had been killed on the battlefield at Lutzen in November 1632. Devastated by the loss of his mentor, Torstensson was able to make it to the Baltic port of Wolgast in time to join the ship carrying the king's body back to Stockholm. He carried the state banner at funeral in the procession to the city's Lutheran seat, Riddesholm Church. After recuperating for a time, Torstensson returned to Germany with a new force of 20,000.

During much of the 1630s, Torstensson and the Swedes battled Imperial forces or laid long sieges. As one of its top commanders, Torstensson also worked to stamp out the occasional mutinous uprising; conditions were often abysmal for soldiers, and they sometimes rebelled after long periods without pay or decent food. In one instance, a cache of letters was discovered in a stable—legendarily, the finder had been alerted by a kitten's playfulness. In reading them Torstensson realized that one of his colonels had been corresponding with the enemy. A large contingent of his men was hoping to desert for better pay and food promised by the other side. Torstensson had the colonel arrested, tried for treason, and executed. With this act, his investigation into the mutiny was concluded. He believed that an example had been made, and that any further inquiries would only cause deeper rifts.

Advanced to Leader of Army

After the death of Johan Baner, his superior, Torstensson was named commander of the Swedish forces in 1641. The following year he led an assault into Silesia, and from there achieved a number of successes across Moravia and Bohemia. By now, however, Torstensson's gout had become so acute that he could not even write his name, though he was not yet forty. During a second battle at Breitenfeld in 1642, both he and the Crown Prince, later crowned Charles X, were unhorsed by enemy fire. It was a terrible battle, and some Swedish soldiers abandoned their positions entirely. But in four hours, they slaughtered 5,000 enemy forces and captured 2,000. From there Torstensson and his army laid siege and plundered the city of Leipzig.

Recognizing the threat that Torstensson posed, the Imperial court in Vienna decided that he should be halted at all cost, and sent troops out to end his string of victories. A failed move by Sweden into Denmark occupied Torstensson and his forces for much of 1643-44. His health worsened. Sometimes he could not even ride, and had to be

carried on a litter by his men. His wife, Beata, accompanied him in battle in order to care for him; he begged to be relieved of duties, but the reply from Stockholm, according to Edward Cust's, *Lives of the Warriors of the Thirty Years' War*, was worded in clear, though flattering, terms. "You have done all well, and we value your services so highly that we would gladly grant your desire, and release you from your arduous duties; but your success in war, and your authority in the army, more especially over the foreign soldiery, are so great, that we must beg you to endure your command with patience for some short time longer."

Failed Bid for Capital

Battles in Bohemia were next on the anti-imperialist agenda; France had now joined Sweden in the all-out war to vanquish the power of the Hapsburgs. In January 1645, Torstensson led a force of 15,000 men into the decisive battle at Janikov, near Prague. There they emerged victorious, though it was a tenuous situation and even Beata fell into enemy hands for a brief period. From there, they advanced southward toward Vienna, and planned to conquer the capital city when reinforcements of Transylvanian troops arrived to help. They never did; the Transylvanian count had changed his mind and decided to remain on the Imperial side. Torstensson did manage to lay siege to settlements outside Vienna during several months in 1645.

When he learned that his army battalions outside Vienna were under attack, Torstensson marched back 2,000 citizens, burghers and peasants alike, as an advance army; nearly all of them died. It was summertime by then, and the unburied dead lay rotting in the fields, which made the threat of disease and pestilence great. Torstensson called an armistice so that his troops might bury them. The agreement was broached, and his army was attacked. A plague did break out, and an angry Torstensson ordered that villages be burned in retaliation. The fires were visible from the highest point in Vienna, the dome of St. Stephen's church. The emperor then sent 35,000 troops to vanquish Torstensson and his 10,000 men.

Retirement Honors

His health in rapid decline, Torstensson relinquished command of his army on December 3, 1645. He spent the winter in Leipzig, but issued commands from his bed to Gustav Karl Wrangel, his handpicked successor. He sailed back to Sweden in September 1646, and was too ill to even present himself at court before Queen Christina. His son went in his place, and received from the Queen a decree naming Torstensson as Count of Orjala. He was also given the governorship of West Goteburg, and took up residence in the vital port city of Goteburg itself in May 1648. Torstensson traveled to Stockholm one final time, in October 1650, for the Queen's coronation. The trip finally decimated his already-weak health. He was given quarters in the royal palace, where he died on April 17, 1651. A massive funeral was held in his honor, and cannon salvos resonated across Stockholm all day long as tribute to him. He was buried in the Riddesholm crypt, the resting place of Swe-

den's kings, distinguished government ministers, and heroic military leaders.

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Vicomte de Turenne

Henri de la Tour d'Auvergne Turenne was one of the most celebrated war heroes of French history in its pre-Napoleonic era. Of noble birth, Turenne rejected much of the trappings of his station in life for the hardships of the battlefield. His courage under fire and the loyalty he inspired among his troops, helped France in several decisive military engagements during the era of Louis XIV.

Turenne was born on September 11, 1611 into a prominent family. His father, the Duke of Bouillon and Viscount de Turenne, was an ardent French Protestant, a scholar, and diplomat with close ties to the French royal court. He gained possession of an independent duchy called Sedan, near Verdun, from an advantageous first marriage. In 1602, widowed a year, the Duke married Elizabeth of Nassau, the intelligent, strongwilled daughter of an eminent Dutch prince. Turenne was the second son of this union.

Ill Health

Turenne grew up during a troublesome time that made for an extremely intricate web of political and religious alliances and enmities. His maternal grandfather, called William the Silent, was a staunch Calvinist, and led his half of the Netherlands in a long war against Spain. This House of Orange, as William's line was called, was closely allied with Protestants in France, known as Huguenots. Numerous intrigues were fomented at various times within young Turenne's own family, and he likely came to prefer the unambiguous drama of the battlefield to the circuitous nature of government diplomacy.

During Turenne's childhood he lived under the shadow of his brother, who inherited their father's robust constitution and extroverted nature. Turenne, by contrast, was a sickly child who did not speak until the age of four. Within earshot, his father often remarked that such a frail physique would never be able to stand the rigors of war. Moreover, Turenne did poorly at his lessons and continually frustrated his tutor with his poor memory and inability to grasp various academic subjects. He became an avid reader, though, and came to love the annals of Roman military history written by Caesar.



As Turenne grew into his teens, his health vastly improved. He became an excellent rider, and once even spent the night sleeping on the ramparts of Sedan, to prove that he was indeed fit for the life of a soldier. By this point his father had died, and his brother had become Duke. When Turenne turned fifteen, his mother sent him to her brother, Prince Maurice of Nassau, for a military apprenticeship. He began his stint with the Dutch army as a lowly musketeer in the war with Spain. A quick learner in these less academic matters, he rapidly advanced and was soon given a company of infantry to command.

A Favorite at Court

After five years, Turenne returned to Sedan, where intrigues at court were beginning to threaten the stability of the monarchy. A powerful cardinal, Richelieu, wanted to abolish the duchy of Sedan. After defying an order, Turenne's mother decided to send him to Paris as a kind of hostage. There he impressed the cardinal, who gave him his own regiment. Turenne soon deployed this force in Italy, to participate in one of the numerous conflicts across Europe that became known as the Thirty Years' War. In 1634, he fought with the Army of Lorraine and helped take a massive fortress at La Motte. His commander, Marshal Henri de la Force, spoke so well of Turenne that he was promoted to *marechal-de-camp*, or major-general.

France became increasingly embroiled in the Thirty Years' War in the 1630s. The conflict originated with a few powerful German princes who had converted to the Protestant faith. Their lands, however, had been granted by the

Hapsburg rulers in Vienna, who in turn were allied with the Catholic Pope under the banner of the Holy Roman Empire. France, though Catholic, had emerged as the Empire's main rival for European hegemony, and allied with the devout Lutheran king of Sweden, Gustavus Adolphus, to take the side of the princes.

Over the next several years, Turenne commanded French armies in decisive battles in this conflict. Several occurred in Alsace, the border region between France and Germany. An eight-month siege at Breisach, a fortress on the Rhine, yielded a great victory in 1638. For his role, Turenne was offered one of Richelieu's nieces as a wife, but he politely declined, since the woman in question was naturally a Catholic. Turenne was also a key leader in French victories at Freiburg im Breisgau in 1644, and Nordlingen the following year. During these battles, he was closely allied with Louis II, Prince de Conde. The fortunes of these two men would become closely intertwined in future years.

The Fronde

Turenne worked closely with Swedish general, Gustav Karl Wrangel, in several joint skirmishes that helped bring a close to the Thirty Years' War by 1646. It was formally concluded with the Peace of Westphalia in 1648. Internal conflicts in France, however, were reaching a crisis point. That same year marked the start of the first "Fronde," or rebellion against royal authority. Conde helped suppress this uprising at the behest of Richelieu's successor, Cardinal Mazarin. But the two men had a falling-out, and Conde then organized the second Fronde, called the Fronde of the Princes, in 1650. Meanwhile, the French king, Louis XIV, was still a minor and held little power.

Turenne and his family were involved to varying degrees in this rebellion, which was, in essence, an open war on the monarchy led by several notable aristocrats and supported by regional parliaments. Turenne's brother, the Duke of Bouillon, was opposed to Mazarin. Many worried that the general would ally with his family and lead an army against the royals. Mazarin even attempted to bribe Turenne with a grant for the government of Alsace, but he refused. In turn, Mazarin ordered and bribed French troops to turn against their own marshal. He was forced to flee to Holland, where Conde's sister, Madame de Longueville, convinced him to join the Fronde. Historical legend speculates that Turenne was deeply enamored of this woman, and was swayed to the cause by his heart.

Credited with Saving Royal Lives

Turenne's forces were defeated at Rethel in 1650. Mazarin still tried to lure him back to the King's army. The following year, Louis XIV reached the age of majority. With this political development, Turenne switched alliances, and went to war in 1652 on behalf of the young monarch when Conde allied with Spain to unseat the French monarchy. Louis XIV, Mazarin, his family, and the entire court were forced to depart Paris. The court fled, and Turenne battled Conde's 14,000-strong army with troops of just 4,000 outside Gien, where the terrified royal family were in hiding.

Turenne and the king's army finally defeated Conde on July 2, 1652 at Faubourg Saint-Antoine, just outside Paris. Early the following year, he wed Charlotte de Caumont, granddaughter of his former commander at La Motte. A few months later, he was back commanding French forces against Conde and the Spanish troops still on French soil. An alliance with England, which Louis XIV had concluded with the Puritan claimant to the English throne, Oliver Cromwell, resulted in a great show of strength against the enemy. The Battle of the Dunes wrested the port of Dunkirk out of Spanish hands in 1658. "Our cousin the Marechal de Turenne, by looking after everything and being present everywhere, has given innumerable proofs of his wonderful management as well as of his consummate experience, his signal valor, and his whole-hearted zeal for our service and for the grandeur of this realm," declared Louis XIV.

"L'Etat, C'est Moi"

That grandeur was becoming increasingly evident as Louis XIV moved to secure the throne and his personal control over France and its destiny. The Fronde had done little to damage the monarchy. In the end, it actually gave Louis XIV the opportunity to consolidate power even further. As king, he rescinded privileges held by the noble class, elevated the political status of the bourgeoisie, and declared that he was king "by the grace of God," or with divine right. He centralized the economy, launched several initiatives in trade and agriculture that enriched the coffers of the treasury, and created a large standing army.

Turenne now came to command one of the greatest military powers in all of Europe, under one of the most politically ambitious monarchs of the epoch. French troops became known for their rigorous order and adherence to tough discipline, unlike many of the armies of Europe that were rife with malcontents, hangers-on, and a corrupt officer class. It was still at war with the Hapsburgs, however. A renewal of hostilities began in 1667 with a dispute over the Spanish Netherlands. Turenne authored the plan for what became Louis XIV's War of Devolution.

War with Holland

Turenne commanded French forces in several battles that took place in Flanders over the next year. He was frustrated, however, when the king joined the army for certain battles, such as a great siege at Lille, and brought with him an unwieldy retinue in the hundreds, complete with all the attendant luxuries for which Louis XIV's reign would become famous. This particular war ended when several other European powers, including England and Sweden, joined with Spain to oppose French expansionism.

In 1668, Turenne converted to Roman Catholicism. His decision was likely the result of a growing distaste for the dissension and increasing fanaticism of some Protestant sects, such as the Puritans. The conversion distressed his three sisters, who were all ardent Huguenots. Louis XIV, meanwhile, continued his belligerent policies. In 1672, he declared war on the United Provinces—the entity formed by Turenne's grandfather, William of Orange. Turenne and the king commanded an invasionary force—along with Conde, now back in the King's good graces. This force was halted when the Dutch infamously opened their massive system of dikes and flooded their own country to prevent the French army from advancing any further toward Amsterdam. Over the next six years Turenne helped lead France to some acquisitions, but the conflict was concluded with the 1678 Treaty of Nijmegen.

A Noble Resting Place

Louis XIV was determined to gain territory from Germany in the Alsace and Black Forest regions. Thus Turenne would spend the twilight years of his career leading French forces to several victories in the area, among them the capture of the venerable city of Strasbourg. On July 27, 1675, Turenne died at Sassbach against the armies of the Holy Roman Empire. Cannon shot had felled him while astride his horse on a reconnaissance ride. Still preparing for battle, his adjutants tried to keep the death a secret from the troops, fearing that news of the loss would demoralize them. His armies, intensely devoted to their famed leader, learned of it anyway and were distraught. Hearing the rejoicing of the enemy troops during the night only blackened the French mood. Turenne's men were soundly defeated the next day and driven back across the Rhine.

After a grand funeral, Turenne was buried at a fortress outside of Paris, the Abbey of St. Denis. Several other French kings were buried in this place of honor, and Turenne's tomb was one of several defaced during the French Revolution. His remains languished in storage for several years until 1802, when Napoleon, who had written extensively of Turenne's military exploits, had them re-interred inside Paris's Eglise des Invalides. Later, a famous monument to Napoleon was created there. One of the six chapels that surround the elaborate Napoleon's Tomb features Turenne's crypt.

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Jerry Uelsmann

A pioneer in the art of multilayered imagery, photographer Jerry Uelsmann (born 1934) is best known for his seamlessly grafted composite images in black and white. His photographs combine several negatives to create surreal landscapes that interweave images of trees, rocks, water and human figures in new and unexpected ways.

Jerry Norman Uelsmann was born in Detroit, Michigan on June 11, 1934, the second son of an independent grocer. He attended public schools and was never a particularly diligent student. During his high school years he became interested in photography as a serious vocation. Uelsmann enrolled at the Rochester Institute of Technology in 1953. The strongest early influence on his creative process came from instructors like Minor White and Ralph Hattersley at the Rochester Institute. As Uelsmann put it, the most significant lesson he learned from White was that his camera had the ability not only to record images, but also that “it did have the potential of transcending the initial subject matter.” As a teacher, White was concerned less with teaching the technical details of the camera-lens system than he was with using that system to transform what was seen.

Sharpened His Focus

1957 was an important year to Uelsmann. He graduated from the Rochester Institute, married Marylinn Kamischke of Detroit, and saw the publication of his first photograph in *Photography Annual*. Uelsmann entered In-

diana University’s graduate school, to study audio-visual communication. He began work as a graduate assistant in the laboratory at Indiana, but decided that this was not the right field for him. In 1958, he transferred to the Department of Art, where he undertook intensive studies in art history and collaborated with another student to produce a five-part series on photography for a local educational television station.

At Indiana, Uelsmann studied with Henry Holmes Smith, who helped to shape his approach to photography as a creative medium rather than just a means of recording a particular moment on celluloid. In an interview with Paul Karabinis, Uelsmann talked about one of his life-altering moments in Smith’s class. The class was discussing a photograph by Arthur Segal, a composition involving superimposed images. Uelsmann, who happened to notice a flaw in the picture, declared “I can do it better.” He remembers that Smith, described as “an explosive teacher” did not take too kindly to this statement. Smith’s reaction evidently strengthened Uelsmann’s determination to become technically proficient and make good on his claim. He graduated from Indiana in 1960, with a Master of Fine Arts degree.

Teaching Job Follows Graduation

Soon after graduation, Uelsmann joined the faculty of the Department of Art, at the University of Florida, where he began teaching photography. He helped found the Society for Photographic Education in 1962, delivering a paper on “The Interrelationship of Image and Technique” at the Society’s first conference. Uelsmann participated in his first group exhibition and was featured in the “New Talent USA” section in *Art in America*.

In an interview with Paul Karabinis, Uelsmann spoke of the attitudes he encountered when he started his career 30

years ago. As he recalls, the establishment at the time was very rigid about how a photograph ought to look. It was a very purist approach in the tradition of Ansel Adams and Edward Weston. Gradually, "as photography became more and more a part of total art programs, as it has here at the University of Florida, a lot of cross-fertilization occurred. People from a photographic base began to have more and more dialogue with people from other disciplines. That's when the wonderful expansion (in photography) began."

Gained Wider Audience

Uelsmann held his first major solo exhibition at the Jacksonville [Florida] Art Museum in 1963. In 1966, he became an associate professor, at the University of Florida, and was elected to the board of directors of the Society for Photographic Education. The following year, he held a solo exhibition at the Museum of Modern Art, in New York, and was awarded a Guggenheim Fellowship for "Experiments in Multiple Printing Techniques in Photography." Uelsmann lived and worked in Gainesville, Florida during the period of his fellowship. By then, he had completed building his home, which incorporated a darkroom where he could continue experimenting and refining his technique. He calls the darkroom his "visual research laboratory." He was introduced to the European audience the same year, when his work was published in *Camera*.

In 1971, Uelsmann went on leave under a faculty development grant from the University of Florida for the academic year, and spent much of that time travelling, delivering lectures, and holding workshops. He delivered the fourth Bertram Cox Memorial Lecture for the Royal Photographic Society, in London, titled "Some Humanistic Considerations of Photography." The lecture was repeated in four other cities.

The National Endowment for the Arts granted Uelsmann a fellowship in 1972. The following year, he was made a Fellow of the Royal Photographic Society of the U.K. He continued to hold exhibitions and visit academic institutions around the country presenting lectures and workshops. In 1974, Uelsmann became a graduate research professor at the University of Florida. He divorced his first wife and married F. Diane Farris in 1975.

Artist of International Standing

Uelsmann has exhibited his work in more than 100 individual shows in the United States and overseas. His photographs are included in the permanent collections of major U.S. museums as well as those in Japan, Sweden, France, and Australia. Uelsmann's work defies easy definition, but his photo fantasies have a quality that captures the interest of even the most down-to-earth of his viewers. He attributes the appeal of his photographs to a human response that is "pre-verbal," in his words; defined as something beyond language that connects one with aesthetic experiences such as music.

The Process Exposed

Uelsmann's book *Process and Perception* (1985) revealed, frame by frame, how he synthesizes his final print

from the negatives chosen for a given composition. He uses only his own negatives from the pictures he shoots, often without a specific composition in mind, and maintains a vast collection of negatives for what Peter C. Bunnell called "his visual vocabulary." John Ames, an instructor at Santa Fe Community College and occasional film critic for National Public Radio, wrote: "Uelsmann is able to link opposites in ways that seem credible. The observer is forced to consider the photograph's implication that both the natural and the artificial spring from the same source."

Uelsmann often says that he has a desire "to amaze myself," to always aspire for the feeling of being taken by surprise when he looks at a particular work and realizes that it came from him. He strives to steer clear of turning into "a craftsman that imitates himself." Although he rationalizes negative criticism of his work to the best of his ability, telling himself that terrible reviews often bear no relation to the popularity of his work, he does admit that a part of him is affected. As he once said: "Treat my images kindly, they are my children."

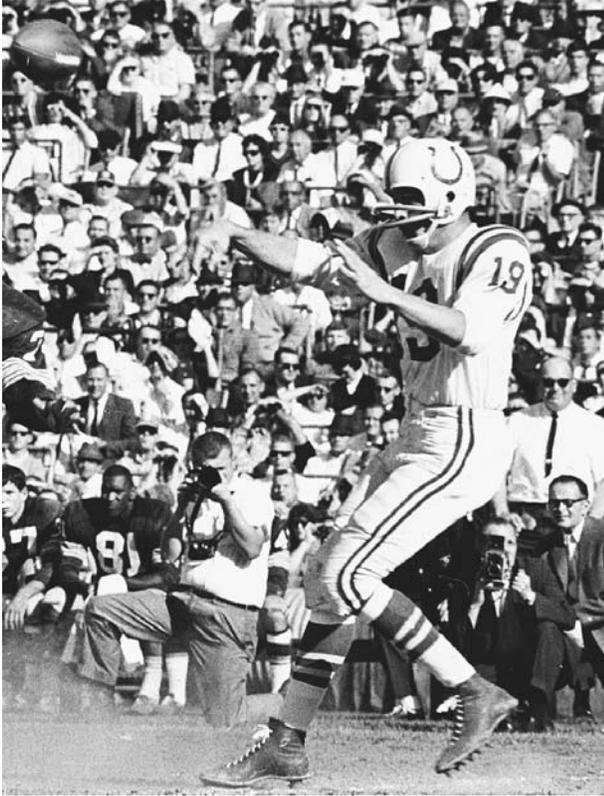
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Johnny Unitas

Known as "The Golden Arm," Johnny Unitas (born 1933) is considered to be one of the best quarterbacks to ever play in the National Football League (NFL). As a member of the Baltimore Colts, he played in what is arguably the greatest game in NFL history. In 1958, Unitas led his team to a championship in the first overtime and first nationally-televised game in the NFL.

John Constantine Unitas was born on May 7, 1933, in Pittsburgh, Pennsylvania. He was the third of four children born to Leon and Helen Unitas, who were of Lithuanian descent. Leon Unitas had a small business delivering coal, but he died when Unitas was five years old. Helen Unitas supported her family by taking over her late husband's business, as well as working odd jobs. She took accounting courses at night so she could also work as a bookkeeper. Despite his humble background, Unitas wanted to be a professional football player as early as age 12. He played quarterback for his school's team, St. Justin's



High School. By the time he was a senior, Unitas was recognized locally for his talent and named to the All-Catholic High School team in Pittsburgh.

After graduating from St. Justin's in 1951, Unitas had a hard time finding a college team that was interested in him. He was considered small. Though he might have entered the University of Pittsburgh on scholarship, Unitas failed the entrance exam. He was offered a scholarship to the University of Louisville, which he took. At Louisville, Unitas toiled in obscurity, but he also grew two inches and gained 56 lbs. While a senior, Unitas married long-time girlfriend, Dorothy Jean Hoelle. They eventually had five children: Janice, John Constantine, Jr., Robert, Christopher, and Kenneth. Unitas graduated from the University of Louisville in 1955.

After graduation, Unitas's hometown team, the Pittsburgh Steelers, picked him in the ninth round of the college draft. However, the team cut Unitas before he even appeared in an exhibition game. He did not give up on a professional career. Unitas moved to Bloomfield, New Jersey and found work on construction sites, primarily as a pile driver. He also played quarterback for the Bloomfield Rams for \$6 per game, on fields that were often covered with litter. Of this stage in his career, Unitas told Paul Zimmerman of *Sports Illustrated*, "They called it semipro football. Actually it was just sandlot, a bunch of guys knocking the hell out of each other on an oil-soaked field under the Bloomfield Bridge." Unitas's abilities on the field did not go unnoticed, however. A fan brought him to the attention of the Baltimore Colts of the National Football League.

Signed by the Baltimore Colts

Unitas was given a tryout by the Colts, and signed to a contract as a back-up to their quarterback, George Shaw. He got his break early in the 1956-57 season when Shaw broke his leg in the fourth game. The Colts tapped Unitas, and never looked back. His first game was not easy, however. Unitas threw his first pass for an interception. For the rest of the season, he had a pass completion percentage of 55.6. Beginning on December 9, 1956, through December 4, 1960, Unitas completed a minimum of one touchdown pass in every game he played. He began a similar streak in 1957 when he led the NFL in touchdown passes and passing yardage.

By 1958, Unitas was recognized as the best quarterback in the NFL. He was known for his ability to work well under pressure as well as for his accuracy, signal calling, and passing. To Unitas, the game was simple. He told Tex Maule in *The Fireside Book of Football*, "You have to gamble or die in this league. I don't know if you can call something controlled gambling, but that's how I look at my play calling. I'm a little guy, comparatively, that's why I gamble. It doesn't give those giants a chance to bury me." Unitas was known for his ferociousness on the field. Merlin Olsen, who played against him for the Los Angeles Rams, told Paul Zimmerman of *Sports Illustrated*, "I often heard that sometimes he'd hold the ball one count longer than he had to just so he could take the hit and laugh in your face."

Played in Greatest Game Ever

In 1958, the Colts made it to the NFL's championship game against the New York Giants. Unitas had to play injured, as he often did throughout his career. He had three broken ribs, and his protective gear weighed nine pounds. The Giants led towards the end of the game, 17-14 but Unitas got his team back into the game by completing seven passes in under 90 seconds so they could tie the score with a field goal before the end of regulation. A new league rule dictated that the game go into overtime. Previously all games, even those deciding a championship, could end with a tie. In overtime, Unitas led the Colts to victory by using unexpected plays to set up a touchdown in an 80-yard drive. The final score was Colts 23, Giants 17. It marked the Colts first championship.

The victory was spectacular. Many consider it to be the greatest game ever played in the NFL. Unitas was named the championship's most valuable player (MVP). Over 50 million fans watched the game. While it made Unitas a household name, he also believed it made professional football more widely known. Unitas told Dianne C. Witter of *Arthritis Today*, "Television was just catching on at the time. So that game was the first nationally televised pro football championship game. It was watched by more spectators than any other sporting event in the world up until that time. That game was the one that pushed the NFL into the prominence it has in America right now."

In the 1958-59 season, Unitas continued to dominate. He led the league in passing yardage and completions. He was named the league's most valuable player, winning the Bert Bell Award. In the season's championship game, the

Colts again beat the Giants. This time the victory was more decisive, 31-16, and Unitas again was the championship's MVP. After this season, however, the Colts were not a great team for several years. Despite this, Unitas shined. During the 1959-60 season, for example, he led the NFL in passing yardage and completions. By 1962-63, the team had improved, and Unitas again led the NFL in passing yardage and completions. In 1963-64, his effort was rewarded with the Bell Trophy. While the Colts went on to win their conference championship, they lost to the Cleveland Browns in the NFL championship.

The late 1960s featured many of Unitas's last moments of greatness. In the 1965-66 season, he broke the NFL's season records for most passes thrown for touchdowns and most yards gained. The following season, Unitas won the Bell Trophy, and again led the NFL in completion percentage. He suffered a setback in the 1967-68 season when he tore a muscle in his right elbow, missing most of the season. The Colts went on to win the NFL championship in 1968 without him. Unitas returned the following season, to lead the Colts to Superbowl III. But he did not play because of torn ligaments in his throwing arm. The team lost to the New York Jets, 16-7. Despite such losses, Unitas continued to receive accolades. In 1969, the NFL's 50th anniversary, he was named the Greatest Quarterback of All Time. He was also named Associated Press Player of the Decade for the 1960s.

Unitas had his last great season in 1969-70. He was named the NFL's Man of the Year for completing 166 of his 221 pass attempts, for 2213 yards and 14 touchdowns. But Unitas also threw 18 interceptions. The Colts returned to the Super Bowl against the Dallas Cowboys. Unitas only played in the first quarter and a half because he suffered a bruised rib in the second quarter. Injury problems would plague him for the rest of his career. In 1971, Unitas began having arm problems. He tore his Achilles tendon in April 1971 while playing paddleball, which might have been the beginning of the end. Despite this, the Colts won the NFL championship in 1971. Unitas's difficulties extended off the field as well. He and his first wife divorced. Unitas was later remarried to Sandra, with whom he had another son, Francis Joseph.

Left the Game

Unitas played his last game as a Colt on December 3, 1972, after which he was benched and traded to the San Diego Chargers. There, Unitas was the backup quarterback. He retired at the end of the 1973 season, after 18 years in the NFL. Unitas only retired when he could no longer play. He told Dianne C. Witter of *Arthritis Today*, "When it's time to quit, it's time to quit." Unitas's career statistics were impressive. He threw 5186 passes, completing 2830, a percentage of over 55%. These passes were for 40,239 yards, at the time a NFL record. Unitas held other NFL records when he retired: most seasons passing for more than 3000 yards, (3);

most games passing for 300 yards or more, (27); most touchdowns thrown, (290). He also held two post-season records: highest pass completion percentage, (62.9%); and most yards gained passing during championship play, (1177).

A Successful Businessman

Even before Unitas retired, he already had business interests. After retirement, he went into the restaurant business. He had a restaurant in Baltimore called The Golden Arm, which he sold in 1988. Unitas had business interests in central Florida as well, including a restaurant and real estate. Unitas also worked as a representative for several manufacturing companies and was a trucking company's spokesman. He did not forget football, nor did the game for get him. In 1974, he became a commentator for CBS, and was known for his honesty during his five-year tenure in the broadcast booth. In 1979, Unitas was inducted into the Pro Football Hall of Fame.

Unitas became a subject of controversy in the mid-1980s. He used his celebrity status to endorse many projects. One of them was a second mortgage company, First Fidelity Financial Services, Inc., of Hollywood, Florida. The company went bankrupt and its founder was convicted of fraud. Unitas was sued for endorsing a bad product. By 1998, he presided over two companies that bore his name. He was the chair of a sports management company named Unitas Management Corp. and gave out scholarships through Johnny Unitas Golden Arm Educational Foundation. He also worked as vice president of sales for a computer electronics firm, National Circuits, which he had bought with a partner in 1984.

But it was football that defined the Unitas legacy. Of his career, Paul Zimmerman of *Sports Illustrated*, wrote "He was the antithesis of the highly drafted, highly publicized young quarterback. He developed a swagger, a willingness to gamble. He showed that anyone with basic skills could beat the odds if he wanted to succeed badly enough and was willing to work."

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V

Rudolph Valentino

Rudolph Valentino (1895-1926) became one of the great romantic idols of Hollywood's silent movie era. He helped to define what a star should be, and represented the screen's first "Latin lover." His early death, at the age of 31, only increased his legendary status, especially among his large female following.

Valentino was born Rodolfo Alfonso Raffaello Pierre Filibert di Valentina d'Antonguolla Guglielmi on May 6, 1895, in Castellaneta, Italy. He was one of three sons born to Giovanni Guglielmi and his wife, Beatrice Gabriella Barbin. Valentino's father served as a cavalry officer in the Royal Italian Army, and also worked as a veterinarian and mason. Though the family had an aristocratic background, Valentino grew up in a middle-class setting. He received much of his early education at the Venice Military Academy, in Venice, Italy, but flunked out of school at the age of 13. He later received a diploma in agriculture from the Royal Academy of Agriculture. At the age of 17, Valentino left Italy for Paris. He was not able to find employment and was forced to beg in order to survive.

Immigrated to United States

By 1913, after the death of his father, Valentino moved to New York, passing through Ellis Island. He worked at odd jobs after the military turned him down because of his inadequate physique. One of his first positions was working as a landscape gardener on the Long Island estate of Cornelius Bliss. After he lost this job, Valentino worked alternately as a dishwasher and waiter in a restaurant. He later worked as a taxi driver. Some have speculated that

Valentino also supported himself by illegal or immoral means, perhaps as a sexual predator. At one point, the police accused him of petty theft and blackmail. It was only when he began working in dance halls that Valentino's future seemed clearer.

Valentino began working as a nightclub dancer and tango partner at a number of dance halls and cabarets. He soon acquired professional dance partners, replacing Clifton Webb as Bonnie Glass's partner at one point. Valentino began dancing in musical productions, eventually touring the country with a musical comedy troupe. When the tour ended in San Francisco, Valentino was again destitute. It was suggested that he try to get into the movies. Valentino was cast in his first film in 1914, making his screen debut in *My Official Wife*. After appearing in the serial *Patricia* in 1916, Valentino decided to try his luck in Hollywood.

Valentino's first years in Hollywood were inauspicious. After his arrival in 1917, he was only able to get small roles, often playing the dark villain. By 1920, he had appeared in 17 films, including *Alimony* (1918), *A Rogue's Romance* (1919), and *Passion's Playground* (1920). Valentino married an actress, Jean Acker, in November 1919. However, the couple only spent one night together. Acker claimed that the marriage was never consummated and that she left him for a woman. They were legally separated in 1921, and divorced soon after.

Became a Star

Despite his failed marriage and minor film roles, Valentino's potential did not go unnoticed. June Mathis, a screenwriter and executive at Metro film studio, suggested casting Valentino as Julio Desnoyers, in a film version of the epic *The Four Horsemen of the Apocalypse*. The role made Valentino an instant star, and saved Metro from near bank-



ruptcy. In the 1921 movie, Valentino's character is an artist and tango dancer who becomes the object of many women's desire. He falls in love with a woman who is already married, and only redeems himself by dying as a hero in World War I.

The reason for his success was simple: Valentino appealed to women by being one of the first sexually passionate film stars. As silent film expert Richard Koszarski wrote in *The New York Times*, "Here was an openly sexual icon designed to feed the most hidden fantasies of the cinema's largely female audience. Traditional values of home and family seemed wildly inappropriate when Valentino held the screen. Instead, his films offered hints of violent sexuality and miscegenation meant to tantalize viewers." Perhaps because his stardom was based on his sex appeal, many believed he had little to no acting ability. Caryn James of *The New York Times* wrote, "When he wasn't dancing or dueling, he acted by posing in elaborate costumes and popping open his eyes to show emotion. Love, hate, surprise, any emotion at all. Even considering that exaggerated gestures were standard in silent films, Valentino lacked subtlety."

Valentino continued to be cast in roles as a sexual being throughout 1921, in films such as *Uncharted Seas*, *Camille*, and *The Conquering Power*. After he signed a contract with the Famous-Players (later known as Paramount) film studio, Valentino played the title role in what is arguably his most important film, *The Sheik* (1921). Many critics saw the film as a rape fantasy designed to appeal to Valentino's female audience. In the film, his character,

Sheik Ahmed Ben Hassan, is a wild man who becomes domesticated by a British girl parading as an Arab slave girl. She accomplishes this by taking care of him after he suffers a severe wound. Her work shows him that marriage and morality are desirable. Such a role made Valentino seem dangerous but palatable to his audience.

In 1921, with his star still quite high, Valentino decided to break his contract with Famous-Players. He felt underpaid and did not like the scripts he was being offered. Because no other studio would talk to him while he was under a valid contract, Valentino made money (about \$2500 per week) on a dance hall tour with his new wife, Natacha Rambova (also known by her birth name Winifred Hudnut). Valentino had married the talented dancer, actress, set and costume designer, in 1921, while still legally married to his first wife. He remarried Rambova in 1923, after his divorce was final. The tour was a publicity stunt for a facial cream, Mineralava. Rambova soon began taking an increased role in her husband's career.

Soon after the tour's end, Valentino decided to fulfill his contract with Famous-Players so that he would be free to pursue other offers. Among the movies was the starring role in *Blood and Sand* (1921). Valentino played a bullfighter named Juan Gallardo, who is seduced and controlled by a woman. In 1922, he appeared in a Mathis-penned film, *The Young Rajah*, which had several scenes in which he wore very little clothing. Other movies that played to his largely female audience included *Moran of the Lady Letty* (1922), where he played a manly hero named Ramon Laredo. To further cater to his fans, Valentino published a book of poetry in 1923, *Day Dreams*, as well as the nonfiction work, *How You Can Keep Fit* that same year.

A New Image

Valentino's next four projects were not big box office successes. Though Valentino's wife, Rambova, helped him get an increase in salary (to \$7500 per week) as well as some creative input on his films, many believed that she ruined his career by picking noncommercial projects. As silent film expert Koszarski wrote in *The New York Times*, "Natacha Rambova was the most hated woman in silent pictures. She married Rudolph Valentino, took him away from his handlers, and put ideas in his head. In her hands, Valentino's image as America's first male sex symbol underwent a crucial makeover, and the sultry star of *The Sheik* emerged as the powdered, bewigged and highly esthetic *Monsieur Beauclaire*."

Rambova chose the title role in *Monsieur Beauclaire* (1924) for him. But unlike his previous films, in which Valentino played characters with a dangerous edge, his *Monsieur Beauclaire* was a dandy in fancy clothes and painted face. Instead of looking masculine, Valentino seemed effeminate. While Rambova's abilities as a set and costume designer were never questioned, her aesthetic gifts were out of place in her handling of Valentino. The press began referring to Valentino as "the pink powderpuff." As Rambova exercised greater control over his life and image, Valentino's roles remained sissified in such films as *The Sainted Devil* (1925), in which he played Don Alonzo de

Castro, and *Cobra* (1925), in which he played Count Torriani.

Valentino separated from Rambova in 1925, and later divorced her. He reasserted control over his image, selecting more masculine roles. Soon Valentino was receiving about 10,000 fan letters per week. Though he may not have been interested in making more films, Joseph M. Schenck of United Artists offered him \$200,000 per picture. This was an unheard of sum in this era. Valentino promptly made what some consider his two best films. As Vladimir Dubrovsky in *The Eagle* (1925), Valentino portrayed a Cossack Robin Hood-type of character. He followed this by playing Ahmed in *Son of the Sheik* (1926).

An Untimely Death

Son of the Sheik was to be Valentino's last film. While on a promotional tour, he collapsed at a party in New York. He was promptly hospitalized at the Polyclinic Hospital and underwent surgery. Just as he appeared to be recuperating, Valentino took a turn for the worse. When his female fans got word of his impending death, the hospital received 2000 calls per hour. Valentino died on August 23, 1926, of peritonitis and a perforated ulcer. Upon news of his death, two or more women allegedly committed suicide. Valentino had requested a public funeral. Before his burial in a Los Angeles crypt, thousands of hysterical fans viewed his body over three days at the Frank E. Campbell Funeral Chapel. At one point there was a riot around the building in which 100 people were injured. His then-girlfriend (some sources say fiancée), actress Pola Negri, made a tour of the country in mourning.

After Valentino's death, a cult of personality formed around him. Scholars question whether he could have sustained a career in film during the sound era because of his acting style and thick accent. What he did accomplish sustained a legend for many years. Legend has it that a mysterious "lady in black" place flowers on his crypt each year on the anniversary of his death. His diaries were twice published: *My Private Diary* (1929) and *The Intimate Journal of Rudolph Valentino* (1931). Two film biographies were released in 1951 and 1977, both titled *Valentino*. A television movie, *Legend of Valentino*, was made in 1975. Sixty-five years after his death, a memorial service was held for him. One attendee, Michael Back, who owned a large collection of Valentino memorabilia, told Janet Rae-Dupree of the *Los Angeles Times*, "There will never be another like him. Not in 1,000 years and not in 10,000 years."

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Ramon Villeda Morales

Ramon Villeda Morales (1909-1971) served as president of Honduras from 1957 to 1963. During his tenure, he instituted many reforms in the fields of labor, health, and education. He was ousted from office in a military coup and sent into exile.

Ramon Villeda Morales was born in Ocotepeque, Honduras on November 26, 1909. He studied medicine at the National University of Honduras, where he served as president of the federation of university students. He married Alejandra Bermudez Milla, a teacher from a politically active family. The couple moved to Germany in 1938 to attend graduate school. Returning to Honduras in 1940, Villeda Morales started a pediatric clinic in Santa Rosa de Copan and then opened a private clinic in Tegucigalpa, the capital city.

Reorganized Liberal Party

Villeda Morales helped to reorganize the Honduran Liberal Party. He demonstrated political and oratorical skills as well as personal charisma. His supporters called him "Little Bird," for his small stature and public speaking abilities. These traits helped him to advance within the party hierarchy, becoming its chairman by 1949. "The real reason Dr. Villeda Morales gained the leadership of the Liberal party was the prestige of his social position and the fact that there were not many men in the party with the ambitions and personal connections that he possessed. It is necessary to recognize that Dr. Villeda Morales was an exceptional Honduran. Supremely cultured in a country in which the uncultured predominate, apart from the ruffraff which characterize the followers of the two parties, a stranger to the violence so rooted in the Honduran marrow, and possessed of an eloquence and personal enchantment rare among so many ill-bred." according to Carlos Contreras, as quoted in *Bananas, Labor, and Politics in Honduras: 1954-1963*, by Robert MacCameron. Villeda Morales founded the party's daily newspaper, *El Pueblo*. Because of his successful management of municipal party elections, he received his party's presidential nomination in 1953.

Villeda Morales was a candidate in the presidential election of October 10, 1954. His strongest opponents were Carias Andino and Abraham Williams, both representing the National Party. He won a plurality, but not a majority, of the votes. Under Honduran law, a majority of the votes were needed to win an election. To determine a winner, two-thirds of the Congress needed to be present to vote on the issue. However, National Party deputies boycotted that session of Congress in which the vote was supposed to take place. When President Galvez left the country for medical treatment, the vice president, Julio Lozano Diaz proclaimed himself constitutional dictator on December 5, 1954.

Villeda Morales led a general strike in July 1956 against the Lozano Diaz regime and was exiled to Costa Rica. A military coup in October 1956 led to the ouster of Lozano



Diaz, thus permitting Villeda Morales to return to Honduras. The three-man military junta appointed Villeda Morales to be ambassador to the United States.

President of Honduras

Villeda Morales was elected president of the Constituent Assembly in 1957. The Assembly elected him president of Honduras in November, by a vote of 37 to 20. He took office on December 21, 1957. Sometime between his election and inauguration, Villeda Morales may have taken part in a conspiracy called "Blue Waters." Supposedly he and other Liberal party members met with Kenneth Redmond, president of the United Fruit Company, an American company which grew bananas in Honduras; Whiting Willauer, U.S. ambassador to Honduras; and high-ranking Honduran military officers. The meeting reportedly took place at the United Fruit Company villa on the coast of the Caribbean Sea, known as Blue Waters. There Villeda Morales reputedly renounced radical reforms in the areas of labor and agriculture in exchange for substantial loans from the United States and the support of the Honduran military.

In 1959, rebel officers took control of the National Police headquarters, the telegraph office, and the military academy. Troops loyal to the government stopped the rebellion, but Villeda Morales was concerned about his safety. He reorganized his security forces, dissolving the National Police and creating a 2000-man Civil Guard under the control of the Ministry of Government and Justice. The military felt the Civil Guard threatened its autonomy.

As president, Villeda Morales set in motion development programs to modernize Honduras' highways, ports, and air terminals and to improve public health and education. On June 1, 1959, Villeda Morales signed into law the Labor Code, which guaranteed workers rights in the areas of wages, hours, working conditions, vacations, workmen's compensation, severance pay, and maternity leave. It also covered labor-management relations, the right to strike, and the settlement of labor conflicts. In July 1959, a new social insurance law went into effect dealing with coverage of unemployment, health, old age, maternity, work accidents, disability, and death.

Relations with Fidel Castro's Cuban government had been cordial until April 1961. At that time Honduran policy toward Cuba underwent a drastic change, presumably because Villeda Morales was following policy directives of the U.S. government. The Central Intelligence Agency and State Department were both pressuring Latin American governments to break diplomatic relations with Castro. Villeda Morales cooperated closely with CIA front organizations in Honduras.

In June 1960, Villeda Morales visited Miami to address the Chamber of Commerce of the Americas. He urged that the Central American Common Market be implemented as quickly as possible. He also asserted that the Latin American republics needed to protect foreign investment. Honduras became one of the first Latin American nations to qualify for development money under the Alliance for Progress. This organization was created by President John Kennedy to assist Latin American nations with land reform and economic development in order to prevent the spread of Castro-type revolutions. Villeda Morales allowed the United States to set up a radio station on Swan Island off the coast of Honduras to disseminate anti-Castro propaganda to Cuba. According to Alison Acker in *Honduras: The Making of a Banana Republic*, "By allowing this use, Villeda drew Honduras into a U.S.-Cuban fight and involved it in a propaganda war quite foreign to the country's realities. Honduras was soon drawn even more deeply into U.S. regional strategy."

In accordance with the goals of the Alliance for Progress, Villeda Morales signed an agrarian reform law in September 1962, which was opposed by landowners and U.S. fruit companies because it sought to bring idle land into production and to ease the pressure from peasant organizations. To appease the fruit companies, Villeda Morales offered them land concessions, the credit for their export crops of coffee, beef, and cotton, while also satisfying the peasants' desire for land. In November 1962, Villeda Morales made an official visit to the United States, where Kennedy received him at the White House. After that meeting, the emphasis of agrarian reform shifted from the expropriation of private property to the resettlement of state-owned lands. Villeda Morales had a close relationship with Serafino Remauldi, a CIA operative and labor representative, which assured that an AFL-CIO alliance of peasant and labor groups dominated labor. Conservatives in Honduras opposed the reform program. Scattered uprisings occurred during Villeda Morales's first years in power, although the

military remained loyal to him and put down the disturbances. In the early 1960s, military support for Villeda Morales began to evaporate, mostly due to his creation of the Civil Guard.

A Coup Ends Democracy

The Liberal Party nominated Modesto Rodas Alvarado to run in the election of 1963, against the wishes of Villeda Morales, who supported his former foreign minister, Alvarado Puerto. It appeared that the Liberals would win an overwhelming victory, which the military was set against. Ten days before the elections, on October 3, 1963, Colonel Oswaldo Lopez Arellano seized power in a military coup that killed hundreds of people. Villeda Morales and Rodas Alvarado were flown into exile. The congress was dissolved, the constitution was suspended, and elections were canceled.

From San Jose, Costa Rica, Villeda Morales said publicly that now "all must renew the fight to wipe out militarism in Latin America and vindicate democracy," as reported in the newspaper *El Dia*. The U.S. ambassador to Honduras, Charles Burrows, said over the "Voice of America" that the coup was justified because of Communist infiltration of the government of Villeda Morales. The U.S. Information Service disagreed with the statement the next day and the U.S. government cut all ties with Honduras.

Two months later, the United States recognized the Arellano government after he stated publicly that he hoped to return the Honduran government to civilian constitutional rule at some time in the future.

Villeda Morales returned to Honduras. When Ramon Ernesto Cruz was elected president in 1971, Villeda Morales was sent to New York as the Honduran representative to the United Nations. Shortly after his arrival, he died of a heart attack on October 8, 1971.

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W

Honus Wagner

Regarded by most experts as the greatest shortstop in baseball history, Honus Wagner (1874-1955) was the game's most complete star in the early twentieth century. Known as the "Flying Dutchman" for his speedy base-running, Wagner was a perennial batting champion and a versatile fielder during his 21 big-league seasons, 18 of them with the Pittsburgh Pirates.

One of five men who were the original inductees into the National Baseball Hall of Fame in 1936, Wagner was a stocky, clumsy-looking athlete who had surprising agility and unsurpassed baseball acumen. Perhaps the best all-around player in baseball history, Wagner played every position during his career except catcher. Burly and intimidating on the field, he was known for his kindness and humility off the diamond.

Up from the Mines

Johannes Peter Wagner was born in Mansfield, Pennsylvania on February 24, 1874. He was one of nine children born to German immigrants Peter and Katheryn Wagner, who came to western Pennsylvania from Bavaria in 1866. Three of their children died in infancy. Johannes was the fourth of five surviving sons. His family called him Hans or Honus (pronounced HAH-nus), the latter a term usually given to awkward children. From infancy, Honus was big, clumsy, and bowlegged. He also acquired the common nickname "Dutch," a corruption of "Deutsch," the German

word for the German language. That was how he later became known as "The Flying Dutchman."

Honus was raised in Chartiers, but most records list his birthplace as Mansfield, an adjacent town. Both towns were within a few miles of Pittsburgh. In 1894 they were merged into the town of Carnegie. Peter Wagner worked in the mines. Like his older brothers and most boys in western Pennsylvania in that era, Honus began working in the mines at the age of 12. He also took jobs in steel mills and helped his oldest brother, Charley, in his barber shop.

All five Wagner brothers played ball every Sunday and most evenings in the summer, often playing as a family team. As a 12-year-old, Honus was the star of a team named the Oregons. Legend has it that in one memorable game he picked up a slower runner ahead of him as both circled the bases and carried him home on a game-winning home run. His older brother, Albert, nicknamed "Butts," was considered by many to be the better player, but never took the sport seriously enough. Al played in the big leagues for one season, 1898. Al recognized Honus's potential and urged him to learn every position. The brothers started playing for church or company teams, making up to five dollars a week in pay and bets.

In 1893, Honus and Al played for Mansfield in the semipro Allegheny League. Honus pitched occasionally. Though he had a hard fastball, he lacked control. The next season, Al and Honus and their brother Luke played for the Carnegie Athletic Club. In 1895, the Wagners got their first chance at professional ball in the newly formed Inter-State League. Al Wagner was the first player signed for Steubenville. He convinced the team manager to take a look at his little brother. According to a story Honus later told, Al sent Honus a telegram saying he had to report that after-



noon. Honus hopped a coal train, but forgot his spikes in the rush. He succeeded at the tryout while pitching barefoot.

Wagner scored a home run in his first professional game. However, he played for a series of franchises that kept going out of business. In five months, he played eight positions on five different teams in three states in three leagues, batting close to .380 overall. Both Wagner brothers came to the attention of manager Ed Barrow, a future Hall of Famer. Barrow came to Carnegie with the intention of signing Al Wagner. However, after seeing Honus throw lumps of coals, Barrow signed him to play for Paterson, New Jersey, in the Atlantic League. Playing mostly first base, Wagner batted .348 for Paterson in 1896, while his brother played for Toronto in a different league. The next season, Honus played third base and got off to a good start at the plate. Managers from the National League came to scout him, but many were put off by his bowed legs, long arms and short, shovel-like hands. Despite appearances, his skills could not be ignored, and he led the league with a .379 average. There was a bidding war among several major league clubs for the rights to acquire Wagner, and Louisville bought him for \$2,100.

Wagner made his major-league debut for Louisville on July 19, 1897. "I was a green, awkward kid, unused to big-league ways," he later confessed. "I kept my mouth shut, though, and went right along about my business. The one thing that saved me from a lot of extra joshing, I suppose, was I could always slam the ball." The *Louisville Commercial* said Wagner was built like "a one-story brick house,

throws like a shot, and is remarkably fast." He played center field and filled in at second base and hit .338 in 61 games.

Though he had given up on pitching, the versatility he had learned by playing different positions with his brothers paid off. In 1898, Wagner played first, second, and third base and hit .299. He rebounded to .336 in 1899, the first of 14 consecutive big-league seasons batting .300 or more. After that season, Louisville folded, and most of their best players, including Wagner, went to Pittsburgh.

Hometown Hero

Wagner was delighted he could live at home and play baseball. Playing mostly in right field, he led the league in 1900 with 45 doubles, 22 triples, and a .381 batting average, winning the first of eight batting championships in 12 seasons. Soon, the upstart American League tried to recruit Wagner. He claimed that Chicago White Stockings manager, Clark Griffith, tempted him with \$20,000 in cash. But Wagner preferred to stay in his hometown.

It was not until 1901 that Wagner started playing shortstop. He quickly became a sensation at that position, using his range and strong arm. *Sporting Life* reported: "Wagner is as graceful at short as a steam roller. Yet the clumsy galoot manages to get all over the infield and lays hands on everything that is batted, high or low." In 1903 shortstop became his regular position. However, he often would be shifted to the outfield in crucial late-game situations so that his strong arm could prevent runners from scoring.

Wagner batted .353 in 1901, led the National League in doubles and runs batted in (a career-high 126), and won the first of five stolen-base titles by swiping 49. The speed of the "Flying Dutchman" was deceptive. Bowlegged, he ran like a freight train, covering 100 yards in 10 seconds. On the base-paths, he was daring and sometimes reckless. In his career, he stole 722 bases, a record that was maintained until Ty Cobb broke it.

Wagner was constantly pursued by other teams, especially McGraw's New York Giants, but he was not tempted to leave Pittsburgh. He loved hunting and fishing in the Pennsylvania mountains in the off-season and played basketball for local teams in the winter. "I may have lost a lot of money by it but I feel much happier and satisfied for having stayed in Pittsburgh," he said after his career. "I loved my team and associations. They meant much more to me than money."

Led by Wagner and his close friend Fred Clarke, the team's Hall of Fame manager and left fielder, Pittsburgh was baseball's best club in the early days of the modern major leagues. The Pirates finished first in 1901, 1902, 1903 and 1909 and no lower than fourth from 1900 through 1911. In 1903, Wagner managed 25 games while Clarke was ill, and led the league in batting (.355) and triples. After the season, the Pirates challenged American League champion Boston in the first-ever World Series. Boston won the best-of-nine series, five games to three, and Wagner played poorly, batting .222 and making several key errors.

During the next eight seasons, Wagner shined as the league's best player. Around Pittsburgh, he was a celebrity.

He raised chickens, dogs, pigeons, and horses at the family homestead in Carnegie. He often drove a horse-drawn buggy or took the ten-cent trolley to the ballpark, where he would be met by clamoring children. Throughout his life, Wagner pursued business interests around Pittsburgh, including real estate, house building, an auto dealership, and even a short-lived circus venture with him as the starring attraction. The circus folded before it ever staged a show.

Attuned to the Game

Wagner played in the depths of the dead-ball era, when pitchers were allowed to throw spitballs and muddy, battered balls remained in the game for lack of replacements. Wagner's .339 average in 1906 was 95 points higher than the league average, and his .350 mark in 1907 was 107 points above the average. A notorious bad-ball hitter, Wagner often swung and missed deliberately to induce the pitcher to throw the same pitch again. He would sometimes split his hands apart on the bat, like Cobb, but at other times would keep them together, depending on whether he wanted power or contact. Asked how pitchers could get Wagner out, McGraw, his biggest admirer, said: "Just throw the ball and pray."

On defense, Wagner had a "sixth sense of baseball," McGraw claimed. Wagner knew just where to play certain hitters on certain pitches. He played deep at shortstop and used a glove with the palm cut out for better control. Using his stubby hands like scoops and often picking up dirt and pebbles with the ball, he waited till the last second to throw, then used his cannon arm to nip the runner at the base. In a tribute to his versatility and all-around ability, McGraw said: "Wagner is a whole team in himself."

In 1909, Wagner faced Cobb in the World Series against the Detroit Tigers. Both had led their leagues in hitting, and they were the two most feared players in the game. Cobb was 22 and Wagner 35. One story has it that early in the series Cobb came in to steal second, spikes high, and Wagner tagged him in the face. Cobb never tried to steal second again in the series, but Wagner stole six bases, including three in one inning of the third game. The Pirates won the series, with Wagner's triple breaking open the deciding seventh game, and Wagner out-hit Cobb, .333 to .231.

After that season, the American Tobacco Company put Wagner's picture on one of its baseball cards. But Wagner, himself a tobacco-chewer, refused permission to have his photo used, fearing it would make him a poor role model for kids. Several dozen cards were printed and distributed in cigarette packs before production stopped. Though there are many rarer old cards, the Wagner tobacco cards have become legendary and lucrative. In 1996, collector Michael Gidwitz paid \$640,500 for one of the 1910 Wagner cards.

Hall of Fame Original

In the waning years of his career, Wagner battled injuries and aging, but continued to be a fearsome hitter. In a game in 1912, he hit for the cycle. The next season was the last time he hit .300. He was still playing at the age of 43, his last season. When he retired, he held the all-time records for

games, at-bats, hits, runs, RBIs, stolen bases, total bases, and extra-base hits. All of those marks were subsequently broken.

In 1916, the longtime bachelor married Bessie Smith. They had two daughters, Betty and Virginia. After his retirement, Wagner coached football and basketball at Carnegie High School, then became athletic director and baseball coach at Carnegie Technical Institute. He was president of amateur baseball associations, sponsored sandlot teams, and for years ran a sporting goods store. Wagner was interested in politics but lost his only political race, for Allegheny County sheriff in 1928. For a short time he was sergeant-at-arms in the Pennsylvania legislature. In 1942, he was appointed deputy county sheriff.

Wagner became a coach for the Pittsburgh Pirates in 1933. His first assignment was to work with a rookie shortstop named Arky Vaughn. Under Wagner's tutelage, Vaughn blossomed and was later inducted into the Hall of Fame. In 1936, Wagner was among the first five players elected to the Hall of Fame. He remained a part time coach with the Pirates for the rest of his life. In 1955, at the age of 81, he was present for the unveiling of his statue at Forbes Field. He died in Carnegie, Pennsylvania on December 6, 1955.

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Waldemar IV

Waldemar IV (ca. 1320-1375) reunited the kingdom of Denmark under his rule, presenting a strong, nationalistic challenge to the mercantile Hanseatic League.

Waldemar IV was born to a bankrupt crown. In 1320, the year he was born, his father, King Christoffer II, was trading royal power to Denmark's nobles and clergy in an effort to maintain his rule. It was a narrow balancing act that had Christoffer II and his predecessors spending Denmark's wealth and their political resources on fruitless wars within their realm and military campaigns against their own nobility. At the time of Waldemar's birth, the state's creditors were demanding payment.

The province of Holstein, one of the wealthiest within the Danish realm, had become one of the leading lenders to the king's court. By 1326, Count Gert of Holstein, had amassed enough wealth and power that he schemed to replace the king with an underage pretender, Valdemar, Duke of Slesvig. In Scania, the nobility elected in the early



1330s to switch their loyalties away from the Danish throne, and chose Magnus Eriksson, then the underage King of Norway and Sweden, as their king. Christoffer II died in 1332, leaving the Danish state in shambles.

Influence of the Hanseatic League

In the midst of the intrigues that swirled between the Danish nobility and the Danish Court between 1332 and 1340 was the influence of the German Hanseatic League. Founded in the mid-13th century, the Hanseatic League was an association of medieval German towns that drew together to advance their common commercial interests. The League's name was derived from the Old High German word "hansa," which means "association." The Hansa was formed by mercantile towns in the north of Germany that united to quash piracy in the Baltic and North Seas and to provide safety from brigands for their traders on land. The League grew out of numerous smaller associations. As its power grew it devised commercial laws, prepared charts and navigational aids, and used its growing power in diplomatic ways to win concessions for its textile merchants, grain traders, and other trade representatives.

Country without a King

From the death of Christoffer II in 1332 until 1340, previous wars and court intrigues added to the debts owed to the Counts of Holstein and to other creditors, and combined to prevent Denmark from having a king. All taxes and wealth from the lands owned by the Danish Crown were due to its creditors, and eliminated the monarchy's income.

Without an income, the Danish Crown could not, indeed, afford to have a king.

In this eight-year period, Denmark was ruled by the Counts of Holstein. Gert and his brother lorded over the Danish peasantry and, in turn, were lorded over by Germans from the Hanseatic League. The Holsteiners had borrowed heavily from the Hansa, and acted as vassals to their German creditors.

The German control was deeply resented by other Danish nobles, and the Danish peasantry deeply resented the rule of the Holsteiners. Gert and his brother drove the Danish peasantry severely to raise taxes they wanted to repay their debts. As a result, there were numerous revolts against the Holsteiners. During one of these revolts, in April 1340, Count Gert of Holstein was slain. With his death, the unity of the Holstein faction was shaken. Gert's sons agreed to allow King Christoffer II's son, the 20-year-old Waldemar, to be appointed king.

Educated in Germany

While Denmark was experiencing the rule of the Holsteiners, Waldemar was being reared in the court of Louis IV of Bavaria. Louis was crowned Holy Roman Emperor in 1328, and had become related to Christoffer of Denmark through the marriage of Christoffer's daughter to Louis' son, the Margrave of Brandenburg. Waldemar benefited from that alliance, and was schooled in the Court of the Margrave of Brandenburg.

Waldemar's upbringing served him well. On being put on the Danish throne, he shocked the Holstein faction that had thought they would easily control and influence the young king. Waldemar quickly consolidated his power and set to building ties with the Catholic Church, the Danish nobility, and the Danish people to establish national unity and to circumvent and displace the Holstein faction.

Consolidated Power

While the sons of Count Gert continued to control the estates that were mortgaged to their father, Waldemar used the support of the Danish people, nobility, and the Catholic Church to restore national unity and royal power. Over a period of 20 years, Waldemar won back lands alienated in the waning years of his father's rule and in the interregnum. He raised money through a variety of ways, including the sale in 1346 of lands claimed by the Danish throne in northern Estonia to the Order of the Teutonic Knights, and the efficient management of royal estates. He used the money to relieve the debts owed by the throne of Denmark. His taxes were less burdensome to the people of Denmark than those imposed previously by the Holsteiners.

A New Day for Denmark

In rebuilding Denmark and restoring its wealth, his people conferred upon Waldemar the honorific title of *Atterdag*. This translates from the Danish literally as "Again Day," or, more broadly, as "New Day," and signifies the way the new regime led the country from the dark rule of foreigners and renewed its spirit. He became known as a subtle diplomat, an artful politician who was not reluctant

to use chicanery to achieve his goals, and as a powerful ruler who could resort to naked force to advance his cause. The people of Denmark grew ever more respectful of their new king even as the nobility, with which he had forged new relations, grew to fear his growing power and increasing popularity. Even so, Waldemar ruled Denmark during one of the greatest disasters of medieval times.

The Plague

Nearly ten years into his rule, Denmark, like the rest of Europe, was struck by the bubonic plague. Waldemar's political prowess and his skilled management could not deter the Black Death, which reached Denmark's shores in the late 1340s. While there are no historical census figures available for Denmark, evidence from surrounding countries indicate that as much as 25 percent of Waldemar's subjects were killed by the time the plague subsided in the early 1350s. For comparison, the hometowns of the Hanseatic League in northern Germany typically lost 40 percent of their populations in the same period.

The effects of the Black Death were similar across western Europe. The death of a large portion of the population led to a decline in agricultural production and a decline in the budding mercantile classes. Meanwhile, small landowners were forced into the ranks of tenant farmers, and wealth tended to concentrate with larger, richer landlords. For Denmark, this meant a weaker economy, greater unrest and the concentration of power again with the merchants of the Hanseatic League. Waldemar watched in the late 1350s as German culture and influence increased in his domain, and as his Danish subjects grew restless.

Waldemar took advantage of the growing unrest to launch a series of battles that he had hoped would restore the Danish kingdom to the extent it had reached before his birth.

Retook Danish Lands

In 1360, Waldemar reconquered Scania, and the provinces of Halland and Blekinge, which, like Scania, previously bolted from Danish rule. The following year, he went on to increase his dominion by seizing the island of Gotland, a Swedish possession. By taking Gotland, Waldemar breached relations with the Hanseatic League. Gotland was home to the city of Visby, one of the League's most valuable ports on the Baltic Sea. From Visby, League merchants conducted their trade with Norway and Russia. The League was loath to have it in the hands of the Danish king.

The inhabitants of Visby also did not like the Danish king, and revolted against him. In putting down the revolt, Waldemar forced the city to pay a ransom that he used to pay the wages of his army. Having its attention focused by the ransom transaction, the Hanseatic League launched a fleet from the city of Lubeck to deliver Gotland from the Danes.

The Hanseatic League's fleet was defeated. The League began arduous negotiations for a truce, and saw to it that the negotiations were drawn out. During the truce negotiations, the League quietly formed a coalition to block Waldemar's

ambitions, and drew together Sweden and the old enemies of the Danish throne, the Counts of Holstein, and the Duke of Slesvig.

Waldemar sought help against those combined powers in 1367 from Charles IV of Luxembourg, who had succeeded Louis IV as Holy Roman Emperor in 1347. While Waldemar was parlaying with the emperor, his enemies took and plundered Danish towns. Finally, the council of nobles that ruled Denmark in Waldemar's absence sued for peace, and stuck an onerous treaty.

Treaty of Stalsund and Death

The Treaty of Stalsund (variously spelled Stalsund) in 1370, gave the Hanseatic League control of the markets in Scania, then the wealthiest province of Denmark. It also granted League merchants the rights for a period of 15 years to castles along the western coast of Scania from which they could trade and service their fleets. When Waldemar returned home, he honored the terms of the treaty with the Hanseatic League. Finding his realm in disorder, however, he took up arms against the Holsteiners and subdued them and again thwarted their ambitions. The Duke of Slesvig died in 1375, giving Waldemar the chance to retake his lands. Waldemar himself died a few weeks later, at the age of 55, before he could do so. The cause of his death is unknown.

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Julius Wellhausen

Julius Wellhausen (1844-1918), an important nineteenth-century scholar, was a historian, linguist, and textual critic. He devoted his life to the study of the ancient and early medieval history of the Semitic peoples. His many works in this area provide the basis for all serious investigation into the rise of both Judaism and Islam.

Wellhausen's name will ever be associated with higher criticism of the Old Testament, the study of Hebrew and Greek scriptures from a purely

scientific and a critical/historical point of view. He investigated the origin of the Hebrew bible, the Jews, and Judaism amidst the backdrop of the ancient Near Eastern empires of Assyria, Neo-Babylonia, Persia, and the Macedonian-Greek states of Seleucus and Ptolemy. Wellhausen remains a dominant influence on modern Hebrew biblical studies.

Julius Wellhausen was born in the northern German city of Hameln on May 17, 1844. His father was a Lutheran minister; Julius was to follow in the same vocation. Wellhausen was sent to Gottingen during the period 1862-65 to study under Heinrich Ewald, a Hebraist and Old Testament scholar. However, Wellhausen and Ewald had a gradual falling out during the years 1866-70. The two quarreled over the proper interpretation of the Old Testament and about Prussian politics. Wellhausen received his Ph.D. in theology in 1870 and then taught for two years at Gottingen. In 1872, Wellhausen received a professorship at Greifswald, located on the Baltic Sea. He resigned in 1882 because he believed that his teachings were having a dire effect on theological students destined for the ministry, and because he had become a figure of controversy over his published views on the Old Testament.

By 1882, Wellhausen had already written many important books. His first work was *De Gentibus et Familiis Judaicis* (1870), which dealt with the Old Testament genealogies. Then came *Der Text Der Bucher Samuelis Untersucht* (1871). He thought the extant Hebrew text of the two books of Samuel to be very inexplicable and corrupt. Using all the Hebrew evidence and that of the early Greek translations, such as the Septuagint, he tried to reconstruct a more accurate text. Next came the *Pharisaeer und Sadducaeer* (1874), dealing with the rise, development, and ideas of the two dominant Jewish sects existing at the time of Jesus. After that came the very important work *Die Composition des Hexateuchs und Der Historischen Bucher Des Altes Testaments* (1876-77), which first appeared as articles in a German scholarly journal. Next appeared his most famous work *Geschichte Israels*, Band I (1878). All later editions of this seminal book were entitled *Prolegomena zur Geschichte Israel* (1883). An English translation appeared in 1885; it was not printed again until 1957.

The *Prolegomena* has the same significance for Old Testament study as does Copernicus's *Revolutionibus Orbium Coelestium* (1543) for astronomy and Darwin's *Origin of Species* (1859) for biology. After the publication of the *Prolegomena*, scholars were divided into two camps: those that accepted Wellhausen's basic ideas about Hebrew history and those that did not. Most of the academic and learned world opted for Wellhausen, but an intense controversy continues to rage about the whole matter. Wellhausen also edited the later editions of Friedrich Bleek's standard introduction to the literature of the Old Testament, *Einleitung In Das Alte Testament*.

At the time that Wellhausen studied with Ewald, the German theological world was in turmoil over D. F. Strauss's *Life of Jesus* (1835-36). This work asserted that the four canonical gospels were not history, but rather were collections of Christian folklore, myth, legend, fiction, and pious propaganda, with hardly any trace left of the real

Jesus. F. C. Baur, another student of early Christianity, claimed that *Acts* was unreliable and not factual, and that more than half of Paul's letters in the New Testament were written after his death. Baur believed that the gospel of John also was late (c. 150 C.E.) and contained no authentic deeds or sayings of the historical Jesus. The Old Testament narratives had undergone similar questioning. It was in this context that Wellhausen lost his faith and soon came to adopt only critical, historical, and scientific methods of inquiry about the Bible. This difference was at the center of his final break with Ewald.

For more than two millennia it was thought that the laws of Moses were older than that of the Hebrew monarchy, established by Saul c. 1020 B.C.E., and the Hebrew prophets, 9th to 5th centuries B.C.E. Wellhausen was vexed when he tried to clearly understand the relationships between the Mosaic laws, supposedly dating from about 1450 B.C.E., and the monarchy and the prophets. Wellhausen was both uneasy and confused about the concept that the Mosaic laws contained the key and explanation of the later ages of Hebrew history. He was severely perplexed by the explanations given by A. W. Knobel in his learned and then standard commentaries on the Pentateuch (1852-61) and by the writings of his mentor, Ewald. Wellhausen wrote: "so far from attaining clear conceptions, I only fell into deeper confusion, which was worse confounded by the explanations of Ewald in the second volume of his *History of Israel*. At last, in the course of a casual visit to Gottingen in the summer of 1867, I learned through Ritschl that Karl Heinrich Graf placed the Law later than the Prophets, and, almost without knowing his reasons for the hypothesis, I was prepared to accept it; I readily acknowledged to myself the possibility of understanding Hebrew antiquity without the book of the Torah."

The question was, were the laws of Moses in existence before or after the prophets such as Amos, Hosea, Isaiah, and Micah? A small number of scholars had already placed the prophets before the Law. Among these were Eduard Reuss (1833), J. F. L. George (1835), William Vatke (1835); this was revived by K. H. Graf in 1866. Here cause and effect were completely reversed and this position was considered as obviously absurd. However this provided Wellhausen the clue he needed to make the entire Israelite/Jewish biblical history truly intelligible in his book on the Hexateuch and in the *Prolegomena*. These two volumes, his most important works on Jewish history, soon overturned the existing consensus on the matter and led to a scholarly revolution. Wellhausen accepted the so-called "documentary hypothesis" that the five books of Moses were not written by Moses but rather consisted of four different, later, and anonymous sources which have been designated by scholars with the letters, J, E, D, and P. Wellhausen's final conclusions were that Judaism and the extant Pentateuch did not exist before the 5th century B.C.E. He believed that the priest Ezra, not Moses in the second millennium B.C.E., instituted Judaism about the year 444 B.C.E.

In 1882, Wellhausen moved to Halle as assistant professor in Semitic languages. He moved to Marburg three

years later, having received a full professorship. His stay at Marburg (1885-91) made up the happiest years of his life. During this time he confided to told close colleagues and friends that he was "fed up" with the Old Testament.

Growing Interest in Islam

Wellhausen returned to Göttingen in 1892, where he wrote and taught for the remainder of his life. He devoted much of his time to the full explication of early Islam. A host of articles, monographs, and books on the subject flowed from his pen. Wellhausen spent more than 20 years reconstructing the earliest phases of Islamic history. Some of his most important works on the Arabs and Islam include: *Muhammed in Medina* (1882), a translation of al-Waqidi's *Maghzai*, a work on Muhammad's military expeditions; *Leider der Hudhailiten* (1884), a study of early Arabic poetry of the Hudhail tribe; and *Resta Arabischen Heidentum* (1887), a study of pre-Islamic Arab paganism and comparative Semitic religious customs. Others include: *Medina vor dem Islam* (1889); *Skizzen und Vorarbeiten* (1889-1899), a collection of learned monographs, mostly on Islam; and *Die Religionspolitische Oppositionsparteien Im Alten Islam* (1901), English translation (1975), as *The Religiopolitical Factions in Early Islam. Das Arabische Reich und Sein Sturz* (1902), English translation (1927), as *The Arab Kingdom and its Fall*, is generally considered to be Wellhausen's masterpiece on early Arab-Islamic history.

Other Writings

In the summer of 1872, William Robertson Smith, reputedly the greatest living Semitic scholar in England, met Wellhausen while working in Arabic with Paul Lagarde in Göttingen. This connection would later bear fruit. During the years 1881 to 1888, Smith became the co-editor of the 9th edition of the *Britannica* and employed Wellhausen to write the lengthy articles on Israel, Pentateuch, and Septuagint, as well as several smaller entries on Moses and Moab. The 9th edition of the *Encyclopaedia Britannica* both advocated and espoused biological evolution and the critical study of the Bible, two areas very inimical to the Judaic-Christian tradition.

During these years he also published, *Die Kleinen Propheten Ubersetzt, Mit Noten* (1892), a translation of the minor prophets with a small commentary; *Israelitische und Judische Geschichte* (1894), an enlargement of his 1881 article on Israel which appeared in the 9th edition of the *Encyclopaedia Britannica*; and *Book of Psalms, A Critical Edition of the Hebrew Text* (1895).

Spreading Influence

The chief disseminators of Wellhausen's view on ancient Israel in Britain were Samuel Davidson (1806-98), Thomas Kelly Cheyne (1840-1915), William Roberson Smith (1846-94), and Samuel Rolles Driver (1846-1914). The first significant response to these new ideas was heresy trials held in Great Britain and the United States. The most famous cases in the British Isles were those of John W. Colenso, Bishop of Natal (South Africa), (1867), and William Roberson Smith (1881). The most notorious cases in

the United States were those of C. H. Toy (1879), Charles A. Briggs (1892), and Henry Preserved Smith (1892). All three were prominent American Old Testament Hebraists. These battles were fought between supporters of the right to free critical-historical inquiry and those who upheld traditional orthodoxy.

The revolution largely wrought by Wellhausen could not be denied forever. It necessitated the production of new biblical dictionaries, encyclopedias, commentaries, and newer assessments of ancient Hebrew history. The old standard English histories of the ancient Jews by H. H. Milman (1830) and A. P. Stanley (1863-76) were replaced by those of H. P. Smith (1903), *Cambridge Ancient History* (1923-27), Osterley and Robinson (1932), Lods (1930-37), Noth, etc. The new commentaries were *International Critical Commentary* (1895-present), *Westminster* (1899-1933), and the later volumes of the *Cambridge Bible for Schools and Colleges* (c. 1895-1930). The contrast between the pre-Wellhausen era and what came after can most easily be seen by comparing such once authoritative reference sets as William Smith's *Dictionary of the Bible* (1863) and John McClintock's *Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature* with T. K. Cheyne's *Encyclopaedia Biblica* and James Hastings's *Dictionary of the Bible*.

New Testament Scholarship

In the last stage of Wellhausen's career, after about 1900, he turned his attention to the New Testament. His work here, while highly regarded in some circles, is not as significant as his writings on Judaism and Islam. Still Wellhausen proved to be a precursor of the later New Testament "Form Criticism" or "Formgeschichte," as developed by Martin Dibelius, K. L. Schmidt, and Rudolf Bultmann. Wellhausen wrote commentaries on all four gospels, Acts, and Revelation. In all his New Testament writings, Wellhausen rejects the ideas of Johannes Weiss (1863-1914) and Albert Schweitzer (1875-1965) linking Jesus's teachings to contemporary Jewish apocalyptic and eschatological thought.

In his prime, Wellhausen was a big and vigorous man whose recreational hobby was swimming. Though married, Wellhausen remained childless. Deafness and the First World War clouded his last years. Wellhausen died in Göttingen on January 7, 1918.

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Wenceslas

The medieval Czech ruler of the duchy of Bohemia, Wenceslas (ca. 903-935) is best known to the English-speaking world as the pious and kind leader immortalized in the English Christmas carol "Good King Wenceslas." He is one of the Slavic peoples' fabled early Christian rulers, and remains the patron saint of Bohemia.

Wenceslas was barely out of his teens when he ruled Bohemia and fought bitter opposition from within his own family because of his pro-Christian policies. He was murdered by his brother on September 28, 935, now the day on which the Roman Catholic Church celebrates his feast day. The memory of Wenceslas has been immortalized in modern times by his famous statue, which stands in the heart of Prague. It has become a historic rallying spot for citizens protesting a foreign presence in their land.

First Christian Kings

Wencelsas (also known as Wenceslaus, Vaclav, Vaceslav, and, in German, Wenzel) was a descendant of the Premysl family that rose to power in Bohemia. This part of Europe lies in the western area of the present-day Czech Republic. Its contemporary borders are Austria, Poland, Germany, and on the east, what was the Czech kingdom of Moravia. Bohemia's name derives from its first settlers, a Celtic tribe known as the Boii, who were replaced by Slavic tribes from the east who likely arrived here in the sixth century CE. Neighboring Moravia became a kingdom first. Christianity was introduced there beginning in the 860s with the arrival of two Greek missionaries, Cyril and Methodius. During their most active years, the two men converted many of the Slavic tribes to Christianity, and were the first to transcribe the Slavonic language. From the pope in Rome they received approval to use this language for the liturgical mass, and ordained local priests. The Cyrillic alphabet, which Russian and a number of other Slavic languages still use in modern times, is attributed to the efforts of Cyril.

The work of the missionaries ignited several decades of religious and political controversy in the area, a battle into which Wenceslas would be fatally drawn. From Moravia, Methodius headed westward to the land of Bohemia, where his talents as a proselytizer convinced many, but not all, of the Slavic tribes to abandon their traditional pagan belief system. His most important ally was the prince of the Premysl dynasty, Borivoy, the first historically documented ruler of Bohemia; Methodius baptized both him and his wife, Ludmilla. Their son Wratislav (also spelled as Vrachislav or Ratislav) became the duke of Bohemia, and was a committed Christian. His wife, Dragomir (Drahomira), was descended from a Slavic tribe in the north called the Veletians, and had accepted Christianity in name only. In the line of succession was their first son, Wenceslas.

Raised by Grandmother

Wenceslas was born in the early years of the tenth century, likely between 903 and 907. His grandmother, Ludmilla, arranged with the parents to raise him at her castle at Tetin. There her personal chaplain, a follower of Methodius, baptized Wenceslas. In addition to ensuring that her grandson received instruction in Christian catechism, Ludmilla also made certain that he was educated in other subjects, including literacy in both the Slavonic and Latin languages. Some of this schooling took place at a forerunner of a collegiate institution in Budweis (Budech).

Bohemia was thrown into turmoil by a 906 CE invasion by the Magyars, a nomadic people from beyond the Ural Mountains. They would later settle in what is present-day Hungary, but did not fully adopt Christianity until nearly a century later, in the early decades of the eleventh century. Wenceslas's father Wratislaw died in this conflict that evolved into a Bohemian civil war, and his mother Dragomir then became regent of the duchy. She attempted to regress to a more secular political rule. Her advisors, culled from Bohemian nobles who still adhered to traditional ways—particularly the Slavs' former non-Christian religion—fomented discord between her and her mother-in-law. They suggested that her pious son was better suited for the priesthood than the duties of a duke. In response, the grandmother Ludmilla and pro-Christian factions convinced Wenceslas to attempt to usurp his mother's power. When Dragomir learned of this, Ludmilla was strangled by nobles at her castle, allegedly upon orders of her daughter-in-law.

Controversial Alliance with Germans

Rather than advance her own cause, this act of treachery backfired on Dragomir, for it helped rally support around Wenceslas. By 922, he had taken control of the duchy and proclaimed Christian law in Bohemia. His mother, exiled at Budech, was recalled to his court and their relations were unaffected by past tensions. To help maintain peace in the land, Wenceslas asked neighboring Germany for protection. These lands to the west of Bohemia were ruled by another Christian leader, Emperor Henry I (the Fowler) of Germany, the first of the Saxon line of kings. Such German rulers, after consolidating power, would eventually become Holy Roman Emperors. This alliance with the Germans later clouded historic assessments of Wenceslas, since Czechs and Bohemians would have a tenuous, sometimes troublesome relationship with one another in subsequent centuries. But Wenceslas was eager to ally with the West and the rest of Christian Europe, and considered Henry the direct successor to Charlemagne, the late eighth century French king who united large parts of western Europe under his rule and became the first emperor of the Holy Roman Empire.

History, and particular Slavic Catholic history, have placed much emphasis upon Wenceslas, his piety, and his determination to implement Christian laws and principles during his brief rule. It is said that Henry was similarly devout, and was greatly impressed by Wenceslas when they first met. The German emperor offered to grant the duke whatever he would like, and so Wenceslas asked for the arm of Saint Vitus, one of the oldest of Christian saints, whose remains were in Germany. In Prague, Wenceslas began building a church in honor of the relic. He issued an edict that replaced the Slavonic mass with the standard Latin mass, which was used in the rest of Christian Europe. This was unpopular with the people. It was also unwise, since there were not enough priests in this area of Europe trained in the Latin language. Wenceslas also created advisory counsels and invited clerics to sit on them. This decision further alienated the nobles, who saw their rightful political role as being supplanted by priests.

Fatricide on Church Steps

At some point in the 920s Wenceslas married and became the father of a son. This effectively shut out his younger brother Boleslaw (also Boleslav, Boleslaus, sometimes called Boleslaw the Cruel) from the line of succession. Dragomir, the mother of both, allegedly urged Boleslaw to murder his own brother. Though the year of his death is vague, the circumstances surrounding the deed are better known. In the year 929 or 935, Boleslaw invited Wenceslas to join him at a site outside Prague (in what later became known as Stara Boleslav) to celebrate the feast day of saints Cosmas and Damian. While there, Wenceslas was advised that his life was in danger, but ignored the warning. On his way to mass in the morning of the second day, he met Boleslaw outside the church and thanked him for his hospitality. Boleslaw purportedly replied, "Yesterday, I did my best to serve you fittingly, but this must be my service today," and struck him. A struggle ensued, and a group of nobles loyal to Boleslaw finished the task. Legend has it that Wenceslas's final words were, "May God forgive you, brother."

The body of Wenceslas was then dismembered and buried at the site of the crime, to which the faithful began making pilgrimages. The reported incidents of miracles there were said to have greatly unnerved Boleslaw, now duke of Bohemia. He made a genuine repentance. Three years after the murder, he ordered the removal of his brother's remains to the church of St. Vitus. Boleslaw later consolidated his power by having much of a rival clan murdered. The Premysl dynasty ruled Bohemia for four centuries after 995 CE. In the twelfth century, the successors to Wenceslas—now quite firmly on the side of Rome and the Christian church—were elevated to the position of electors of the Holy Roman Empire. Some of these leaders, hoping to spur economic development in the area, invited German craftsmen to settle in Bohemia. Their descendants, who still spoke German, became known as Sudeten Germans, and provided Nazi German chancellor Adolf Hitler with a spurious reason to invade the country in 1938.

A Venerated Hero

By the year 984, the feast of Wenceslas was being celebrated in Bohemia. A third church on the site of the original St. Vitus was begun in the 1340s as a cathedral under orders of Charles IV. The church, site of religious and coronation ceremonies for centuries and untouched by the destruction of World War II, contains an ornate chapel for the resting place of Wenceslas. Charles ordered that its walls be made from jasper, amethyst, and chalcedony. The saint's skull was girded in pure gold.

The English Christmas carol "Good King Wenceslas" dates from the nineteenth century, though the melody itself is much older. Its verses recount the journey of the duke and a servant of his, who take food and pine logs to a peasant home on Saint Stephen's Day, the day after Christmas. It is a cold and arduous forest trek, and the page fears he will not make it. Wenceslas tells him to follow in his footsteps, which miraculously warm him.

Symbol of Czech Pride

Wenceslas Square in Prague is home to a statue of the revered leader. The square is one of the city's most famous landmarks both for Czech citizens and visitors alike. It has become a gathering spot for successive generations of Czechs and Slovaks protesting foreign domination. Most recently, those opposed to the presence of Soviet troops on Czechoslovak soil. Enervated by the rise to power of a reform-minded communist leader, Alexander Dubcek, who began instituting liberal policies, demonstrators draped banners on the statue of Wenceslas. Overnight, Soviet troops would take them down; a teenage boy was shot and killed by Russian soldiers in front of the statue. Pro-democracy crowds, whose numbers swelled in Wenceslas Square every day, bedecked the site with flowers and put a Czech flag in the hand of Wenceslas. After Soviet tanks rolled into the country and through the streets of Prague to quash the rebellion, a black flag of mourning was placed in the saint's hand. In early 1969, a Czech student set himself afire in front of the statue to protest the totalitarian, Soviet-installed leadership.

The square became the site of a far more successful demonstration twenty years later, when a half-million Czechs and Slovaks began gathering in front of the likeness of Wenceslas in the first days of November just after the fall of the Berlin Wall. Here they successfully agitated for freedom from Soviet Communist domination. Fittingly, the leader of the ad hoc group who became the country's first democratically elected president bears the Slavic version of the name of Wenceslas as his given name, Vaclav Havel.

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Hank Williams

In his tragically short career, Hank Williams (1923-1953) became one of the most famous country and western performers in the United States. He wrote and recorded songs that are still considered to be country music standards.

Hiram King "Hank" Williams was born on September 17, 1923, near Mt. Olive, Alabama, the third child born to Elonzo Huble and Lillian (Skipper) Williams. His father abandoned the family when Williams was a young child, spending many years at veterans' hospitals for various ailments. It therefore became the responsibility of his strong-willed mother to raise Williams and the other children. Williams attended Sidney Lanier High School in Montgomery, but left school at the age of 16.



Raised as a Fundamentalist Baptist, Williams was steeped from his earliest childhood in the church's distinctive sermons and music. He remained fond of the fire and brimstone images, especially from the songs. His mother played the organ at Mt. Olive West Baptist Church. "My earliest memory," Williams told *Rolling Stone* writer Ralph J. Gleason, (as quoted by Williams' biographer Colin Escott), "is sittin' on that organ stool by her and hollerin'. I must have been five, six-years-old, and louder'n anybody else." Williams also found inspiration in black music. He learned to play the guitar in Greenville, Alabama, from a street performer named Rufe Payne, known as Tee-Tot. "I was shinin' shoes and sellin' newspapers and following [him] around to get him to teach me to play the git-tar," Williams told Gleason. "I'd give him 15 cents, or whatever I could get ahold of for a lesson." Yet another musical inspiration for the lanky teenager were the ever-present sounds of traditional country music performers like the Carter family and Monroe brothers.

Early Career

Trying to break into the music business, Williams entered talent contests all over the country. He won \$15 at the Empire Theater in Montgomery by performing what is probably the first song he wrote, "WPA Blues," a blues critique of President Franklin Roosevelt's Depression-era work program. Too sickly and skinny for the hard labor jobs of his peers, Williams honed his guitar and singing skills. In 1942, he managed to get his own weekly 15-minute show on Montgomery radio station WSFA. (In those days, radio programming was composed almost entirely of live acts.) Wil-

Williams spent several years (the precise number varied wildly depending on who told it) at WSFA, eventually becoming a disk jockey. In Montgomery, Williams made his first recording, at Griffin's Radio Shop. Around this time, he organized his backup band, the Drifting Cowboys, who would play with him through most of his career.

In 1943, Williams met Audrey Mae Sheppard. At the age of 20, she was separated from her husband and a single mother. In a ceremony just ten days after her divorce became final, she and Williams were married before a justice of the peace at his gas station near Andalusia, Alabama in December 1944. With the help of his new bride, who took over his mother's motivating role, Williams traveled to Nashville. He was determined to build a successful career in the country music business.

In 1946, Williams earned a writer's contract after auditioning for Acuff-Rose publishing. He recorded his first session in December 1946, and the single "Calling You" was released in January 1947. The success of that record led to a one-year recording contract with MGM records in March 1947. His first MGM single, "Move It On Over," sold 108,000 copies in less than a year. His growing popularity enabled Williams to secure a position on a bigger radio show, the Louisiana Hayride, which was broadcast out of Shreveport, Louisiana. It was the biggest listening audience he had ever reached.

Big Break

Williams recorded "Lovesick Blues," from a 1922 musical called *Oooh Ernest!* "Lovesick Blues, a song that was neither country nor blues in origin, and not even from Hank's pen, gave him his breakthrough," Escott later wrote. "From the opening line, with its keening yodel adding a dramatic flourish to the word 'blues,' it was obvious that this was a performance—rather than a song—that was impossible to ignore. Hank's performance almost instilled the lyrics with meaning."

The song, released February 11, 1949, quickly became Williams' trademark tune. It spent a year on the charts, including 16 weeks at the top. Suddenly, Williams found himself on a roll. He quickly recorded two more songs that also hit the charts, "Wedding Bells," and "Mind Your Own Business," a tune allegedly aimed at his wife. Even though Williams was gaining a reputation for being unreliable and having a problem with alcohol, the Grand Ole Opry reluctantly hired the rising young star as a regular cast member in the summer of 1949.

As Williams grew more famous, his wife began to push for her own spot in the limelight. Since the start of their relationship, Williams had sometimes allowed her to play with the Drifting Cowboys. They recorded several duets together. One demo revealed that "Audrey's voice sounded like fingernails scraping down a blackboard. She was shrill and tuneless, and her problems were compounded by a weak sense of time," Escott wrote. "Her duets with Hank were like an extension of their married life—she fought him for dominance on every note."

Rising Star

1949 was a very successful year for Williams. Not only was he hired by the Grand Ole Opry, but he became the proud parent of a son, Randall Hank Jr., who would later become a country music star in his own right. In 1950, Williams had a series of successful songs including "My Bucket's Got A Hole In It," "Long Gone Lonesome Blues," and "Why Don't You Love Me." He also released a series of religious duets with his wife. Using his own increasing stardom as leverage, Williams had helped his wife get a recording contract with Decca. They were far less successful. He recorded his unpopular religious sermons under the name "Luke the Drifter," so that jukebox operators who had standing orders for any Hank Williams release wouldn't buy them.

Williams' success continued through 1951, and culminated with the release of "Cold, Cold Heart." The tune spent almost a year at the top of the country music charts. Music executives convinced pop crooner Tony Bennett to record a version of the song, which became a hit for him as well. This was especially significant because it was the first time a country song recorded by a pop artist had achieved such stunning commercial success. Subsequently, Williams became noticed on a national level, one of the first country singers to do so. In addition to their musical activities, Williams and his wife found the time to launch a Nashville clothing store, Hank and Audrey's Corral.

Decline and Fall

With greater success came increased pressure. Williams felt an obligation to continue producing hit songs. He allegedly bought some songs under shady circumstances and called them his own. The relationship between Hank and Audrey Williams also grew tense, as allegations of mutual infidelities flew. His problem with alcohol grew worse. In January 1952, Audrey Williams filed for divorce.

"As his personal life began its disintegration," Escott wrote, "Hank's recording career swung into high gear. Every record he released under his own name during the last two years of his life entered the top five of the country charts, and many were covered for the pop market. Williams canceled some sessions, and failed to show at others, but when he actually appeared in front of the studio microphone, it seemed as though he could do no wrong."

Williams could not maintain the front for long. Although he made television appearances and had even gotten some movie offers, Williams lost what little control he had maintained over his drinking. He also began abusing amphetamines and barbiturates. In 1952, he lost his job with the Grand Ole Opry and was forced to return to the Louisiana Hayride. He moved into his mother's boarding house in Montgomery, Alabama.

Williams married for the second time on October 19, 1952. His new bride was Billie Jean Jones, the daughter of the Bossier City, Louisiana, police chief. The wedding took place three times at the New Orleans Municipal Auditorium for an estimated 14,000 spectators who paid to see the event. The couple was only married for ten weeks before

Williams' reckless lifestyle caught up with him. On New Year's Eve, 1952, he was riding in the back seat of his chauffeured Cadillac to a show in Ohio. Williams was heavily medicated and drunk when he died of an alcohol-induced heart attack sometime during the night in Oak Hill, West Virginia. On January 1, 1953, Williams was pronounced dead. He was 29 years old.

Williams' funeral in Montgomery, Alabama, drew more than 20,000 mourners from all over the country. Country stars Ernest Tubb, Roy Acuff, Red Foley, Carl Smith, and Webb Pierce sang in memory of their lost friend. The *Montgomery Advertiser* reported (as noted in *Country: The Music and Musicians*) "They came from everywhere, dressed in their Sunday best, babies in their arms, hobbling on crutches and canes, Negroes, Jews, Catholics, Protestants, small children, and wrinkled faced old men and women. Some brought their lunch."

Legal Wrangling

Almost immediately after Williams' death, a battle over his estate broke out between the surviving members of the family. Audrey Williams, Billie Jean Williams, and Williams' mother sued and counter-sued for years. Lawsuits continued into the late 1980s between Hank Williams, Jr., and the "lost daughter" of Hank Williams, Sr., who was conceived during a short affair Williams had after his first wife threw him out of the house. Jett Williams was born five days after her father's death. Like her half brother, she later launched a singing career and hired several members of her father's Drifting Cowboys to play backup.

Despite his excesses the controversy regarding his estate, Williams could be proud of his musical legacy. In *The Illustrated History of Country Music*, music legend Johnny Cash stated, "Hank Williams is like a Cadillac. He'll always be the standard for comparison." Williams' trademark hill-billy-tinged sound remains a country music staple. In 1990, PolyGram Records released a popular collection of every known single he recorded. In 1998, famed auction house Christie's, auctioned off one of his old Gibson guitars. The guitar fetched \$112,000. Clearly, Williams continues to lure fans.

The key to Williams' long-lasting popularity "is passion," concluded Escott. "The entire range of human emotions is within these recordings: love, hate, envy, joy, guilt, despair, remorse, playfulness, sorrow, and more. The lyrics were simple, but simplicity does not preclude meaning. In writing for the man who could barely sign his name, Hank Williams wrote for us all." He cited some of Williams' more poignant lyrics, noting: "There can be few who haven't felt as though Hank Williams has read their mail, their diary, or their mind."

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Joe Williams

Singing a mixture of blues, ballads, popular songs, and jazz standards, Joe Williams (1918-1999) was an elegant and sophisticated baritone known for his clear pronunciation and jazz stylings. He became famous as the lead vocalist with the Count Basie Orchestra from 1954 to 1961, recording such popular hits as "Every Day (I Have the Blues)" and "All Right, O.K., You Win."

Joe Williams was born Joseph Goreed in Cordele, Georgia, a small town about 50 miles south of Macon, on December 12, 1918. His grandmother took him to Chicago at the age of three. His mother gone ahead had found work as a cook. He was exposed to music early; both his mother and aunt played piano, which he learned to play a little, and he sang in church. On the radio he would listen to jazz and opera. Jazz singer Ethel Waters was an early favorite.

When he was 14, Joe began singing with a gospel quartet, the Jubilee Temple Boys, which he organized. The next year he was diagnosed with tuberculosis and had to have one of his lungs collapsed for treatment. Fortunately, the treatment left his singing voice undamaged, but Joe would continue to suffer from respiratory ailments throughout his life.

At the age of 16 Joe sang for tips and worked as a janitor in an all-white nightclub in Chicago called Kitty Davis's. Around this time he dropped out of high school and changed his surname to Williams. He began singing in clubs around Chicago with bands led by Erskine Tate and Johnny Long. It was a busy time for the young singer, who found himself featured with three different bands.

Professional Singing Debut

In 1937 the 18-year-old Williams joined a band led by clarinetist Jimmie Noone and toured the South. From 1938 to 1940, Williams and Jimmie Noone's Orchestra were heard nationally over the CBS radio network. He would later credit his early radio experience with lending clarity to his pronunciation, a key element of his trademark style.



When not working for Noone's band, Williams toured the Midwest with the Les Hite band.

In 1938, Williams heard blues singer Big Joe Turner for the first time and was immediately drawn to the blues. Fifty years later he reminisced about that first exposure to the blues in a *The New York Times* interview: "In Chicago in those days, we had what were called breakfast dances. The shows would start at six in the morning and be over by eight. The one where I first heard Big Joe Turner was at a club that seated maybe 500. Joe Turner got on the stage, and even though he had no microphone, I could hear him as clear as day singing, Oh baby, you sure look good to me." Williams noted that Turner had an urban, as opposed to a country, sound and was the first blues singer "who made the words discernible."

Williams joined tenor saxophonist Coleman Hawkins's band in 1941, but it broke up soon after. In need of a steady job, he worked as the stage doorman at the Regal Theater in Chicago, where he met the leading jazz and rhythm-and-blues musicians who were on tour. When jazz vibraphonist Lionel Hampton played the Regal with his band, Williams joined in, singing side-by-side with noted jazz vocalist Dinah Washington. He toured with the Hampton band in 1943. It was with Hampton that Williams made his New York City debut, sharing vocals with Dinah Washington. According to Williams, "I was given all the pretty songs like 'Easy to Love' and 'You'll Never Know,' and Dinah sang the blues." Other notable gigs in the 1940s included a six-week stint in a blues show with boogie-woogie pianists Pete John-

son and Albert Ammons and a subsequent job with Andy Kirk's big band.

Williams was married to Wilma Cole from 1943 to 1946 and to Ann Kirksey from 1946 to 1950. It was a troublesome period for the blues singer, who had difficulty finding steady work. In 1947, he suffered a nervous breakdown and spent a year in a state hospital. When he returned to performing, he developed a following at Chicago's Club DeLisa and sang with pianist George Shearing's quintet. Williams married for a third time in 1951, this time to Lemma Reid. Their daughter, JoAnn, was born in 1953. However, this marriage was not a success. After a lengthy separation, the couple divorced in 1964.

Sang with Count Basie Orchestra

Williams first worked with the noted bandleader, Count Basie, in 1950. Basie was fronting a septet at Chicago's Brass Rail, for a ten-week engagement. When Basie formed a new band in 1954, he asked Williams to join. On Christmas Day, Williams flew east to begin performing with them in New York. He consciously avoided duplicating the material or style of Basie's previous vocalist, Jimmy Rushing. Instead, he introduced his own blues-flavored repertoire, including a song he had been singing in clubs, "Every Day (I Have the Blues)." Williams had recorded the song in 1951, and it became a local hit in Chicago. In early 1955 he recorded a new version of the song with the Basie band. It became Basie's first hit in 15 years. According to *The Encyclopedia of Jazz*, "His success with Basie was so phenomenal that he elevated the entire band to a new plateau of commercial success."

The song appeared on the album, *Count Basie Swings, Joe Williams Sings*. It brought "overnight" recognition to Williams, who had been singing for 20 years. He was named "New Star of 1956" in the jazz magazine, *Down Beat*. In addition to his big hit, Williams's repertoire during this period included "All Right, O.K., You Win" and covers of such pop hits as "Too Close for Comfort" and "Teach Me Tonight."

With the Basie band, Williams played his first Newport Jazz Festival in 1955 as well as the first of three annual Birdland tours with pianist George Shearing, vocalist Sarah Vaughan, pianist Erroll Garner, and tenor saxophonist Lester "Prez" Young. Williams also made his first television appearance in 1955, as a guest on the Jackie Gleason-produced *Music 55*, where he sang "Alright, O.K., You Win." In 1956, he made his first appearance on *The Tonight Show*, which was then hosted by Steve Allen. He later appeared frequently on *The Steve Allen Show*.

Williams met his fourth wife, Jilean Hughes-D'Aeth, during a 1957 engagement at the Starlight Room of the Waldorf-Astoria Hotel in New York City. They married in 1965.

Pursued Solo Career

During 1960 Williams tired of singing with the Basie band. He played his last engagement with Basie in January 1961 and began a solo career by touring with a quintet led by trumpeter Harry "Sweets" Edison. They recorded three

albums together in 1961 and 1962. From 1963 to 1965 Williams recorded for RCA Victor, including a 1963 live album, *Joe Williams at Newport*. Williams appeared frequently on television during the 1960s, including several appearances on *The Tonight Show*, starting in 1962.

In a December 1964 interview in *Down Beat*, Williams discussed the relationship of politics and music at a time when many black performers were under pressure to take a stand in favor of integration and the civil rights movement. Williams clearly fell on the side of entertainers, like Nat "King" Cole, who felt that an entertainer's major responsibility was to entertain. He stated his belief that music is a personal thing and "the moods change too much in music to make a political thing out of it."

Williams also sang with the Thad Jones-Mel Lewis band during the latter half of the 1960s, including a 1966 date at New York's Village Vanguard that was captured on a live album. The collaboration produced a studio album that featured a mixture of blues, Duke Ellington's "Come Sunday" and "It Don't Mean a Thing," and Marvin Gaye's "How Sweet It Is (To Be Loved By You)."

Enjoyed Popularity as a Solo Artist

During the 1970s Williams continued to tour, playing clubs, concerts, and festivals throughout the world. In 1971, he and pianist George Shearing collaborated on a recording, *The Heart and Soul of Joe Williams*. They had been friends for more than 20 years. In 1973, he recorded *Joe Williams Live* with saxophonist Julian "Cannonball" Adderley. He also sang in Adderley's folk musical, *Big Man*, which was released on record in 1975.

In 1974, Williams sang an *a cappella* version of Duke Ellington's *First Sacred Concert* at a memorial concert for Ellington held at the Hollywood Bowl. That year he also reunited with the Count Basie Orchestra for a Newport Jazz Festival concert in New York City. It was so well received that Williams appeared frequently with the band until Basie's death in 1984. Toward the end of the decade he toured Africa with trumpeter Clark Terry under the sponsorship of the U.S. State Department. A 1979 recording, *Prez and Joe*, with Dave Pell's Prez Conference, which played ensemble versions of Lester Young's tenor sax solos, earned Williams a Grammy nomination for best jazz vocal. He earned another Grammy nomination in 1981 for the song, "8 to 5 I Lose," from the movie *Sharky's Machine*.

Williams toured with Edison and other former members of the Basie band as well as with his own trio during the 1980s. He was given a star on the Hollywood Walk of Fame in 1983, next to Basie's. When Basie died in 1984, Williams sang at his funeral, moving the crowd with a rendition of Duke Ellington's "Come Sunday." That year he also won his first Grammy for the album, *Nothin' but the Blues*. He sang the title cut in the movie *All of Me*, starring Steve Martin and Lily Tomlin.

During the 1980s Williams had a role on the popular television series, *The Cosby Show*, playing Cosby's father-in-law Grandpa A1. He also appeared at the Playboy Jazz Festival ten times. In 1988, his schedule included more than 100 nights of performing, including two trips to Europe, a

week aboard the Floating Jazz Cruise, the Monterey Jazz Festival, his annual participation at the Kennedy Center Honors, and more.

When Williams reached the age of 70, a birthday tribute concert was held at New York's prestigious Carnegie Hall as part of the JVC Jazz Festival. The two-part concert featured Williams singing with his own trio during the first half, then joining the Count Basie Orchestra led by Frank Foster for the second half.

Williams recorded for Telarc during the 1990s. In 1992 he recorded with the Count Basie Orchestra, led by Frank Foster, for the first time in 30 years. His last album, recorded in 1994, was a set of spirituals entitled *Feel the Spirit*. Of his interest in gospel music, Williams told *Down Beat* in 1999, "The church was the beginning of almost all of our lives. That's where we come from, so it is normal that we should go back to it." In 1992, his recording of "Every Day (I Have the Blues)" with the Basie band was named a Grammy Hall of Fame recording by the National Academy of Recording Arts and Sciences (NARAS). The following year, Williams performed at the White House for President and Mrs. Clinton. He continued to attend the Kennedy Center Honors each year. Williams had performed for every American president since Richard Nixon, with the exception of Gerald Ford.

A 1993 video, *Joe Williams: A Song is Born*, captured the singer in a live performance with pianist George Shearing and his trio. In 1997, he performed to rave reviews in the San Francisco revival of Duke Ellington's 1943 classical and jazz composition, *Black, Brown and Beige*, which included "Come Sunday" and "The Blues." He subsequently recorded duets with a young singer, Nicole Yarling, for the Manchester Craftsmen's Guild.

Williams was hospitalized for treatment of breathing problems in Las Vegas. When he left the hospital he was reportedly disoriented from his medication. Williams walked about two miles without his oxygen tank before collapsing on the street. He died on March 29, 1999. His manager, John Levy, told the press that Williams had a history of respiratory difficulties, but had always recovered with the assistance of oxygen and other treatments.

The New York Times described the singer's style in its obituary of him: "Well into the 1990's, Mr. Williams was one of the most dependably moving performers in jazz. Standing nearly still, perhaps with his hands folded in front of him, he would make ballads sound like resonant, intimate conversation, then open up a blues with a voice that was both knowing and heartsick." In a tribute published before his death in 1999, *Down Beat* offered this portrait of Williams: "The mellow beauty of his voice, the unequalled clarity of his diction, the sureness of his swing and his equal ease with ballads and blues place him in the first rank of all jazz singers and among the leading interpreters of the American popular song."

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John Willys

With remarkable sales skills and a keen ability to fix ailing companies, John Willys (1873-1935) was instrumental in the development of the budding automotive industry. After his death, the Willys-Overland company pioneered the manufacture and use of Jeeps in World War II, in essence creating the off-road (sport-utility vehicle) market.

John Willys saw his first automobile in downtown Cleveland in 1899 and quickly realized the vehicle's future importance. Within a decade, Willys had purchased several automobile manufacturing companies and began production from his base in Toledo, Ohio. In the pre-World War I days of the automobile industry, Willys ranked second to Ford in output and remained a leader until the Great Depression. His company faltered during the nationwide financial crisis and Willys served as a diplomat after selling his stock in the company. He returned to the Willys-Overland in the early 1930s, but could not restore the company to its former greatness.

A Born Salesman

John North Willys was born in the small town of Canandaigua, New York on October 25, 1873. His father, David Smith Willys, worked as a brick and tile maker. The younger Willys was a natural salesman. He liked to wheel and deal with his friends and always searched out business deals. At the age of 15, he convinced his parents to let him buy half an interest in a nearby laundry with a friend. At first, they were hesitant, but the boy was relentless in his desire. When his parents finally granted him permission, Willys and a friend bought the laundry in Seneca Falls, New York, which was 30 miles away. Moving away from home and working hard was quite a strain for Willys. The boys were successful, however. After a year, they sold the laundry with a net profit of \$100 dollars each.

Returning home, Willys intended to work his way through college and become a lawyer. He got a job in a local law firm and set out on a career in law. The dream ended, though when Willys' father unexpectedly died. He was forced to leave college and support himself and his mother, Lydia North. Only 18 years old, Willys used the profits from the laundry to buy a sample bicycle. A bicycle



craze was sweeping the nation and Willys saw an opportunity.

Bicycle Salesman

Soon, the enterprising Willys, known as "J.N." to his friends, became the local sales agent for several bicycle manufacturers. Not one to work for others when opportunity arose, Willys opened a store to sell bikes with a repair shop in the back. Willys' store grew fast and he opened a larger one on Main Street. Willys' next career move occurred in 1896. He became a traveling salesman for the Boston Woven Hose and Rubber Company of Boston. Two years later, Willys bought the Elmira Arms Company, a sporting goods business in Elmira, New York that had gone bankrupt. He focused the company on selling bicycles and business boomed. Willys hired other sales agents to comb the state selling bikes. While business thrived, Willys took a personal step and married Isabel Van Wie in 1897. They later had one daughter.

By 1900, at the age of 27, Willys had built the business up to in \$500,000 in sales. His company sold the entire output of a bicycle factory. A successful entrepreneur, Willys saw his first automobile in 1899 on a visit to Cleveland. As the story goes, he immediately realized the impact the automobile would have on the bicycle business and society in general.

Birth of the Automobile Industry

Witnessing the early auto from a skyscraper in Cleveland was a life-changing event for Willys. At the time, he

said, "I made up my mind that I would get into this new field at the first moment possible." Using his experiences in the bicycle business as a guide, Willys first became an agent for auto manufacturers. Within two years, he began selling Pierce-Arrow and Rambler automobiles on a small scale. Willys bought a car from Pierce for \$900 to use as a sample and give demonstrations.

Initially, selling automobiles was no easy task. While people crowded around to get a glimpse of the new contraption, few had the daring (or money) to purchase one. In 1900, Willys sold only two automobiles. The next year he doubled his production to four. Gradually, Willys overcame people's hesitations and sold 20 vehicles in 1903. As he became a better salesman and advocate of automobiles, Willys encountered another problem: he could sell cars faster than his distributors could make them. When he hit this roadblock, Willys decided the answer was to contract for the entire production of a factory and sell cars wholesale.

In 1906, Willys organized the American Motor Car Sales Company of Elmira. His company sold automobiles produced by the American and Overland Companies in Indianapolis. Overland's entire output in 1906 numbered 47 cars. A year later, Willys ordered 500 Overland cars. A financial panic that year caused a severe hardship for the business. Not only was the company unable to produce the required number of vehicles, it looked like it would go bankrupt. Hearing about the problems at Overland, Willys went to Indianapolis to investigate. He had already pre-paid \$10,000 on his contract with the company. When he arrived, it was worse than expected. Overland owed its creditors more than \$80,000. It had no money in its treasury and teetered on the brink of collapse.

A Million Dollar Business

With Overland on the verge of destruction, Willys had to act fast. He had faith in his belief that automobiles were the wave of the future, but he had to raise money to back that idea. Willys had built a good reputation in business circles and was widely praised for his eloquence and sincerity. These characteristics helped him during the Overland financial crisis.

Willys took complete control of the company, acting as its president, treasurer, general manager, and sales manager. He raised \$3,500 in cash and convinced Overland's creditors to accept it in return for the \$80,000 the company owed. Not only did he work out advantageous deals with his creditors, Willys also used his sales skills to raise additional capital—enough to keep the company running.

By January 1908, the reorganization of Overland was complete under Willys' full control. It became known as the Willys-Overland Company. By September, the company produced 465 cars that were sold for \$1,200 each. The net worth of Willys-Overland jumped to \$58,000. Willys did not sit idly by, however, he charged forward and did not stop until the company was again profitable. Over the next year, under Willys' watchful eye, Willys-Overland made and sold 4,000 automobiles for a total of \$5 million. The net profit was over \$1 million. In a little over a year, Willys had taken Overland from solvency to million dollar status.

In an effort to expand his burgeoning operations, Willys bought another failing company in 1909, the Pope-Toledo Automobile Company. He moved the Willys-Overland plant into the larger factory in Toledo. The expanded company produced cars at a much quicker rate. Willys also worked out deals with banks in Toledo and New York to finance further acquisitions, such as parts manufacturing facilities.

Consolidation and Success

Willys-Overland's automobile production jumped from 4,000 in 1901 to more than 15,500 in 1910. By 1915, production had reached 141,000. From 1912 to 1918, Willys-Overland ranked second only to the great Ford Motor Company in total output. At mid-decade, the company had a market capitalization of \$75 million. It employed 18,000 men in Toledo and 20,000 in factories in Elyria, Ohio; Flint and Pontiac, Michigan; and Buffalo, New York.

Always in direct competition with the hard-driving Henry Ford, Willys claimed his company would challenge the supremacy of the Model T with a more equipped and powerful Overland at a competitive price. Despite Willys' boasting, he could never quite catch Ford.

In 1917, Willys organized the Willys Corporation as a holding company to coordinate his efforts and allow for greater expansion. The move allowed the company to produce 1,000 cars a day that year, although his advanced automobile, the Willys-Knight, equipped with a Knight sleeve-valve engine was an expensive car to build.

In an attempt to diversify and expand his holdings, Willys acquired the Curtis Aeroplane and Motor Corporation in Buffalo. He immediately enlarged the plant. The highlight was a new building that contained 27 acres of floor space. During World War I, Willys-Overland became a major producer of trucks, airplanes and airplane engines. Willys also bought Moline Plow Company, which produced tractors for military use. Next, he bought an interest in the Fisk Rubber Company and the Electric Auto-Lite Company, as well as smaller companies in the United States and Britain. Although he was a successful military contractor during the war, Willys' divers holdings were spread thin after the conflict ended.

In an effort to manage his vast empire, Willys moved to New York in 1918. He had always maintained a good relationship with his factory workers. When he left, relations with the plant managers deteriorated. Within a year of Willys' departure, a bloody battle broke out at the plant that had to be stopped by city police and federal court orders.

Hard Times and Rebirth

Willys' companies played a central role in the war effort and the transition back to normal business activity was difficult. The Willys Corporation holding company was overextended due to the rapid expansion efforts. In 1920, Willys-Overland lost \$20 million in revenue. The company was forced into receivership, owing \$10 million. Its \$15 million plant was sold at auction. Willys' creditors forced him to accept Walter P. Chrysler as vice president and general manager of Willys-Overland.

It proved to be a successful collaboration. Chrysler cut costs and began reorganizing the company by selling off many major assets. Willys traveled around the country to inspire dealers. As the company's fortunes improved, Willys announced, "I've shown the boys I'm not dead." He refused to accept defeat and mapped out strategies to extend his credit and get the company on a sound financial footing.

By 1922, Willys regained full control of the business, after Chrysler left to start his own automobile company. Willys-Overland continued its success, but Willys himself became more conservative in his approach. While the company still showed pizzazz, with the introduction of the Whippet, the smallest four-cylinder car on the market, it lagged behind both Ford and Chevrolet in 1928.

In 1929, after hitting record production figures of over 314,000 and net sales of \$187 million, Willys left the company, selling his common stock for \$25 million. He resigned as president, but retained his position as chairman of the board. Willys told friends that he had achieved everything he could in the automobile industry.

The next year, President Herbert Hoover appointed Willys the first United States ambassador to Poland. Even as a diplomat, Willys could not get away from the business of the company. When the depression hit Willys-Overland, he rushed back to rescue the company. Once again, he took over active control, but the company returned to receivership in 1933. Willys struggled and also fought poor health, but still was named president in 1935.

Willys divorced his wife in 1934 and married Florence Dinger Dolan. He suffered a heart attack the following year. He suffered a stroke several months later and died at his home in New York City on August 26, 1935.

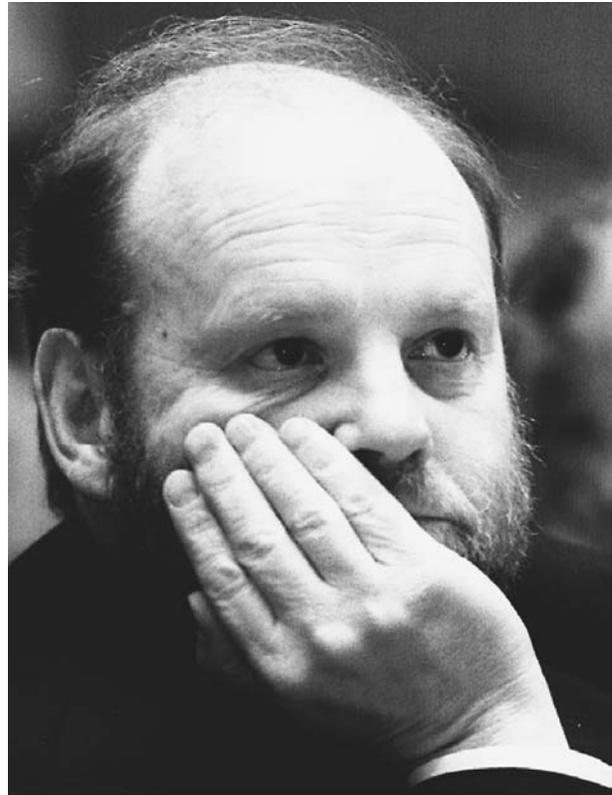
Always a tremendous salesman, Willys was described as optimistic and energetic. He collected art and owned a valuable collection of Old Master paintings. At one time, he owned a 245-foot steam yacht, named the Isabel, after his wife. He also enjoyed golfing and photography. But, what he really loved was work. Doctors had to order him to take vacations and he routinely worked from 7 A.M. until midnight, seven days a week. After his death, Willys' company produced Jeeps for the army during World War II, in essence creating the first off-road (sport-utility) vehicles.

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Ian Wilmut

Ian Wilmut (born 1944) was a quiet unassuming British embryologist who worked to improve the



productivity of farm animals. By February 1997, he had shocked the scientific community by successfully cloning the first mammal from the DNA of an adult. By doing so, Wilmut had placed himself at the center of an ethical controversy regarding the issue of cloning.

Ian Wilmut was born in Hampton Lucey, England, near Warwick on July 7, 1944. His father, David Wilmut, was a math teacher. Wilmut described himself as a pretty average student. He chose to study farming at the University of Nottingham because he wanted to work outdoors. There he discovered that he had no aptitude for the business aspect of commercial farming. Instead, he became interested in research.

At Darwin College, Cambridge University, Wilmut met researcher Chris Porge who had discovered how to freeze cells in 1949. Wilmut became fascinated with the research. His father had a severe case of diabetes that caused blindness for the last thirty years of his life. This disease may have been another factor that led Wilmut to develop an interest in this field. He reasoned that genetic engineering might have helped his father. Wilmut met G. Eric Lammung, a world famous expert in reproductive science, who became his mentor. He obtained his doctoral degree in 1973 from Cambridge. His doctoral dissertation dealt with the freezing of boar semen and embryos. Based on this research, Wilmut was able to successfully produce the first calf born from a frozen embryo, a Hereford-Friesian named Frostie. Using

this process, cattle breeders were able to increase the quality of their herd by implanting the embryos of the cows that produced the best meat and milk into cows of inferior quality. Therefore, more high quality animals could be born.

Joined Roslin Institute

Upon graduation from Cambridge, Wilmut took a research job with the Animal Breeding Research Station in Scotland. This was both a government and privately financed institution that soon became the Roslin Institute in Roslin, Scotland. At a scientific meeting in Ireland, Wilmut overheard a conversation about an experiment by Danish embryologist, Dr. Steen M. Willadsen of Grenada Genetics in Texas. Dr. Willadsen had used a cell from an embryo already in development to clone a sheep. This convinced him that cloning large farm animals was possible. He began applying his research findings when he returned to Scotland. Wilmut spent many years in experimentation. It never occurred to him to give up, even though most biologists thought that cloning a mammal was science fiction fantasy. When animal activists heard about his research in 1991, they burned down his laboratories. Wilmut was not deterred. He obtained funding from a drug company called Pharmaceutical Proteins, Ltd. (PPL) Therapeutics and continued his experiments. Only four scientists were allowed to know exactly what was being done.

A Sheep was Cloned

In January 1996, Wilmut began the cloning procedure. He took the DNA of a six-year-old Finn Dorset ewe's mammary gland, switched off its active genes, and fused it with an egg cell from a Scottish Blackface ewe from which he had removed the genetic material. He used electricity to fuse that mammary cell with its own DNA to the empty egg while it was in a dormant state. He repeated the process with 277 udder cells and eggs from sheep. Only 29 of the eggs actually began to grow and divide into embryos. Wilmut transferred the 29 embryos into surrogate mother sheep. Thirteen became pregnant. Only one ewe delivered a healthy lamb. On July 5, 1996, the lamb was born at the Roslin Institute. DNA tests proved that she was a clone of the six-year-old ewe. Wilmut named the lamb "Dolly" after Dolly Parton, the country singer with exceptional mammary glands. He waited until February 1997, before introducing Dolly to the world in order to make sure she was developing normally and that the patent for the process was properly registered. He explained that the DNA from both cells had to be synchronized at exactly the right stage of development in the cell cycle to produce a live animal.

Healthy Offspring

No other scientists were yet able to replicate Wilmut's experiment of creating a sheep from the adult cell of another sheep. Scientists believe that it is only a matter of time before the experiment is duplicated. Additional DNA testing still pointed to the assessment that she is the replica her mother. When Andrew Collier of *The Scotsman* met Dolly, he expected a dull curiosity from a lab bench. Instead, he

found a delightful, lively animal, bursting with personality. Raised from birth with human handling, she bounded over, jumped up, and pushed his hand with her head, demanding to be petted. Dolly has delivered four perfectly healthy offspring which show no developmental abnormalities.

Living Drug Factories

After cloning Dolly, Wilmut went on to produce Molly and Polly, who had real commercial value. They were each cloned with a human gene that allowed their milk to contain a blood clotting protein factor IX, which could be extracted to treat human hemophilia. Eventually, herds of sheep with genetic proteins in their milk could be produced, turning them into living drug factories for other diseases as well. Wilmut hoped that technology could be used with pigs to create human-adaptable organs for transplants. Several thousand people a year die because they cannot get a transplant. If a particular sugar molecule on the outside of pig cells can be modified, perhaps they will become a good source of replacement organs for humans. He also envisioned that certain genes could be more easily isolated and modified. For instance, if the genes that make cattle susceptible to mad-cow disease could be altered, perhaps another disaster could be prevented in the British cattle industry. The possibilities for good are endless.

Storm of Controversy

Wilmut did not envision the storm of controversy his work would cause. When he announced the successful cloning, he told Youssef M. Ibrahim in a *New York Times* interview, "Our technology permits a change of the organs in animals, so they are less threatening for the human immunology." Meanwhile, the rest of the world was imagining that if sheep could be cloned, man would be next. According to Gina Kolata in *The New York Times*, Dr. Wilmut never intended to clone human beings and considered the possibility ethically unacceptable. At a March 1997, U.S. Senate public health and safety subcommittee hearing to discuss the scientific and ethical implication of his work, Wilmut said, "I know what is bothering people about all this. I understand why the world is suddenly at my door. But this is my work. It has always been my work, and it doesn't have anything to do with creating copies of human beings. I am not haunted by what I do, if that's what you want to know. I sleep very well at night." In an interview with Andrew Ross in *Salon*, Wilmut said, "One thing I would say is that history shows that people are very bad at predicting the way that technology will be used. There are real potential benefits, and it's important that the concern to prevent misuse doesn't also prevent the really useful benefits that can be gained from this research."

By 1999, Wilmut lobbied for a change in the 1990 Human Fertilization and Embryology Act in Great Britain to allow the use of surplus eggs from assisted fertilization treatments to be developed for fourteen days. Stem cells, or parent cells with the power to grow into all other cells of the body, would then be obtained before the embryos were destroyed. These cells could be used to develop therapeutic treatments for diseased or damaged tissues or organs. Par-

kinson's disease and Alzheimer's disease could be studied and perhaps arrested. Daughters might donate their eggs, which could then be developed into a short-lived embryonic clone of the sick parent. The new healthy cells could be transferred into the parent, thus curing the disease.

Even though Wilmut is not religious, he sits on a Church of Scotland committee that examines ethical issues raised by advances in science and technology at monthly meetings. His intent is to defuse the critics so that his work can continue. When he appears at public seminars, he is sometimes met with public protests and bomb threats. At every event he stresses the possible therapeutic benefits of cloning techniques. A balding, bearded man, Wilmut is married to Vivian, and has three grown children, Helen, Naomi, and Dean. He would rather walk in the mountains of Scotland, practice curling, or sip single-malt Scottish whisky than be at the center of controversy.

Book Detailed Experiences

After being the center of attention for two years, Wilmut and his colleagues Keith Campbell and science writer Colin Tudge produced a book detailing their work and the resulting experiences. They titled it *The Second Creation: The Age of Biological Control by the Scientists Who Cloned Dolly*. The authors discuss a number of their concerns in the book. In *Second Creation*, Wilmut writes that "Human cloning has grabbed people's imagination, but that is merely a diversion and one we personally regret and find distasteful. We did not make Dolly for that. Still less did we intend to produce vast flocks of identical sheep." Ethical concerns about cloning and the speed at which genetic research is being developed, insure that Wilmut will remain in the public eye for the foreseeable future.

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Garnet Wolseley

One of the most popular British generals of the nineteenth century, Garnet Wolseley (1833-1913) is little known today outside of military and academic circles. Recognized in his own time for resourcefulness, bravery, and strong organizational skills, Wolseley transformed the British army into a modern fighting force.



Garnet Joseph Wolseley was born in the city of Golden Bridge, near Dublin, Ireland, on June 4, 1833. His father was a retired military man turned shopkeeper, also named Garnet. His mother was the daughter of an Irish landlord named Frances Smith. Wolseley inherited strong religious beliefs from his Protestant mother and an interest in the military from his father. After the death of his father, when Garnet was seven, his mother was left with only a small income to provide for her seven children.

Wolseley traced his ancestors to Danish marauders who invaded England before the arrival of the Normans. He wrote in *The Story of a Soldier's Life*, "the fact of knowing that I inherited a very old name had a marked influence upon my boyhood and early life. It was a spur to the boundless ambition that filled my brain in my youth, and it has been an active factor in the events of my subsequent career."

Wolseley learned surveying and draftsmanship. Through the intercession of his mother with the Duke of Wellington, he was made an ensign in the British army at the age of 18. In those days, such ranks were usually bought. However, his mother's pleading letter had the desired effect. As soon as he entered the army, Wolseley transferred to a less costly regiment that was going to India. Without money, he believed that the way to make a name for himself was to be brave to the point of foolhardiness. Believing that God was saving him for a special destiny, he repeatedly threw himself in harm's way.

In his first battle in Burma, Wolseley was severely wounded in the thigh, but refused to leave the field until his

men had won. Earlier that day, he had been at the front of the advance guard and had then volunteered to help lead a charge at the enemy's defenses. Wolseley wrote he was in ecstasy until he fell into a pit lined with stakes, which he narrowly missed. He climbed out only to discover that his men had retreated. Wolseley jumped back into the hole, and later ran for the rear. He was so humiliated that he volunteered to lead a second charge regarded as suicidal. In this second charge, he was badly wounded. A doctor managed to save his life, but for weeks it was unclear whether he would live or die. During this time, Wolseley contracted cholera. His bravery was recorded in official dispatches, and he was promoted to lieutenant.

Wolseley returned home to convalesce, then transferred to the 90th Light Infantry, a unit which was full of upper-class gentlemen. When he recovered, he longed to see action again. His chance came in 1854 when England, France, and Turkey fought against Russia in the Crimean War (1854-56). Wolseley was made a captain at the age of 21, but the authorities later withdrew this order because of his youth. When he threatened to resign his commission, Wolseley was reinstated as a captain. He joined the Royal Engineers who worked to build and repair the trenches. For amusement, Wolseley became a sharpshooter, killing a number of Russians. He wrote in *All Sir Garnet*, "man shooting is the finest sport of all; there is a certain amount of infatuation about it, the more you kill the more you wish to kill." In a cannon attack, Wolseley was slightly wounded in the leg. Because he decided to stand up during bombardments, he was considered a very brave, if not foolhardy, man.

While in the Crimea, Wolseley met Charles "Chinese" Gordon, a fearless fighter and religious Christian whose qualities appealed to him. He would later try to rescue Gordon at Khartoum, in the Sudan. While extending trenches, Wolseley was slightly wounded in the leg once again. In another Russian attack, his face was torn up, he lost his sight in one eye, and was wounded in the right leg. He was recommended for promotion to major, but this was denied because Wolseley had not spent the required six years in service. However, he was given the position of deputy-assistant quartermaster general.

Wolseley served in India during the mutiny of 1857-59 and China in 1860. In India, he was commanded to reconnoiter a heavily fortified building. Though not expected to capture it, he did. Wolseley then proceeded to capture a second building, without orders to do so. At first, his commander was furious. The next day he recommended that Wolseley be promoted to lieutenant colonel, which likely made him the youngest man of that rank. In the China War, he participated in the capture of the Summer Palace in Peking. His first book, *Narrative of the War with China in 1860*, details his adventures there.

After less than nine years, Wolseley had served with distinction in four campaigns, been mentioned in official army dispatches nine times, and had risen to the rank of colonel. In an age where noble birth and the purchase of ranks for money yielded many officers, he had risen by merit alone. For his bravery or foolhardiness, as well as his inge-

nuity and calmness under fire, his superiors had taken notice. During his time in the military, Wolseley witnessed the lack of organization and training of the British army and felt it his duty to rectify this situation.

Sent to North America

In 1861, during the American civil war, Wolseley was sent to Canada after the Union army took two Confederate diplomats from a British ship. His assignment was to help plan for possible war against the Union forces. Although no war was declared, he was to spend a decade in Canada. In order to assess the plans of the Confederacy, Wolseley decided without orders to visit the South. Passing in secret from New York to Virginia, he visited the commander of the southern forces, Robert E. Lee. Wolseley wrote that he went there to judge the condition of its people, the strength of its government, and the organization of its armies. His article "A Month's Visit to the Confederate Headquarters" was published in *Blackwood's* magazine in January 1863. As he did not visit the Union headquarters, his sympathies appeared to be with the South.

During the remainder of his stay in Canada, he read a lot of military history and wrote the classic *The Soldier's Pocketbook for Field Service*, in which he details how to prepare soldiers for anything they might experience in the field, from surveying and reconnoitering to the care and feeding of elephants and the proper method of burial at sea. This book was both highly popular and highly controversial. While many soldiers needed and loved it, the book offended many of the higher-ups because it talked about the lack of preparation and the inefficiency of the British army. He also offended both the public and the military elite by suggesting that soldiers be taught to despise those in civil life and by suggesting that false news be planted in newspapers to deceive the enemy, thus anticipating twentieth century tactics.

Although he had resolved to remain a bachelor, Wolseley married Louisa Erskine, in September 1867. Though not rich, she was his intellectual equal. He frequently consulted her about his plans and ideas.

In 1870, Louis Riel, in an attempt to prevent the North West Territories from being incorporated into Canada, proclaimed himself President of the Republic of the North-West, and led an insurgency. Wolseley was dispatched to crush the rebellion. He marched his men hundreds of miles through the wilderness to capture the rebel stronghold at Fort Garry without the loss of a man. However, Riel had fled. As recorded in *Letters of Wolseley*, a letter to his wife revealed Wolseley's hatred for Riel: "I hope Riel will have bolted. I have such a horror of rebels and vermin, that my treatment of him might not be approved by the civil powers."

Sent to Quell Ashanti Rebellion

After his return to England as a hero, Wolseley was put on half pay due to his criticism of the army in his book. However, Edward Cardwell appointed him assistant adjutant general in the War Office in 1871, to assist with army reforms.

Wolseley's next assignment was to put down the Ashanti rebellion (1873-74) in West Africa. He was given both military and civilian authority, but only 35 hand-picked men who later were known as the Wolseley or Ashanti Ring. Wolseley recruited a native force and overcame climate, terrain, and King Koffee. After having burned the Ashanti capital and accepting the surrender of the king, he returned home to a hero's welcome. He was made a major general and given 25,000 pounds and a knighthood.

In 1875, Wolseley was sent to South Africa as both governor and commanding general of the province of Natal, which included the Zulu homelands. He was transferred to the newly-acquired island of Cyprus in 1878, as its first high commissioner. Because of the Zulu uprising, he was returned to South Africa, where he oversaw the capture of King Cetewayo of Zululand and Sekukuni of Transvaal. Returning to England in 1880, Wolseley was appointed quartermaster general, then adjutant general, a key position for the supervision of military training.

Failed to Rescue Gordon

In 1882, Wolseley was sent to Egypt to counter the nationalist uprising of Ahmed Arabi after the massacre at Alexandria, Egypt. The revolt was suppressed and Cairo occupied, after a brilliant feint and attack against Arabi at Tell el Kebir. For this campaign, Wolseley was made a baron and given 30,000 pounds.

In 1884, the Mahdi or anointed one, had united most of the Sudan against Egypt and British interests. Wolseley sent General Gordon to evacuate Egyptians and English citizens in the Sudan. He had met Gordon in the Crimea and had written of him in *The American Civil War*, "I admired him with a reverence I had never felt for any other man." When Gordon postponed the evacuation and was surrounded by the Mahdi's troops, the British government sent Wolseley to rescue him. Despite brilliant maneuvers and strategy, his advance troops arrived two days after Khartoum had fallen and Gordon had been beheaded. Though Wolseley felt defeated, he was made a viscount and escaped blame.

In 1890, Wolseley was made commander-in-chief for Ireland, during which time he wrote *The Life of Marlborough* and *The Decline and Fall of Napoleon*. In 1894, he was raised to field marshal. The following year, he was promoted to commander-in-chief of the British army. Wolseley oversaw the army's mobilization for the Boer War and continued to try to implement reform, against considerable opposition. In 1900, he resigned from the army.

In 1903, the two volumes of Wolseley's autobiography were published. They were verbose and sketchy, due to his failing memory. It has been suggested that he may have been suffering from Alzheimer's disease. During his last years, Wolseley lived a reclusive lifestyle. He died at his winter residence in Mentone, France, on March 26, 1913.

Almost single-handedly, Wolseley transformed the British army from a gentleman's army into a modern fighting machine. While intelligent, capable, and farsighted, he was also rather vain and arrogant. Wolseley was an extremely popular leader. Gilbert and Sullivan lampooned him in song as "The Very Image of a Modern Major-General" in the

Pirates of Penzance. An automobile, the Garnet Wolseley, was named for him. Although of humble origins, Wolseley ended his life as a viscount, socializing with some of the most influential people of his age.

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William Wrigley, Jr.

By all accounts, William Wrigley (1861-1932) is the "father of chewing gum." He transformed a small business selling soap into the top chewing gum manufacturer in the world. Although he did not invent chewing gum, it was his company that brought it to the world.

William Wrigley Jr. was born in Philadelphia, Pennsylvania, on September 30, 1861. His parents, William and Mary A. Ladley were second generation Americans. The Wrigley family traced its roots back to Saddleworth, a manufacturing town north of Yorkshire in England. The boy's great-grandfather, Edmund, was a woolen manufacturer in the "City of Brotherly Love," while his father went on to greater success as a soapmaker. In 1870, William Sr. founded and served as president of the Wrigley Manufacturing Company. The main product was Wrigley's Scouring Soap.

The younger Wrigley took an immediate interest in his father's soap business, which opened as the public began viewing soap as a consumer good. A year after the plant opened, the boy went out into the streets of Philadelphia and sold soap from a basket. Catching the sales bug, Wrigley and a friend ran away to New York a year later. Wrigley supported himself by doing a number of odd jobs and selling newspapers.

In the late 19th century rough and tumble New York City was no place for small little boys. The two returned home a few weeks later. Constantly in trouble at school, Wrigley left permanently (by some reports he was expelled) and went to work in his father's factory. He stirred a vat of liquid soap for \$1.50 a week. As he learned the business, he moved into a regional sales job, either traveling by train throughout the Eastern states or selling soap from a bright red wagon with four horses and bells.



Go West Young Man

Wrigley again tried to establish himself away from his father's business at the age of 18. He went West, but lost his railroad ticket in Kansas City. Eventually, he made it back to Philadelphia and William Sr.'s factory. He continued in the business for more than a decade before leaving again.

In 1891, after working in the soap business for 20 years, Wrigley moved to Chicago at the age of 29 with his wife, Ada, and young daughter, Dorothy, to go into business for himself. He planned to sell soap in Chicago for his father's company and offer baking powder as a premium. For the rest of his business life, Wrigley advocated giving a bonus with each purchase. "Everybody likes something extra, for nothing," he often said.

Although Wrigley arrived in Chicago with only \$32 dollars in his pocket, he secured a \$5,000 loan from an uncle on the condition that his cousin become Wrigley's business partner. When he realized that customers were more interested in getting the baking powder than soap, Wrigley and his partner quickly switched to the baking powder business. Looking for another premium to offer, Wrigley turned to chewing gum. This product had become popular in the 1860s after New York inventor, Thomas Adams, introduced chicle to the United States after a visit with the former Mexican dictator Santa Anna, who chewed the stuff while they spoke.

Chewing Gum for the World

Wrigley gave away two packages of chewing gum with each baking soda purchase until he once again grasped that

the premium was more popular than the product. In 1892, Wrigley Chewing Gum offered its first two brands: Lotta Gum and Vassar. Gradually, he phased out baking powder and soap and concentrated on chewing gum.

The chewing gum business was highly competitive in the late 1800s. There were at least a dozen companies pushing their wares. In 1899, the six largest companies merged to form "the chewing gum trust." Although a newcomer to the industry, Wrigley was offered a place in the trust, but he refused. Under relentless competition, Wrigley teetered on the verge of bankruptcy several times, but plowed ahead nonetheless.

A natural promoter, Wrigley realized the power of advertising. Much of his company's budget focused on selling the product through advertisements and gimmicks. Wrigley himself did much of the selling in the early days and had a knack for understanding the customers' needs. He expanded his premium offers, giving away items ranging from lamps and razors to cookbooks and fishing tackle. The premium system worked so well that Wrigley even published premium catalogs to help customers choose what they wanted.

Wrigley used every form of advertising at his disposal. In his company's ads, Wrigley repeatedly told people about the benefits of the product. He bought space in newspapers, magazines, and even outdoor posters. His motto was "tell em quick and tell em often."

In 1893 and 1894, Wrigley introduced the flavors that would make the company eternal: Juicy Fruit and Wrigley's Spearmint. The enterprising Wrigley even designed the logo on the Spearmint package. He decided the company would concentrate on popularizing Spearmint, which no company had been able to achieve. The general public did not accept Spearmint at first. However, Wrigley believed in it and pushed it relentlessly. In 1907, a depression year, Wrigley spent \$284,000 in advertising, mostly on Spearmint and with that much was able to buy over \$1.5 million worth of advertising in cash-strapped New York. The gamble paid off when sales jumped dramatically. Company revenue topped \$1.3 million in 1909 and a year later, Wrigley's Spearmint was the top selling gum in the United States. He introduced Doublemint gum in 1914.

In short order, Wrigley became the biggest gum manufacturer in the world. He bought Zero Company in 1911, which had been making Wrigley's gum since 1892. From that point forward, the newly named William Wrigley Jr. Company manufactured its own products. Even as the company grew into a major corporation, Wrigley emphasized quality. He often recited his basic philosophy: "Even in a little thing like a stick of gum, quality is important."

Wrigley also moved quickly into foreign nations. He established gum companies in Canada in 1910, then followed that factory with ones in Australia (1915), Great Britain (1927), and New Zealand (1939). Still relying heavily on advertising, Wrigley sold gum in nations around the world in 30 separate languages. By the time of his death in 1932, the global sales pushed company revenues to \$75 million with a profit of \$12 million. Countries abroad had different tastes than in the United States, so Wrigley introduced fla-

vors that would appeal to local customers. The most successful product outside America was a pellet-shaped gum sold under the "P.K." brand name.

Bought the Chicago Cubs

A lifelong baseball fan, Wrigley loved to watch the hometown Chicago Cubs play. He spent many afternoons at the ballpark, joking with friends, drinking beer, and even handing out cigars to Cub players. Wrigley began buying stock in the team in 1916. Five years later, he had gained a controlling interest. In 1921, he also bought the Los Angeles Baseball Club and a team in Reading, Pennsylvania.

After Wrigley bought the Cubs, the famous ballpark became known as Cubs Park. It was officially renamed Wrigley Field in 1926, in honor of its owner. Over the years, Wrigley invested more than \$5 million in the team. He started renovations at "The Friendly Confines" (the ballpark's unofficial name since Wrigley took over), which permitted installation of permanent bleacher seating and expanded box seats. Wrigley also supervised the building of an upper deck.

Wrigley's money did not stop at rebuilding Wrigley Field. He brought in quality ballplayers like Hack Wilson and Rogers Hornsby. By 1929, the team won its first pennant since 1918 and the first of four they would win over the next decade. Sadly, the team did not win a World Series in those trips to the championship. The team continued its success into the 1930s. Wrigley, however, passed away in 1932 and full control of the team passed to his son Philip Knight "P.K." Wrigley.

Final Years

In 1919, Wrigley bought Catalina Island, off the coast of California. He turned it into a family retreat and one of the most famous resorts in the country. Wrigley imported birds from all over the world to the island and kept them in a huge flying cage. He also mined on Catalina, finding rich reserves of silver, copper, and zinc.

Wrigley played a key role in the development of the island. With great enthusiasm and determination, he brought many improvements, including public utilities, steamships, a hotel and casino. He was also responsible for the planting of numerous trees, shrubs, and flowers. A Wrigley Memorial was built in 1933 and 1934 as a tribute to Wrigley's love for the island. His wife, Ada, came up with the idea for a massive garden on the island showcasing plants from around the world. The garden stretches for over 37 acres and is a tribute to the Wrigley's concern for conservation.

In Chicago, he built the Wrigley Building in 1924, now on the National Register of Historic Places as part of a historic district. The Wrigley Building was an instant hit in Chicago, featuring a 27-story clock tower modeled on the Giralda Tower in Seville. It is actually two buildings, connected by a sky-bridge, where Michigan Avenue intersects with the Chicago River. Wrigley's wish was to create an impressive headquarters for his company. The building symbolizes Chicago for many people and has been seen in countless movies and television shows.

In 1930, Wrigley bought the Arizona Biltmore, a winter resort outside Phoenix, inspired by the work of Frank Lloyd Wright. The Wrigley family owned the resort for over four decades before selling it in May 1973.

When Wrigley died on January 26, 1932, *The New York Times* reported it was "of acute indigestion, complicated by apoplexy and heart disease." He passed away in a home he built near the Arizona resort. His simple philosophy was summed up, "To be always pleasant, always patient, always on time, and never to argue." He set the tone for the company by constantly telling his son, "We are a five-cent business, and nobody in this company can ever afford to forget it."

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Wu Chao

Wu Chao (625-705), known as "The Empress Wu," is considered to be one of the most powerful women in history. That she rose to such an important position at a time when women was commonly relegated to the confines of the family home is a remarkable achievement. That she ruled with competence and ushered in an era of social change that would affect Chinese society for centuries is even more remarkable.

The T'ang dynasty ruled China from 618 to 907. Li Yuan ascended to power following the assassination of Sui Yang-ti, and began the dynasty. His rule was to last only a few years. In 627, his son, Li Shih-min ousted him and usurped the throne. Li Shih-min then assumed the title, T'ang T'ai-tung. He was determined to solve the internal problems that had burdened previous dynasties. T'ang created a new form of government that consisted of a hierarchy, with the emperor at the top. Below the emperor were

three administrative units: Councils of State, Military Affairs, and the Censorate. The Council of State was the most important. It drafted, reviewed, and implemented policy. The second Council was in charge of the military, under the rule of the emperor himself. The Censorate kept a watch over government officials and investigated charges of corruption. Although he attempted to seize all property in China as his own, T'ang T'ai-tsung decided to let the landowners keep their property when his efforts were unsuccessful. While he instituted one of the earliest forms of a civil service examination to fill government jobs, members of the aristocracy took most of those positions. Into this "new" China entered Wu Chao, who came to the palace of T'ai-tsung as a junior concubine in 638, at the age of 13.

A Life of Intrigue

Wu Chao was born in Wen Shui, China in the year 625. Not much is known regarding her early years as a concubine to Emperor T'ai-tsung. By the time of his death in 649 she reportedly had already become intimate with his heir, Kao Tsung. Custom mandated that she enter a Buddhist convent upon the death of T'ai Tsung. However, Wu Chao received visits from the new emperor frequently. Soon she had returned to the palace as his favorite concubine. Wu Chao set about to eliminate any rivals, including the current empress. By 665, she had become empress, and went on to bear four sons and one daughter for Kao Tsung. When he suffered a stroke in 660, Wu Chao took over the government of China. When Kao Tsung died 24 years later, she rose to the position of regent of China, ruling in place of her young son, Chung Tsung. She then replaced Chung with another son, Jui Tsung. By 690, she had deposed Jui Tsung and become Emperor of China. Wu Chao was the first and only woman to occupy that office in Chinese history. Shortly before her death in Ch'ang-an on December 16, 705, her ministers and generals forced Wu Chao to cede the throne to her son, Chung Tsung.

A Forceful, Innovative Ruler

Even before Kao Tsung's stroke and death, Wu Chao orchestrated the conquest of Korea from 655 until 675. In his book, *Chinese Civilization*, Werner Eichhorn indicated that the economic power of the Buddhist monasteries during this time could not be over-estimated. "Indeed, for a short time it looked as though the Empress Wu (690-705) was going to make the T'ang empire into a Buddhist state. When she finally took full power, Wu Chao attempted to change the existing social order. Members of the aristocracy had opposed her climb to the throne. Her own reported ruthlessness resulted in the dismissal, exile, or execution of many of these opponents. In their place, Wu Chao promoted those who remained loyal. The royal armies maintained their loyalty when her rivals attempted to overthrow her. The rebellion was crushed in weeks."

The arts thrived when Wu Chao reigned as "Divine Empress Who Rules the Universe," the Buddhist title she assumed. Eichhorn said that, "During the empress Wu's interregnum, all the painters of the empire were brought to the capital of Ch'ang-an to assist in restoring the paintings of

the palace collection to their former condition. Each following his own speciality and artistic bent, the artists made copies of all the paintings, drawing on paper and making exact replicas of the originals. Many of the princes also became famous for their paintings of celebrated personalities of animals or as calligraphers—another sign that the high T'ang nobility were lovers of art." Many of the paintings of this era had Buddhist themes or honored the ideals of good citizenship, in the ancient Chinese tradition.

Lasting Social Change

Wu Chao did not replace the old social order with chaos. She followed the intentions of T'ang T'ai-tsung and held civil service examinations to fill government positions. The qualified civil servants provided China with a new class of citizens that were not of the aristocracy. According to *The New Encyclopedia Britannica*, in its 1995 edition, "The transformation of Chinese society in the T'ang period from one dominated by a military and political aristocracy to one governed by a scholarly bureaucracy drawn from the gentry was promoted by her policy."

In her fictionalized 1986 account of the empress in the novel, *Green Dragon, White Tiger*, Annette Motley captured the historical mood of the era when the woman known in the novel as "Black Jade," ruled the T'ang dynasty, and all of China. In her historically accurate epilogue to the novel, Motley wrote: "For those who would like to know—Wu Chao's (Black Jade's) reign as empress was as eventful as her earlier life had been. Her government continued to be astute and efficient, and her grateful ministers supported her through several abortive attempts on the part of the Wu or the Li to replace her with one of her sons."

Motley continued with, "Her private life remained the enjoyable scandal of the court, though the turbulent Feng overreached himself at last by burning down the *Ming T'ang* in a passion of jealousy when his mistress turned to a new lover. This was Meng Shen, once the boy she had taught at Kan Yeh. He had become a calm, witty and eminently sensible man, a physician and scholar, who was to keep her affection as long as she lived. His good sense could not prevent her from indulging in other less wise liaisons, however, notably with the Chang brothers, a pair of young court butterflies whose outrageous behavior and rapacious family turned the court upside down. With deep regret, the ministers persuaded the Empress's third son [Lord Tiger or Chung Tsung] that the time had come for her to abdicate."

No other woman in history, except for Catherine of Russia and Elizabeth I of England, enjoyed such power over so vast an empire. History did not always treat her kindly. Shortcomings that might have been overlooked in male rulers were given careful scrutiny in the case of Wu Chao. Yet the place she made for herself in history, and the changes she introduced, offer the most appropriate assessment of this interesting ruler.

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Early Wynn

No hitter was eager to bat against Early Wynn (1920-1999). One of baseball's most feared pitchers, he pitched 23 seasons, refusing to quit until he had won 300 games.

Wynn learned how to pitch in an era when managers instructed their pitchers to knock batters down deliberately. That seemed to suit Wynn's temperament perfectly. Mickey Mantle said Wynn was so mean "he'd knock you down in the dugout." Ted Williams called him "the toughest pitcher I ever faced." Wynn made his feelings clear in one interview when he said: "That space between the white lines—that's my office, that's where I conduct my business. You take a look at the batter's box, and part of it belongs to the hitter. But when he crowds in just that hair, he's stepping into my office, and nobody comes into my office without an invitation when I'm going to work."

Established a Presence

Early "Gus" Wynn was born on January 6, 1920 in the cotton-picking region of rural Hartford, Alabama. Like most Alabama children coming of age in the Great Depression, he faced a future of picking peanuts and working in the cotton fields. Wynn had a love for baseball, though, and he was determined to use his talents as a pitcher to make his way out of poverty. While still a junior in high school, Wynn went to a tryout camp held by the Washington Senators in Sanford, Alabama. His leg was hurting from a fracture suffered in a football game, but his pitching still impressed the scouts. Signing for \$100 a month to play in the Florida State League, he never considered finishing high school. In 1937, his first season in professional baseball, he won 16 games and lost 11.

Wynn made his big league debut for the Senators in 1939 at the age of 19. It is said that manager Bucky Harris ordered him to knock down any batter that he got two strikes on. If he didn't, he'd be fined \$25. "I was making \$350 a month," Wynn recalled later. "I couldn't afford giving up \$25." Another story has it that Wynn already arrived in the big leagues unafraid to throw inside pitches. Before Wynn's first game, Cleveland's Ben Chapman stopped by the Washington dugout and asked who was pitching. When Harris pointed out Wynn, Chapman boasted: "I'll get five hits." Wynn replied: "If you get five hits, the last three will be from a prone position." The brush-back pitch soon became part of his standard repertoire.



A burly 6-feet, 200 pounds, with a barrel chest and thick legs, Wynn was sent down for more seasoning after bunting into a triple play during a crucial late-inning situation. He was 9-7 at Charlotte in 1940. In 1941, he was 16-12 at Springfield (MA) in the Eastern League and was called up late in the season. Sporting a blazing fastball, in five starts he had an impressive 1.58 earned run average. But tragedy struck when his wife, Mabel, was killed in a car accident. She left behind an infant son, Joe. In 1944, Wynn married Lorraine Follin. They had a daughter, Sherry.

Washington was a perennial losing team and Wynn quickly became one of their top starters. He had a disappointing season in 1942, with 10 wins, 16 losses, and a 5.12 earned run average (ERA). But in 1943 he was the staff ace, leading the league with 33 starts, posting an 18-12 won-lost record and an impressive 2.91 ERA and leading the Senators to a second-place finish, their best showing since 1933. The roller-coaster ride continued in 1944, as the war-weakened club dropped all the way to last place and Wynn had a league-leading 17 losses to go with eight wins. The Senators were so bad that achieving a .500 record with them was a triumph; Wynn managed to do that in 1946 (8-5) and 1947 (15-13) but fell to a frustrating 8-19 in 1948 with a career-worst 5.82 ERA.

Coached to Greatness

At 28, Wynn seemed to be headed nowhere. He had a career 72-87 record and relied too much on his fastball because his breaking pitches were mediocre. On December 14, 1948, he was traded with first baseman Mickey Vernon

to Cleveland. In baseball terms, it was like going from hell to paradise. The Indians had won the World Series in 1948 and were developing one of the best pitching staffs in baseball, with Bob Feller and Bob Lemon as their aces. Their pitching coach, Mel Harder, a 1930s mound star, took Wynn under his wing and taught him to throw a better curveball, slider and knuckleball, making him into a more complete pitcher. "The biggest thing that ever happened to me in baseball was Mel Harder," Wynn later said. "He taught me fundamentals, so I could find the trouble when my curve and slider weren't breaking. Harder made me realize that nothing concerns a pitcher except the player at bat."

Wynn threw all his pitches with the same easy motion and began to establish himself as an ace. In 1950, he led the league with a 3.20 ERA and had an 18-8 record. The next year, he won 20 games for the first time. Always a workhorse, Wynn led the league with 274 innings pitched and 34 starts, which included 21 complete games. In 1952, his record was 23-12.

In 1954, Wynn was part of perhaps the most effective starting pitching rotation in major league history. Besides him, it included Feller, Lemon and Mike Garcia. The Indians won 111 games, which stood as the American League record until the New York Yankees broke it in 1998. Wynn led the league with 36 starts and 271 innings pitched and tied Lemon with 23 victories. In the World Series, however, the Indians were swept in four games by the New York Giants, and Wynn took the loss in Game Two.

Wynn made the American League All-Star team for six straight seasons starting in 1955 and was the winning pitcher in the 1958 All-Star Game. At the height of his career, Wynn's reputation helped him as much as his talent. He was notorious for his meanness and for his blunt, outspoken comments to reporters. He never failed to retaliate if an opposing batter hit a ball at him. After his former roommate and friend Vernon was traded back to Washington, he got four hits against Wynn the first time he faced him in a game. The last hit knocked the glove off Wynn's hand. "When I got to first base, he was steaming," Vernon recalled. "He looked over and said, Roommate or not, you've got to go in the dirt seat next time I see you. Sure enough, the next time I faced him, the first pitch was up over my head."

In one game, a rookie tried to move up in the batter's box when Wynn threw a curveball. Wynn called out: "What's the matter, Sonny, the ball not getting there fast enough for you?" On the next pitch, he plunked a fastball into the batter's rib cage. His teammates loved playing when Wynn was pitching, because they knew the opposing pitcher would not try to throw inside to them, for fear of inviting Wynn's retaliation.

Wynn again won 20 games in 1956 but the next year posted his first losing record with Cleveland, 14-17, even while leading the league in strikeouts, starts and innings pitched. Cleveland traded him to the Chicago White Sox with Al Smith for Fred Hatfield and Minnie Minoso. With the White Sox, Wynn again led the league in strikeouts in 1958 but posted another losing record.

His son Joe was a promising young ballplayer and would often go out early to Comiskey Park to take batting

practice against his father. One day, the son hit a couple of sharp line drives to the fence. Then he was sent sprawling in the dirt by a parental fastball inside. Wynn allegedly was asked if he would throw at his own mother, and he replied: "It would depend on how well she was hitting."

Chased a Milestone

In 1959, at the age of 39, Wynn led the White Sox to a rare pennant, with a league-leading 22 wins, 37 starts and 255 innings. The team was known as the "Go-Go Sox" because they had so many accomplished base stealers. Wynn received the Cy Young Award as the top pitcher in the American League, and finished third in the voting for the league's Most Valuable Player behind teammates Nellie Fox and Luis Aparicio. "If there was one game I absolutely had to win, Early would be my pitcher," said manager Al Lopez. In fact, Wynn started the pennant-clinching game and the opener of the World Series, in which he pitched seven shutout innings as Chicago beat the Los Angeles Dodgers, 11-0. But Wynn's arm stiffened in the cold and when he returned in Game Four, he was knocked out of the game in the third inning. The White Sox relied on him, though, and made him come back on two days' rest. He only lasted into the fourth inning in Game Six, as the Dodgers won the series.

Wynn's glory days were behind him, and he was struggling with chronic gout. But he kept pitching into his 40s and remained effective. He was 8-2 in limited appearances in 1961. But the next season he slid to 7-15. He was determined to pitch until he won his milestone 300th game, which at the time only 13 other pitchers had achieved. He won his 299th game on September 8, 1962, but failed in three tries to win another. The White Sox released him.

Wynn was 43 when his old club, the Indians, signed him on May 31, 1963, to give him a chance to get his 300th victory. After more failed attempts during his 23rd major league season, he finally achieved his goal on July 13, pitching the minimum required five innings for a victory against the Kansas City Athletics. He did it after a night of sleeplessness induced by gout. He said he was glad to be taken out of the game because "I might have fallen on my face. I was exhausted."

With a career record of 300 wins, 244 losses, and a 3.54 ERA, Wynn finally retired and became the Indians' pitching coach, replacing his own tutor, Harder. Later, he was a coach for the Minnesota Twins and a broadcaster for the Toronto Blue Jays and the White Sox. He was voted into the Hall of Fame in 1972.

In his retirement, Wynn was an outspoken campaigner for increased pension benefits for players who played before free agency. Wynn had been instrumental in starting the retirement fund for players in 1947. But after retirement he received only about \$11,000 a year in benefits. Wynn was livid that current players didn't allocate more to veterans like him. "Modern ballplayers tell us, Too bad, you should have invested better," Wynn said. "But on salaries of ten thousand to fifteen thousand dollars a year, how many investments could you make?"

Wynn died after suffering a stroke on April 4, 1999. At the time of his death, he was living in an assisted-living center in Venice, Florida.

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Z

Emil Zatopek

Emil Zatopek (born 1922), a Czech runner, was the first and only man ever to win the “triple crown” of the 5,000- and 10,000-meter races as well as the marathon in a single Olympics. He is considered to be one of the creators of interval training, a method that is still used by athletes today.

Emil Zatopek was born on October 19, 1922, in Koprivnice, Czechoslovakia. His father was a carpenter who raised eight children. Zatopek began running at the age of 16, when he was working in the Buta shoe factory. In 1941, the shoe factory sponsored a race through the streets of the town of Zlín. Zatopek had never competed before and did not want to run in the race, but was forced to by his employer. As Richard Benyo noted in *The Masters of the Marathon*, “He finished second, probably motivated more by the desire to get it over with than the wish to shine in the event.”

Zatopek ran a few more races in the next year, but was not passionately interested in running. However, coaches and trainers marked him as a talented young runner. In his first official race, a 3,000-meter run, he came in second only to his trainer. A newspaper reported, “A good performance by Zatopek.” He read that line over and over; it was the seed of all his future ambitions in running. When Russia invaded Czechoslovakia during World War II, he joined the army. Instead of running on roads, he ran in his army boots during his guard duty, training every day regardless of weather, and using a flashlight to run in the dark if necessary.

The Helsinki Olympics

In 1952, the Olympic Games were scheduled to be held in Helsinki, Finland. They were the subject of a great deal of speculation because athletes from the Soviet Union and its satellite countries would be participating for the first time since 1917. It was the time of the Cold War, and tension between the Communist governments and the United States was high. The countries diverted their mutual competition into the Games. At the Olympics, however, athletes from behind the Iron Curtain and those from the West coexisted peacefully, inviting each other into their quarters and competing with honor.

Zatopek was the star of the track events that year. At the previous Olympics held in London in 1948, he had won a gold medal in the 10,000-meter race and a silver medal in the 5,000. In Helsinki, Zatopek won the 10,000 meters with ease, setting a new Olympic world record by almost 43 seconds. In the 5,000, he was trailing until the final turn, where he sprinted and won by a little less than a second, setting another Olympic record.

Zatopek’s wife, Dana Zatopkova, was also an athlete. After he won his second gold, he loaned the medal to her just before she began competing in the javelin throw. She put it in her bag for good luck, and with her first throw, set a new Olympic record and won the event.

Zatopek had never won a marathon before, but buoyed by his two wins, announced that he would compete in the Olympic marathon, three days after the 5,000-meter race.

“The Beast of Prague”

He was not a graceful runner, and was famous for his horrifying style. Newspapers called him “The Beast of Prague,” “The Czech Express,” and “The Human Locomo-



tive," because of his distorted appearance while running. As Charlie Lovett wrote in *Olympic Marathon: A Centennial History of the Games' Most Storied Race*, "Each step for the Czech runner looked as though it might be his last. His face was constantly contorted as if in terrible pain, his head rolled wildly, and his arms were held high, as if to clutch at his heart. Anyone who watched Zatopek run for a few steps would assume he was on the point of collapse. And, anyone who had run a marathon knew that such a style wasted valuable energy and was not likely to lead to completion of the race, much less victory. Zatopek, however, was not a runner who dealt in likelihoods."

Benyo wrote, "His style has been described as similar to a man just stabbed in the heart, his head would roll back as though his eyes were attempting to see over the top of his head, his tongue would loll out of his mouth, and an expression of pain would cross his face as though he were about to drop to the ground from a mortal wound. His arm movements were spastic, one would drop so low that it appeared as though he were trying to scratch his knee. Each step appeared to be torture." Despite his unusual style, he was known for his good humor, enthusiasm, and love of running; Benyo described him as "charming, warm, intelligent, guileless and totally unaffected by his fame as well as undaunted by his frequent turns of fortune."

Zatopek was well-known as one of the inventors of a system of training called "interval training," which is still used by athletes. In this system, a runner covers a short distance very quickly, then rests while running more slowly, then runs the distance again, rests again, runs again, and so

on. This training builds speed and endurance, unlike running long distances at a steady pace, which builds only endurance. It was his interval training that made him feel he would be able to compete in the marathon; he would be the first runner ever to attempt to win the 5,000, 10,000, and marathon in a single Olympics.

The Helsinki Marathon

At the marathon, Jim Peters of Great Britain, who held the world record with a time of 2:20:42, was expected to win. Zatopek had never run a marathon before and didn't know much about pacing in the race, so he decided it would be simplest to stay close to Peters throughout the race. Before the race, he introduced himself to Peters. Peters knew Zatopek well, since at the 1948 Games in London, Peters had lost the 10,000 by such a great distance that he was still on his last lap of the track when Zatopek passed him on the victory lap. Peters had not forgotten this embarrassment, which at the time had caused him to temporarily retire.

Peters was out in front at the beginning of the race, with Zatopek not far behind. Peters, like Zatopek, trained with speed, and almost immediately was 100 yards ahead of everyone else. Zatopek was intimidated by Peters's speed, but doggedly kept Peters in sight. At the halfway point he asked Peters, in English, if the pace was too fast. Reports differ on Peters's answer; some say that he joked that in fact it was too slow, and others say he said it was just right. Zatopek asked again, and Peters, apparently annoyed and not wanting to talk, moved to the other side of the road. According to Lovett, Zatopek later said, "It is a sign of disharmony, of losing too much energy when someone gets nervous like that. I said to myself, [the pace] must not be right."

He was correct. Peters soon tired and began to slow. Zatopek and Swedish runner Gustaf Jansson continued on at a fast pace. British runner Stan Cox collapsed at the halfway point and was taken away in an ambulance. At the 20-mile mark, Peters also dropped out and was taken back to the stadium in an ambulance so he could watch the finish. In the last few miles, Zatopek pulled ahead of Jansson, and entered the stadium and his final lap to the roar of a huge crowd chanting his name. Not only had he won an amazing triple victory—the only man ever to pull off such a feat—but he had also set a new Olympic Marathon record in his first try at the 26.2 mile distance. He had beat the record by more than six minutes, an amazing feat.

By the time the second runner crossed the finish line, Zatopek had already greeted his wife, changed his clothes, and was halfway through eating an apple. Despite this gap, Zatopek had set such a fast pace that all six top finishers beat the previous Olympic record. After that day, he was so exhausted that he could hardly walk for a week. However, he was already looking forward to the 1956 Olympics in Melbourne, Australia.

The 1956 Olympics

In Australia, Zatopek did not even compete in the 5,000 or the 10,000. He concentrated on the marathon. By

now he was 34, considered somewhat old for an Olympic runner. He had trained hard, sometimes even running with his wife on his shoulders. The extra weight gave him a hernia. Doctors performed surgery on him and advised him not to enter the marathon. But he entered anyway.

Perhaps because of his poor health, Zatopek came in sixth in the event. The first-place finisher, French-Algerian Alain Mimoun O'Kacha, cheered him as he neared the finish and gave him a warm embrace, saying later that Zatopek's hug was better than the gold medal.

Retirement

Zatopek competed a few more times in shorter races, but then retired from competition. Despite the fact that he only ran the marathon twice and only won once, he is still considered one of the great long-distance runners. Because Zatopek's running successes had brought favorable attention to Czechoslovakia, he was promoted in the Czech army. Although he was a Communist, he was against the government that had been set up during the Soviet invasion of Czechoslovakia, believing that it was merely a front for Soviet rule. In 1968, Zatopek and his wife were involved in a peaceful revolution that overthrew Soviet rule, and like many other educated Czechs, they signed a defiant statement against the Soviets, called the *Manifesto of 2,000 Words*. That summer, the Russians sent tanks to Czechoslovakia to stop the rebellion. Zatopek told an officer that this was unjust. When it was discovered that he had signed the

manifesto, he was stripped of his army rank and thrown out of the Communist Party.

Because he was in trouble with the government, it was hard for him to find a job. Eventually he found work with a geological survey team in a rural area. He was often away from his wife for two weeks at a time, digging and carrying bags of concrete. In 1971, he was pressured by sports officials and secret police to sign a statement that he supported the government, but his situation did not change until some time later, when he was allowed to travel to a few international sports events. When he returned home after these events, however, he was sent back to his hard labor.

In 1975, the government gave him a job with the Ministry of Sport. This involved reading sports journals from all over the world and reporting back about other countries' coaching methods, so that Communist athletes could know what the enemy was doing and potentially beat athletes from other countries. In 1990, the Communist government finally fell. Zatopek reenlisted in the army. The new government apologized for his dismissal more than two decades before. He and his wife still live in the Czech Republic.

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HOW TO USE THE SUPPLEMENT INDEX

The *Encyclopedia of World Biography Supplement Index* is designed to serve several purposes. First, it is a cumulative listing of biographies included in the entire set (volumes 1–20). Second, it locates information on thousands of specific topics mentioned in volume 20 of the encyclopedia—persons, places, events, organizations, institutions, ideas, titles of works, inventions, as well as artistic schools, styles, and movements. Third, it classifies the subjects of *Supplement* articles according to shared characteristics. Vocational categories are the most numerous—for example, Artists, Authors, Military leaders, Philosophers, Scientists, Statesmen. Other groupings bring together disparate people who share a common characteristic.

The structure of the *Supplement Index* is quite simple. The biographical entries are cumulative and often provide enough information to meet immediate reference needs. Thus, people mentioned in the *Supplement Index* are identified and their life dates, when known, are given. Because this is an index to a *biographical* encyclopedia, every reference includes the *name* of the article to which the reader is directed as well as the volume and page numbers. Below are a few points that will make the *Supplement Index* easy to use.

Typography. All main entries are set in boldface type. Entries that are also the titles of articles in *EWB* are set entirely in capitals; other main entries are set in initial capitals and lowercase letters. Where a main entry is followed by a great many references, these are organized by subentries in alphabetical sequence. In certain cases—for example, the names of countries for which there are many references—a special class of subentries, set in small capitals and preceded by boldface dots, is used to mark significant divisions.

Alphabetization. The Index is alphabetized word by word. For example, all entries beginning with *New* as a separate word (*New Jersey*, *New York*) come before *Newark*. Commas in inverted entries are treated as full

stops (*Berlin*; *Berlin, Congress of*; *Berlin, University of*; *Berlin Academy of Sciences*). Other commas are ignored in filing. When words are identical, persons come first and subsequent entries are alphabetized by their parenthetical qualifiers (such as *book*, *city*, *painting*).

Titled persons may be alphabetized by family name or by title. The more familiar form is used—for example, *Disraeli, Benjamin* rather than *Beaconsfield, Earl of*. Cross-references are provided from alternative forms and spellings of names. Identical names of the same nationality are filed chronologically.

Titles of books, plays, poems, paintings, and other works of art beginning with an article are filed on the following word (*Bard*, *The*). Titles beginning with a preposition are filed on the preposition (*In Autumn*). In subentries, however, prepositions are ignored; thus *influenced by* would precede the subentry *in* literature.

Literary characters are filed on the last name. Acronyms, such as UNESCO, are treated as single words. Abbreviations, such as *Mr.*, *Mrs.*, and *St.*, are alphabetized as though they were spelled out.

Occupational categories are alphabetical by national qualifier. Thus, *Authors, Scottish* comes before *Authors, Spanish*, and the reader interested in Spanish poets will find the subentry *poets* under *Authors, Spanish*.

Cross-references. The term *see* is used in references throughout the *Supplement Index*. The *see* references appear both as main entries and as subentries. They most often direct the reader from an alternative name spelling or form to the main entry listing.

This introduction to the *Supplement Index* is necessarily brief. The reader will soon find, however, that the *Supplement Index* provides ready reference to both highly specific subjects and broad areas of information contained in volume 20 and a cumulative listing of those included in the entire set.

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AQUINO, CORAZON COJOANGCO (born 1933), first woman president of the Republic of the Philippines **1** 268-270

ARAFAT, YASSER (also spelled Yasir; born 1929), chairman of the Palestinian Liberation Organization **1** 270-271

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- BISHOP, MAURICE** (1944-1983), leader of the New Jewel Movement and prime minister of Grenada (1979-1983) **2** 292-293
- BISMARCK, OTTO EDUARD LEOPOLD VON** (1815-1898), German statesman **2** 294-296
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- BLACK, HUGO LAFAYETTE** (1886-1971), American jurist **2** 301-303
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- BLACK, SHIRLEY TEMPLE** (born 1928), American actress and public servant **2** 303-305
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- BLAIR, JAMES** (1655-1743), British educator and Anglican missionary **2** 315-316
- BLAIR, TONY** (born 1953), British prime minister **18** 45-47
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- BLANCO, ANTONIO GUZMÁN** (1829-1899), Venezuelan politician, three-times president **2** 320-321
- BLANDIANA, ANA** (born Otilia-Valeria Coman, 1942), Romanian poet **2** 321-322
- BLANDING, SARAH GIBSON** (1898-1985), American educator **2** 322-323
- BLANKERS-KOEN, FANNY** (Francina Elsja Blankers-Koen; born 1918), Dutch track and field athlete **20** 50-52
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- BLEDSON, ALBERT TAYLOR** (1809-1877), American lawyer, educator, and Confederate apologist **2** 324-325
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- BLOCH, FELIX** (1905-1983), Swiss/American physicist **2** 328-330
- BLOCH, KONRAD** (born 1912), American biochemist **2** 330-332
- BLOCH, MARC** (1886-1944), French historian **2** 332-333
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- BLUMENTHAL, WERNER MICHAEL** (born 1926), American businessman and treasury secretary **2** 345-346

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- BOETHIUS, ANICIUS MANLIUS SEVERINUS** (480?-524/525), Roman logician and theologian **2** 360-361
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- BOFILL, RICARDO** (born 1939), post-modern Spanish architect **2** 362-363
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- BONAPARTE, JOSEPH** (1768-1844), French statesman, king of Naples 1806-1808 and of Spain 1808-1813 **2** 381-382
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- BOND, JULIAN** (born 1940), civil rights leader elected to the Georgia House of Representatives **2** 386-387
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- BONDI, HERMANN** (born 1919), English mathematician and cosmologist **18** 51-52
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- BOOTHROYD, BETTY** (born 1929), first woman speaker in Great Britain's House of Commons **2** 406-407
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- BORLAUG, NORMAN ERNEST** (born 1914), American biochemist who developed high yield cereal grains **2** 418-420
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- BOURASSA, ROBERT** (born 1933), premier of the province of Quebec (1970-1976 and 1985-) **2** 447-449
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- BOUTROS-GHALI, BOUTROS** (born 1922), Egyptian diplomat and sixth secretary-general of the United Nations (1991-) **2** 457-458
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- FEE, JOHN GREGG** (1816-1901), American abolitionist and clergyman 5 402-403
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- FEIGENBAUM, MITCHELL JAY** (born 1944), American physicist 5 404-405
- FEIGL, HERBERT** (born 1902), American philosopher 18 135-137
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- FERNEL, JEAN FRANÇOIS** (circa 1497-1558), French physician **5** 425-426
- FERRARO, GERALDINE** (born 1935), first woman candidate for the vice presidency of a major U.S. political party **5** 426-428
- FERRER, GABRIEL MIRÓ** (1879-1930), Spanish author **5** 428
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- FISKE, JOHN** (1842-1901), American philosopher and historian **5** 465-466
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- KHOMEINI, AYATOLLAH RUHOLLAH MUSAVI** (born 1902), founder and supreme leader of the Islamic Republic of Iran **8** 535-537
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- KIM JONG IL** (born 1941), heir-apparent of Kim Il-sung, the founder and leader of the Democratic People's Republic of Korea **9** 6-7
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- KING, CLARENCE** (1842-1901), American geologist and mining engineer **9** 15-16
- KING, CORETTA SCOTT** (born 1929), American advocate of civil rights, nonviolence, international peace, full employment, and equal rights for women **9** 16-17
- KING, ERNEST JOSEPH** (1878-1956), American admiral **9** 17-18
- KING, FREDERIC TRUBY** (1858-1938), New Zealand doctor and founder of the Plunket Society **9** 18-19
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- ROTHKO, MARK** (1903-1970), American painter **13** 320-321
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- ROTTMAYR, JOHANN MICHAEL** (1654-1730), Austrian painter **13** 321
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- ROUSSEAU, THÉODORE** (1812-1867), French painter and draftsman **13** 328
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- ROXAS, MANUEL** (1892-1948), Filipino statesman, president 1946-48 **13** 331-332
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- RUBENSTEIN, RICHARD L.** (born 1924), American Jewish theologian and writer **13** 343-344
- RUBIN, JERRY** (1938-1994), activist, writer, lecturer, and businessman **13** 344-346
- RUDKIN, MARGARET FOGARTY** (1897-1976), founder and president of Pepperidge Farm Inc. **13** 346-347
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- RUDOLPH, WILMA** (1940-1994), African American track and field athlete and coach **13** 350-352
- RUEF, ABRAHAM** (1864-1936), American political boss **13** 352-353
- RUETHER, ROSEMARY RADFORD** (born 1936), American church historian, theologian, writer, and teacher specializing in the area of women and religion **13** 353-354
- RUFFIN, EDMUND** (1794-1865), American agriculturist **13** 354-355
- RUGG, HAROLD** (1886-1960), American teacher, historian, and educational theorist **13** 355-357
- RUISDAEL, JACOB VAN** (1628/29-82), Dutch landscape painter **13** 357-358
- RUÍZ, JOSÉ MARTÍNEZ** (1873-1967), Spanish writer **13** 358
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- RUIZ CORTINES, ADOLFO** (1890-1973), president of Mexico (1952-1958) **13** 359-360
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RYAN, LYNN NOLAN (born 1947), American baseball player and author **13** 389-391

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SADAT, JIHAN (born 1933), Egyptian women's rights activist **13** 414-415

SADDAM HUSSEIN (born 1937), socialist president of the Iraqi Republic and strongman of the ruling Ba'th regime **13** 415-416

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SAGER, RUTH (1918-1997), American biologist and geneticist **13** 425-426

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- SALIH, ALI'ABDALLAH** (born 1942), president of the Yemeni Arab Republic (North Yemen) and first president of the United Republic of Yemen **13** 443-445
- SALINAS DE GORTARI, CARLOS** (born 1948), president of Mexico (1988-) **13** 445-447
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SAVONAROLA, GIROLAMO (1452-1498), Italian religious reformer and dictator of Florence **13** 505-506

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- TUTUOLA, AMOS** (born 1920), Nigerian writer **15** 361-362
- TWACHTMAN, JOHN HENRY** (1853-1902), American painter **15** 362-363
- TWAIN, MARK** (Samuel Langhorne Clemens; 1835-1910), American humorist and novelist **15** 363-366
- TWEED, WILLIAM MARCY** (1823-1878), American politician and leader of Tammany Hall **15** 366-367
- TYLER, ANNE** (born 1941), American author **15** 367-368
- TYLER, JOHN** (1790-1862), American statesman, president 1841-45 **15** 368-369
- TYLER, MOSES COIT** (1835-1900), American historian **15** 369-370
- TYLER, RALPH W.** (born 1902), American educator/scholar **15** 370-371
- TYLER, ROYALL** (1757-1826), American playwright, novelist, and jurist **15** 371-372
- TYLOR, SIR EDWARD BURNETT** (1832-1917), English anthropologist **15** 372-373
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UEBERROTH, PETER VICTOR (born 1937), Former baseball commissioner **15** 379-381

UELSMANN, JERRY (born 1934), American photographer **20** 384-385

UHLENBECK, KAREN (born 1942), American mathematician **15** 381-382

ULANOVA, GALINA (1910-1998), Russian ballerina **15** 382-383

ULBRICHT, WALTER (1893-1973), East German political leader **15** 383-384

ULFILAS (circa 311-circa 382), Arian bishop of the Visigoths **15** 384

ULPIAN, DOMITIUS (died 228), Roman jurist **15** 385-386

UNAMUNO Y JUGO, MIGUEL DE (1864-1936), Spanish philosopher and writer **15** 386-387

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UNGARETTI, GIUSEPPE (1888-1970), Italian poet **15** 389-390

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UPDIKE, JOHN (born 1932), American author of poems, short stories, essays, and novels **15** 390-392

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UREY, HAROLD CLAYTON (1893-1981), American chemical physicist and geochemist **15** 394-396

URQUIZA, JUSTO JOSÉ (1801-1870), Argentine dictator, general, and statesman **15** 396-397

UTAMARO, KITAGAWA (1753-1806), Japanese printmaker **15** 397

UTHMAN DON FODIO (1755-1816), Moslem teacher and theologian **15** 397-398

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VAJPAYEE, ATAL BEHARI (born 1926), prime minister of India **19** 393-395

VALDEZ, LUIS (born 1940), Hispanic American playwright and filmmaker **15** 399-400

VALDIVIA, PEDRO DE (circa 1502-53), Spanish conquistador and professional soldier **15** 400-401

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VALENTI, JACK JOSEPH (born 1921), presidential adviser and czar of the American film industry **15** 401-403

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VALÉRY, PAUL AMBROISE (1871-1945), French poet, philosopher, and critic **15** 405-406

VALLA, LORENZO (circa 1407-57), Italian humanist **15** 406

VALLANDIGHAM, CLEMENT LAIRD (1820-1871), American politician **15** 406-407

VALLE INCLÁN, RAMÓN MARIA DEL (circa 1866-1936), Spanish novelist, playwright, and poet **15** 407-408

VALLEJO, CÉSAR ABRAHAM (1892-1938), Peruvian poet **15** 408-409

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VAN DONGEN, KEES (Cornelis Theodorus Marie Van Dongen; 1877-1968), Fauvist painter, portraitist, and socialite **15** 421-422

VAN DUYN, MONA (born 1921), first woman to be appointed poet laureate of the United States **15** 422-423

VAN DYCK, ANTHONY (1599-1641), Flemish painter **15** 423-425

VAN EEKELN, WILLEM FREDERIK (born 1931), Dutch secretary-general of the Western European Union **15** 426-427

VAN GOGH, VINCENT (1853-1890), Dutch painter **15** 427-429

VAN HORNE, SIR WILLIAM CORNELIUS (1843-1915), American-born Canadian railroad entrepreneur **15** 429-430

VAN RENSSLAER, KILIAEN (circa 1580-1643), Dutch merchant and colonial official in America **15** 430-431

VAN VECHTEN, CARL (1880-1964), American writer and photographer **18** 400-402

VANBRUGH, SIR JOHN (1664-1726), English architect and dramatist **15** 409-410

VANCE, CYRUS R. (born 1917), American secretary of the army and secretary of state **15** 411-413

VANCE, ZEBULON BAIRD (1830-1894), American politician **15** 413-414

VANCOUVER, GEORGE (1758-1798), English explorer and navigator **15** 414-415

VANDER ZEE, JAMES (1886-1983), photographer of the people of Harlem **15** 418-419

VANDERBILT, CORNELIUS (1794-1877), American financier, steamship and railroad builder **15** 415-416

VANDERBILT, GLORIA (born 1924), American designer, artist, and author **19** 395-397

VANDERLYN, JOHN (1775-1852), American painter **15** 417

VANE, SIR HENRY (1613-1662), English statesman **15** 425-426

VAN'T HOFF, JACOBUS HENDRICUS (1852-1911), Dutch physical chemist **15** 431-432

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VARGAS, GETULIO DORNELLES (1883-1954), Brazilian political leader **15** 433-434

VARGAS LLOSA, MARIO (born 1936), Peruvian novelist, critic, journalist, screenwriter, and essayist **15** 434-436

VARMUS, HAROLD ELIOT (born 1939), medical research expert and director of the National Institutes of Health (1993-) **15** 436-437

VARNHAGEN, FRANCISCO ADOLFO DE (1816-1878), Brazilian historian **15** 437-438

VARRO, MARCUS TERENTIUS (116-27 B.C.), Roman scholar and writer **15** 438-439

VARTHEMA, LUDOVICO DI (circa 1470-circa 1517), Italian traveler and adventurer **15** 439-440

VASARELY, VICTOR (1908-1997), Hungarian-French artist **15** 440-442

VASARI, GIORGIO (1511-1570), Italian painter, architect, and author **15** 442-443

VASCONCELOS, JOSÉ (1882-1959), Mexican educator and author **15** 443-444

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VAUGHAN, SARAH LOIS (1924-1990), jazz singer **15** 445-446

VAUGHAN WILLIAMS, RALPH (1872-1958), English composer **15** 446-447

VAVILOV, NIKOLAI IVANOVICH (1887-1943), Russian botanist and geneticist **15** 447-448

VÁZQUEZ, HORACIO (1860-1936), president of the Dominican Republic 1903-04 and 1924-30 **15** 448-449

VEBLEN, THORSTEIN BUNDE (1857-1929), American political economist and sociologist **15** 449-450

VELASCO, JOSÉ MARÍA (1840-1912), Mexican painter **15** 450-451

VELASCO, LUIS DE (1511-1564), Spanish colonial administrator **15** 450-451

VELASCO ALVARADO, JUAN (1910-1977), Peruvian army officer who seized power in 1968 **15** 451-452

VELASCO IBARRA, JOSÉ MARÍA (1893-1979), Ecuadorian statesman, five time president **15** 452-454

VELÁZQUEZ, DIEGO RODRÍGUEZ DE SILVA Y (1599-1660), Spanish painter **15** 454-456

VELÁZQUEZ, NYDIA MARGARITA (born 1953), Hispanic American politician **15** 456-459

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VENTURI, ROBERT (born 1925), American architect **15** 461-463

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VERLAINE, PAUL MARIE (1844-1896), French poet **15** 465-466

VERMEER, JAN (1632-1675), Dutch painter **15** 466-467

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VERSACE, GIANNI (1946-1997), Italian fashion designer **19** 399-401

VERWOERD, HENDRIK FRENSCH (1901-1966), South African statesman, prime minister 1958-66 **15** 472-473

VESALIUS, ANDREAS (1514-1564), Belgian anatomist **15** 473-475

VESEY, DENMARK (1767-1822), American slave leader **15** 475

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VICENTE, GIL (circa 1465-circa 1536), Portuguese dramatist and poet **15** 479-480

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VICTOR AMADEUS II (1666-1732), Duke of Savoy, king of Sicily, and king of Sardinia **15** 482-483

VICTOR EMMANUEL II (1820-1878), king of Sardinia 1849-61 and of Italy 1861-78 **15** 483-484

VICTOR EMMANUEL III (1869-1947), king of Italy 1900-46 **15** 484-485

VICTORIA (1819-1901), queen of Great Britain and Ireland 1837-1901 and empress of India 1876-1901 **15** 485-487

VICTORIA, TOMÁS LUIS DE (circa 1548-1611), Spanish composer **15** 487-488

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VIDELA, JORGE RAFAÉL (born 1925), military president of Argentina (1976-1981) who violated human rights **15** 490-492

VIEIRA, ANTÔNIO (1608-1697), Portuguese orator and Jesuit missionary **15** 492

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VIGNY, COMTE DE (Alfred Victor Vigny; 1797-1863), French poet **15** 494-495

VILLA, PANCHO (Francisco Villa; 1878-1923), Mexican revolutionary **15** 495-496

VILLA-LOBOS, HEITOR (1887-1959), Brazilian composer **15** 496-497

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VILLARD, OSWALD GARRISON (1872-1949), American journalist **15** 498-499

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VINOGRADOFF, SIR PAUL GAVRILOVITCH (1854-1925), Russian educator and historian **15** 503

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VIRCHOW, RUDOLF LUDWIG CARL (1821-1902), German medical scientist, anthropologist, and politician **15** 506-507

VIRGIL (Publius Vergilius Maro; 70-19 B.C.), Roman poet **15** 507-510

VISCONTI, GIAN GALEAZZO (Duke of Milan; 1351-1402), Italian despot **15** 510-511

VISSER 'T HOOFT, WILLEM ADOLF (1900-1985), Reformed churchman

and ecumenist who was the first general secretary of the World Council of Churches **15** 511-512

VITORIA, FRANCISCO DE (circa 1483-1546), Spanish theologian and political theorist **16** 1-2

VITRY, PHILIPPE DE (1291-1360), French poet, composer, and churchman-statesman **16** 2

VITTORINI, ELIO (1908-1966), Italian novelist, editor, and journalist **16** 2-3

VIVALDI, ANTONIO (1678-1741), Italian violinist and composer **16** 3-4

VIVEKANANDA (1863-1902), Indian reformer, missionary, and spiritual leader **16** 4-5

VLADIMIR I (died 1015), grand prince of Kievan Russia 980-1015 **16** 5-6

VLAMINCK, MAURICE (1876-1958), French painter **16** 6

VOEGELIN, ERIC (1901-1985), German-Austrian political theorist **16** 6-8

VOGEL, HANS-JOCHEN (born 1926), West German political leader **16** 8-9

VOGEL, SIR JULIUS (1835-1899), New Zealand statesman, twice prime minister **16** 9-10

VOGELWEIDE, WALTHER VON DER (circa 1170-1229), German poet, composer, and singer **16** 10-11

VOLCKER, PAUL (born 1927), chairman of the U.S. Federal Reserve Board (1979-1987) **16** 11-12

VOLTA, ALESSANDRO (1745-1827), Italian physicist **16** 12-14

VOLTAIRE (1694-1778), French poet, dramatist, historian, and philosopher **16** 14-16

VON BRAUN, WERNHER (1912-1977), German-born American space scientist **16** 17-18

VON FURSTENBERG, DIANE (Diane Simone Michelle Halfin; born 1946), American fashion designer and businesswoman **16** 20-21

VON HÜGEL, BARON FRIEDRICH (1852-1925), philosopher of Christianity **16** 21-22

VON LAUE, MAX (1879-1960), German physicist **16** 23-24

VON MEHREN, ROBERT BRANDT (born 1922), American lawyer who helped create the International Atomic Energy Agency **16** 24-25

VON MISES, LUDWIG (born 1881), Austrian economist and social philosopher **16** 25

VON NEUMANN, JOHN (1903-1957), Hungarian-born American mathematician **16** 27-28

VON PAPEN, FRANZ (1879-1969), conservative German politician who helped prepare the way for the Third Reich **16** 28-29

VON RAD, GERHARD (1901-1971), German theologian **16** 29-30

VONDEL, JOOST VAN DEN (1587-1679), Dutch poet and dramatist **16** 19-20

VONNEGUT, KURT, JR. (born 1922), American author **16** 25-27

VORSTER, BALTHAZAR JOHANNES (1915-1983), South African political leader **16** 30-32

VOS SAVANT, MARILYN (born 1946), American columnist and consultant **16** 32-33

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VUILLARD, JEAN ÉDOUARD (1868-1940), French painter **16** 36

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WAGNER, HONUS (Johannes Peter Wagner; 1874-1955), American baseball player **20** 393-395

WAGNER, OTTO (1841-1918), Austrian architect and teacher **16** 39-40

WAGNER, RICHARD (1813-1883), German operatic composer **16** 40-43

WAGNER, ROBERT F. (1910-1991), New York City Tammany Hall mayor (1954-1965) **16** 44-45

WAGNER, ROBERT FERDINAND (1877-1953), American lawyer and legislator **16** 43

WAINWRIGHT, JONATHAN MAYHEW (1883-1953), American general **16** 45-46

WAITE, MORRISON REMICK (1816-1888), American jurist, chief justice of U.S. Supreme Court 1874-88 **16** 46

WAITE, TERRY (born 1939), official of the Church of England and hostage in Lebanon **16** 47-48

WAKEFIELD, EDWARD GIBBON (1796-1862), British colonial reformer and promoter **16** 48-49

WAKSMAN, SELMAN ABRAHAM (1888-1973), American microbiologist **16** 49-50

WALCOTT, DEREK ALTON (born 1930), West Indian poet and dramatist **16** 50-51

WALD, GEORGE (born 1906), American biochemist interested in vision **16** 51-53

WALD, LILLIAN (1867-1940), American social worker and reformer **16** 53-54

WALDEMAR IV (Wlademar Atterdag; 1320-1375), King of Denmark, 1340-1375 **20** 395-397

WALDHEIM, KURT (born 1918), Austrian statesman and president **16** 54-55

WALDO, PETER (flourished 1170-84), French religious leader **16** 55-56

WALDSEEMÜLLER, MARTIN (circa 1470-circa 1518), German geographer and cartographer **16** 56

WALESA, LECH (born 1943), Polish Solidarity leader and former president **16** 57-59

WALKER, ALICE MALSENIOR (born 1944), African American novelist, poet, and short story writer **16** 59-61

WALKER, C. J. (Sarah Breedlove; 1867-1919), African American entrepreneur **16** 61-62

WALKER, DAVID (1785-1830), African American pamphleteer and activist **16** 62-63

WALKER, JOSEPH REDDEFORD (1798-1876), American fur trader **16** 63-64

WALKER, LEROY TASHREAU (born 1918), U.S. sports official, university chancellor, educator, and track coach **16** 64-65

WALKER, MAGGIE LENA (1867-1934), American entrepreneur and civic leader **16** 65-66

WALKER, MARGARET (born 1915), American novelist, poet, scholar, and teacher **16** 67

WALKER, ROBERT JOHN (1801-1869), American politician **16** 67-68

WALKER, WILLIAM (1824-1860), American adventurer and filibuster **16** 68-69

WALLACE, ALFRED RUSSEL (1823-1913), English naturalist and traveler **16** 69-70

WALLACE, DeWITT (1889-1981), American publisher and founder of *Reader's Digest* **16** 70-71

WALLACE, GEORGE CORLEY (1919-1998), American political leader **16** 71-72

WALLACE, HENRY (1836-1916), American agricultural publicist and editor **16** 73

WALLACE, HENRY AGARD (1888-1965), American statesman, vice-president 1940-44 **16** 73-74

WALLACE, LEWIS (1827-1905), American general and author **16** 74-75

WALLACE, SIR WILLIAM (circa 1270-1305), Scottish soldier **16** 75-76

WALLACE-JOHNSON, ISAAC THEOPHILUS AKUNNA (1895-1965), West African political leader and pan-Africanist **16** 76-77

WALLAS, GRAHAM (1858-1932), English sociologist and political scientist **16** 77-78

WALLENBERG, RAOUL (1912-?), Swedish diplomat **16** 78-80

WALLENSTEIN, ALBRECHT WENZEL EUSEBIUS VON (1583-1634), Bohemian soldier of fortune **16** 80-81

WALLER, THOMAS WRIGHT (Fats; 1904-43), American jazz singer, pianist, organist, bandleader, and composer **16** 81-82

WALPOLE, ROBERT (1st Earl of Oxford; 1676-1745), English statesman **16** 82-84

WALRAS, MARIE ESPRIT LÉON (1834-1910), French economist **16** 84-85

WALSH, STELLA (Stanislawa Walasiewiczówna; 1911-1980), Polish American athlete **19** 404-406

WALSH, THOMAS JAMES (1859-1933), American statesman **16** 85-86

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WALTERS, BARBARA (born 1931), American network newscast anchor **16** 86-88

WALTON, ERNEST (1903-1995), Irish physicist **16** 88-90

WALTON, IZAAK (1593-1683), English writer and biographer **16** 90-91

- WALTON, SAM MOORE** (1918-1992), American businessman who co-founded Wal-Mart **16** 91-92
- WALTON, SIR WILLIAM TURNER** (1902-1983), English composer **16** 91-92
- WANG, AN** (1920-1990), Chinese-American inventor, electronics expert, and businessman **16** 93-95
- WANG AN-SHIH** (1021-1086), Chinese reformer, poet, and scholar **16** 95-97
- WANG CHING-WEI** (1883-1944), Chinese revolutionary leader **16** 98
- WANG CH'UNG** (27-circa 100), Chinese philosopher **16** 98-99
- WANG FU-CHIH** (1619-1692), Chinese philosopher **16** 99-101
- WANG KON** (877-943), Korean king **16** 101
- WANG MANG** (45 B.C. -A.D. 23), Chinese statesman, emperor 9-23 **16** 101-103
- WANG MING** (Chen Shaoyu; 1904-74), leader of the "Internationalist" group within the Chinese Communist Party **16** 103-104
- WANG PI** (226-249), Chinese philosopher **16** 104-105
- WANG T'AO** (1828-1897), Chinese reformer and scholar **16** 105-106
- WANG WEI** (699-759), Chinese poet and painter **16** 106-108
- WANG YANG-MING** (1472-1529), Chinese philosopher and government official **16** 108-109
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- WARD, AARON MONTGOMERY** (1843-1913), American merchant **16** 112
- WARD, ARTEMUS** (1834-1867), American journalist and humorist **16** 112-113
- WARD, LESTER FRANK** (1841-1913), American paleobotanist and sociologist **16** 113-114
- WARHOL, ANDY** (Andrew Warhola; ca. 1927-1987), American pop artist and film maker **16** 114-115
- WARNER, JACK** (Jacob Eichelbaum; 1892-1978), American film producer and studio executive **19** 406-408
- WARNOCK, HELEN MARY WILSON** (born 1924), British philosopher **16** 115-117
- WARREN, EARL** (1891-1974), American jurist, chief justice of U.S. Supreme Court 1953-69 **16** 117-120
- WARREN, MERCY OTIS** (1728-1814), American writer **16** 120-121
- WARREN, ROBERT PENN** (1905-1989), American man of letters **16** 121-122
- WARWICK AND SALISBURY, EARL OF** (Richard Neville; 1428-71), English military and political leader **16** 122-123
- WASHAKIE** (circa 1804-1900), Native American Shoshoni tribal leader **16** 123-125
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WRIGHT, WILBUR (1867-1919) AND ORVILLE (1871-1948), American aviation pioneers **16** 394-396

WRIGLEY, WILLIAM, JR. (1861-1932), American businessman and baseball team owner **20** 413-415

WU CHAO (Wu Hou/Wu Tse T'ien; 625-705), Empress of China, 690-705 **20** 415-417

WU CHIEN-SHIUNG (1912-1997), American physicist **19** 432-434

WU P'EI-FU (1874-1939), Chinese warlord **16** 404-405

WU TAO-TZU (circa 689-after 758), Chinese painter **16** 405-406

WU TSE-T' IEN (623-705), empress of China **16** 408

WU WANG (died circa 1116 B.C.), first ruler of the Chou dynasty of China 1122-1116 B.C. **16** 408-409

WUNDT, WILHELM MAX (1832-1920), German psychologist and philosopher **16** 402-403

WUORINEN, CHARLES (born 1938), American composer, conductor, and pianist **16** 404

WU-TI (a.k.a. Han Wuti; 156 B.C.-circa 87 B.C.), Chinese emperor **16** 406-408

WYANT, ALEXANDER HELWIG (1836-1892), American painter **16** 409-410

WYATT, SIR THOMAS (1503-1542), English poet and diplomat **16** 410-411

WYCHERLEY, WILLIAM (circa 1640-1716), English dramatist **16** 411-412

WYCLIF, JOHN (1330/32-84), English theologian and reformer **16** 412-413

WYETH, ANDREW NEWELL (born 1917), American painter **16** 413-415

WYNN, EARLY (Gus Wynn; 1920-1999), American baseball player **20** 417-419

WYTHE, GEORGE (1726-1806), American jurist **16** 415

X

XENAKIS, IANNIS (born 1922), Greek-French composer and architect **16** 416-418

XENOPHON (circa 430-circa 355 B.C.), Greek historian, essayist, and military expert **16** 418-420

XERXES (ruled 486-465 B.C.), king of Persia **16** 420

XIANG JINGYU (born Xiang Qunxian; 1895-1928), Chinese feminist **16** 421-422

XU GUANGQI (a.k.a. Kuang-ch'i Hsü; 1562-1633), Chinese politician **16** 422-425

Y

YAKUB AL-MANSUR, ABU YUSUF (reigned 1184-99), Almohad caliph in Spain **16** 426

YALOW, ROSALYN S. (Sussman; born 1921), American physicist who developed radioimmunoassay **16** 427-428

YAMAGATA, ARITOMO (1838-1922), Japanese general **16** 428-429

YAMAMOTO, ISOROKU (born Takano Isoroku; 1884-1943), Japanese admiral **16** 429-433

YAMANI, AHMED ZAKI (born 1930), Saudi Arabian lawyer and minister of petroleum and mineral resources (1962-1986) **16** 433-435

YAMASHITA, TOMOYUKI (1885-1946), Japanese general **16** 435-436

YANCEY, WILLIAM LOWNDES (1814-1863), American politician **16** 436-437

YANG, CHEN NING (born 1922), Chinese-born American physicist **16** 437-438

YARD, MARY ALEXANDER ("Molly"; born 1912), American feminist, political organizer, and social activist **16** 438-439

YASUI, MINORU (1917-1987), Asian American attorney **16** 440-444

YEAGER, CHUCK (born 1923), American pilot **16** 444-445

YEATS, WILLIAM BUTLER (1865-1939), Irish poet and dramatist **16** 445-447

YEH-LÜ CH'U-TS'AI (1189-1243), Mongol administrator **16** 447-449

YEKUNO AMLAK (ruled circa 1268-1283), Ethiopian king **16** 449

YELTSIN, BORIS NIKOLAEVICH (born 1931), president of the Russian Republic (1990-) **16** 449-452

YEN FU (1853-1921), Chinese translator and scholar **16** 452

YEN HSI-SHAN (1883-1960), Chinese warlord **16** 452-453

YEN LI-PEN (died 673), Chinese painter **16** 453-454

YERKES, ROBERT MEARNS (1876-1956), American psychologist **16** 454-455

YEVTUSHENKO, YEVGENY ALEXANDROVICH (born 1933), Soviet poet **16** 455-456

YI HWANG (1501-1570), Korean philosopher, poet, scholar, and educator **16** 457

YI SNG-GYE (1335-1408), Korean military leader, founder of the Yi dynasty **16** 458-459

YI SUNSIN (1545-1598), Korean military strategist and naval hero **16** 459-461

YO FEI (Yo P'eng-chü; 1103-41), Chinese general **16** 462

YOGANANDA (Mukunda Lal Ghose; 1893-1952), Indian yogi **16** 462-463

YŎNGJO (1694-1776), king of Korea 1724-76 **16** 461-462

YORITOMO, MINAMOTO (1147-1199), Japanese warrior chieftain **16** 463-464

York, House of
see England—1461-85 (Yorkist)

YOSHIDA, SHIGERU (1878-1967), Japanese diplomat and prime minister **16** 464-465

YOSHIMUNE, TOKUGAWA (1684-1751), Japanese shogun **16** 465-466

YOULOU, FULBERT (1917-1972), Congolese president **16** 466-467

YOUNG, ANDREW JACKSON JR. (born 1932), African American preacher, civil rights activist, and politician **16** 467-469

YOUNG, BRIGHAM (1801-1877), American Mormon leader and colonizer **16** 469-470

YOUNG, COLEMAN ALEXANDER (1918-1997), first African American mayor of Detroit **16** 470-471

YOUNG, LESTER WILLIS ("Prez"; 1909-59), American jazz musician **16** 471-473

YOUNG, OWEN D. (1874-1962), American industrialist and monetary authority **16** 473-474

YOUNG, STARK (1881-1963), drama critic, editor, translator, painter, playwright, and novelist **16** 474-475

YOUNG, THOMAS (1773-1829), English physicist **16** 475-476

YOUNG, WHITNEY MOORE, JR. (1921-1971), African American civil rights leader and social work administrator **16** 476-477

YOUNGHUSBAND, SIR FRANCIS EDWARD (1863-1942), English soldier and explorer **16** 477

YOURCENAR, MARGUERITE (Marguerite Antoinette Ghislaine; 1903-87), French novelist, poet, essayist, dramatist, world traveller, and translator **16** 477-479

YÜAN, MA (flourished circa 1190-circa 1229), Chinese painter **10** 379

YÜAN MEI (1716-1798), Chinese author **16** 479-480

YÜAN SHIH-K'AI (1859-1916), Chinese military leader **16** 480-481

YUKAWA, HIDEKI (1907-1981), Japanese physicist **16** 481-482

YUN SONDO (1587-1671), Korean sijo poet **16** 483

YUNG-LO (1360-1424), Chinese emperor **16** 482-483

Z

ZADKINE, OSSIP JOSELYN (1890-1967), Russian sculptor **16** 484

ZAGHLUL PASHA, SAAD (1859-1927), Egyptian political leader **16** 485-486

ZAH, PETERSON (born 1937), Native American leader and activist **16** 486-487

ZAHARIAS, MILDRED DIDRIKSON ("Babe"; 1913-56), Olympic athlete and golfer **16** 487-488

ZANGWILL, ISRAEL (1864-1926), Jewish author and philosopher **16** 488-489

ZANUCK, DARRYL F. (1902-1979), American film producer and executive **19** 435-437

ZAPATA, EMILIANO (circa 1879-1919), Mexican agrarian leader and guerrilla fighter **16** 489-490

ZARLINO, GIOSEFFO (1517-1590), Italian music theorist and composer **16** 490-491

ZATOPEK, EMIL (born 1922), Czechoslovakian runner **20** 420-422

ZAYID BIN SULTAN AL-NAHYAN (born 1923), president of the United Arab Emirates (1971-) **16** 491-492

ZEAMI, KANZE (1364-1444), Japanese actor, playwright, and critic **16** 492-493

ZEDILLO PONCE DE LEON, ERNESTO (born 1951), president of Mexico **16** 493-495

ZEFFIRELLI, FRANCO (born 1923), Italian stage, opera, and film director, set designer, and politician **18** 419-421

ZELAYA, JOSÉ SANTOS (1853-1919), Nicaraguan statesman, three-time president **16** 495-496

ZEMURRAY, SAMUEL (1877-1961), Russian-born U.S. fruit importer **16** 496-497

ZENGER, JOHN PETER (1697-1746), American printer **16** 497-498

ZENO OF CITIUM (335-263 B.C.), Greek philosopher **16** 499-500

ZENO OF ELEA (born circa 490 B.C.), Greek philosopher and logician **16** 500

ZENOBIA (died 273), queen of Palmyra **16** 500-503

ZETKIN, CLARA (1857-1933), German political activist **16** 504-505

ZHAO KUANG-YIN (a.k.a. Song Tai Zu or Sung T'ai Tsu; 927-976), Chinese emperor **16** 505-508

ZHAO ZIYANG (Zhao Xiusheng; born 1919), Chinese statesman **16** 508-509

ZHIRINOVSKY, VLADIMIR VOLFOVICH (born 1946), Russian politician **16** 509-510

ZHIVKOV, TODOR (1911-1998), leader of the Bulgarian Communist Party and head of the Bulgarian government (1962-) **16** 510-512

ZHUKOV, GEORGI KONSTANTINOVICH (1896-1974), Russian general **16** 512-513

ZIA, HELEN (born 1952), Asian American activist and journalist **18** 421-423

ZIA UL-HAQ, MOHAMMAD (1924-1988), president of Pakistan (1978-1988) **16** 513-515

ZIAUR RAHMAN (1936-1981), Bangladesh president (1975-1981) **16** 515-516

ZIEGFELD, FLORENZ (1869-1932), American musical producer **16** 516-517

Ziegfeld Follies (musical revue) Gershwin, Ira **20** 153-155

ZIMMERMANN, BERND ALOIS (1918-1970), German composer **16** 517-518

ZIMMERMANN BROTHERS, German artists **16** 518

ZINDEL, PAUL (born 1936), American children's author and playwright **18** 423-425

ZINE EL ABIDINE BEN ALI (born 1936), president of Tunisia **16** 518-520

ZINN, HOWARD (born 1922), American political scientist and historian **16** 520-521

ZINOVIEV, GRIGORI EVSEEVICH (1883-1936), Soviet politician **16** 521-522

ZINZENDORF, COUNT NIKOLAUS LUDWIG VON (1700-1760), German-born Moravian clergyman **16** 522-523

Zionism (Jewish movement) supporters Montefiore, Moses **20** 272-274

ZNANIECKI, FLORIAN (1882-1958), Polish-American sociologist and educator **16** 523-524

ZOË (circa 978-1050), Byzantine empress 1028-34 **16** 524-525

ZOG I (Ahmed Bey Zog; 1895—1961), Albanian king **16** 525-526

ZOLA, ÉMILE (1840-1902), French novelist **16** 526-528

ZORACH, WILLIAM (1887-1966), American sculptor and painter **16** 528

Zorba the Greek (novel and film) Quinn, Anthony **20** 302-304

ZOROASTER (flourished 1st millennium B.C.), prophet and founder of Iranian national religion **16** 528-530

ZORRILLA DE SAN MARTIN, JUAN (1855-1931), Uruguayan poet and newspaperman **16** 530-531

ZOSER (flourished circa 2686 B.C.), Egyptian king **16** 531

ZUKOR, ADOLPH (1873-1976), American film producer and executive **19** 437-439

ZUMÁRRAGA, JUAN DE (circa 1468-1548), Spanish churchman, first archbishop of Mexico **16** 531-532

ZUMWALT, ELMO RUSSELL, JR. ("Bud"; 1920-2000), commander of U.S. naval forces in Vietnam **16** 532-534

ZUNZ, LEOPOLD (1794-1886), German-born Jewish scholar **16** 534

ZURBARÁN, FRANCISCO DE (1598-1644), Spanish painter **16** 534-535

Zuzuland British rule Wolseley, Garnet **20** 411-413

ZWILICH, ELLEN TAAFFE (born 1939), American composer **16** 536-537

ZWINGLI, HULDREICH (1484-1531), Swiss Protestant reformer **16** 537-538

ZWORYKIN, VLADIMIR KOSMA (1889-1982), Russian-American physicist and radio engineer **16** 539-540