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AMERICAN FOLK ART: Expressions of a New Spirit, a book (1982) and exhibit (now back in its New York home) organized by the Museum of American Folk Art, New York are the subject of this item. I saw the show in March 1986 at the Columbus Museum of Art; it moved to Fort Wayne in mid-April.

I used to play devil's advocate in arguing with a museologist and material culture specialist: Why should American Studies people pay atten-



FIGURE ONE: A highly symbolic mourning picture by an anonymous artist, likely a young woman, for Mrs. Ebenezer Collins. Mixed media on cloth, dated July 15, 1807.

tion to folk art and material culture? His response at first was always, "We want to study them because the objects are old and beautiful." And I would say that that was an excellent

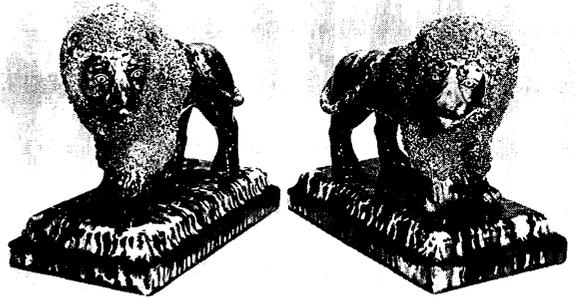


FIGURE TWO: A pair of ceramic lions, from the Fenton Works, Bennington, Vermont, 1849.

answer for a connoisseur, collector, antiquarian or gallery-goer, but not sufficient in a discipline in which we are supposed to get from artifact to social or cultural issue. *American Folk Art* is far and away the most beautiful exhibition of its sort I have seen; it satisfies his aesthetic requisites. Neither book nor exhibition does much in the way of socio-cultural interpretation, but neither really was designed to. Americanists, however, can bring their knowledge to the material and interpret it in the context of what they know.

One might also learn from it things one did not know. This, of course, had been the real object of my nagging questions to the specialist; he was my student in those days, and I was trying to get him to think of instances in which the artifact intimated something not previously known, or perhaps not adequately understood, about the social fabric of which it was produced. Could one go to it looking for evidence to support a tentative hypothesis, as one would go to an archive or to a dig? Musicological data had at least once even given Americanists a lead on an unexpected pattern of migration and cultural influence; had the study of folk crafts ever done anything similar?

The very difficulty of defining which objects are appropriately "folk" provides one clue for

the culturist seeking answers. No definition I've ever read of what constitutes "folk art" really covers the objects in this show. At one time, folklorists taught that the folk artist should be isolated from the traditions and procedures of "high" art. But Isaac Sheffield's "Portrait of a Woman in a Mulberry Dress" (on our cover) still reflects late-Baroque portraiture, elements of which one can also see in the work of many eighteenth century limners. It was painted, however, in 1835. It's quite extraordinary; the sitter's face is handled with apparent sophistication and elegance, yet the figure and hands show the child-like but strong crudity more familiar within, say, the work of the Pollard limner of a century before. Since limner work is professional work (limners had craft training), limners are themselves folk artists in a somewhat different sense, say, than the ladies who produced the funeral pictures of the sort described by Huckleberry Finn (See illustration on p. 3, and Figure One), or the carvers of charming but naive animal figures. The show includes examples of both, and also some manufactured items: there are two winning stoneware lions from the Fenton Works, 1849 (See Figure Two); the show even contains a printed example, Jacob Skeen's "Shaker Chronological and Genealogical Chart" (Louisville, 1887), an orgy of Biblical information on one giant multicolored sheet (See Figure Three). Are printed documents or commercial items which one buys in a store properly called "folk art"? "Oral traditions," again, folklorists used to insist, "not written." Certainly *not printed*.

I am very glad that they were in the show, and I think that the fact that it is hard to draw boundaries, hard to decide where folk leaves off and sophisticated, commercial, or "popular" arts begin provides one excellent manner in which one can answer that question, "All right, this stuff is wonderful to look at, but what good is it to Americanists?" If categories were easier to separate, the objects would be artifacts of a socially more stratified and stable society than the one which produced them. That the items in this show, from quilts to wonderfully ingenious whirligigs, show characteristics at once of high art, new technology, handed-down training and naive vision is itself an important socio-cultural message for Americanists. That levels of art are hard to define in our society has led sensitive scholars, Ann Douglas, for example, to fruitful social hypotheses.

There is a passage in Hawthorne's *The Blithedale Romance* in which the narrator goes to an entertainment in an extremely small and isolated New England hamlet, and reports with surprise that people there do not look rustic. In fact, in describing them Hawthorne's narrator uses the word "suburban." If the artifact in one's collection of "folk" arts is not "pure," one may observe, First, that no artifact is ever pure anything, because cultures have always borrowed from one another, and folk artists can be expected to make use of anything they have seen; and Second, that the borrowing and influences themselves give hard evidence of the diffusion of ideas, objects, modes of perception, styles, or whatever. Hawthorne's rustics looked

FIGURE THREE: (Next page) Shaker Chronological and Genealogical Chart, by M. B. Carter and others, printed by Jacob Skeen (1887).

"suburban" before 1852, I suspect because they wore garments from the new mills and factories rather than homespun.

The range of pieces included in *American Folklore* was very large: objects which are artistically quite sophisticated, traditional objects (quilts, for instance), crude items such as several of the carvings, and wonderful "whirligigs," or wind toys (See Figure Four). The anonymous

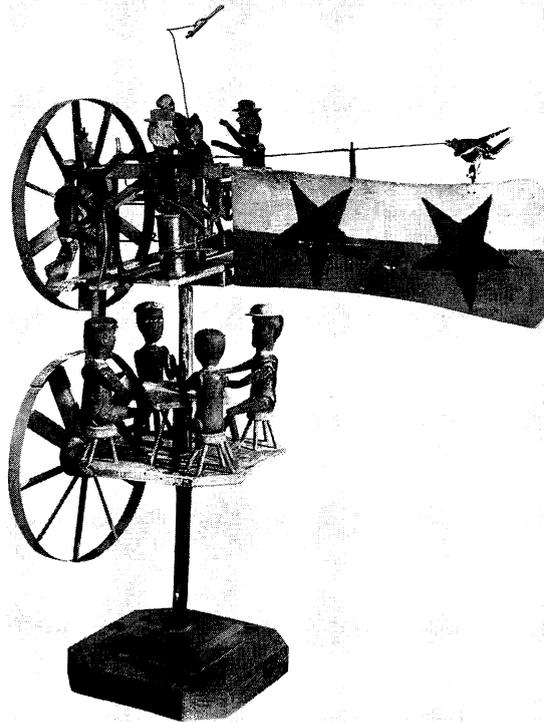


FIGURE FOUR: A Whirligig, "Early Bird Gets Worm." Painted wood and wire (1875-1900). Artist unknown. The seesaw seesaws, two men saw, others jump, the card-game revolves and the early bird pursues the worm.

authors of the captions have not tried to be analytical, limiting themselves to interesting and economical explanations. The prefatory material is also very modest in scope. I wish that it had explained how decisions about inclusion were made—someone must have been able to say, "Yes, let's use that even though it isn't 'folk' by somebody's strict definition." The scholars

quoted in the "Foreword" do not help readers to understand this issue. Thus Nina Fletcher Riddle is quoted as saying, "American folk art is not an unskilled imitation of fine art." What is in the show and the book contradicts that statement, for some pieces, like the wonderful Isaac Sheffield portrait on the cover, are largely just that.

A couple of pages after the quotation from Riddle, in a section titled "Folk Painting and Decorated Furniture," the anonymous author writes that in the early years of the nineteenth century, "the French and English romantic movements reached the American shores. Idealized pictures; moody, moonlight landscapes;



FIGURE FIVE: An oil portrait by William Prior (1806-73) of an unidentified child.

and romantic story paintings emanated from [academies and finishing schools for young women] . . . in astonishing number." That's more evidence of the interpenetration of artistic and intellectual "levels." Students in "academies and finishing schools" would not be "folk" in older definitions, of course, but we would be poorer for not seeing this work. The argument heard so often in the late 60s about how we were wasting our time if we studied intellectual trends because they had no real impact on "people," seems awfully foolish when one examines ar-

tifacts produced by these ladies. "Folk-Romantic" works as a label for several of their pieces, which is to say that pieces in both book and show often *were* plainly done "in imitation of fine art." It should be clear, too, that "folk" does not imply "benighted." Show and book include a crude enough painting of an infant by William Matthew Prior (1806-73) (See Figure Five). This is the same Prior who painted a notable pair of portraits of a black minister and his wife (Reverend and Mrs. Lawson, 1843). The paintings are limner work, no more, but provide hard evidence that it was possible for at least some Americans to visualize black people as professionals and as substantial citizens. Recent historical scholarship on black professionals before the Civil War confirms what the images suggest.

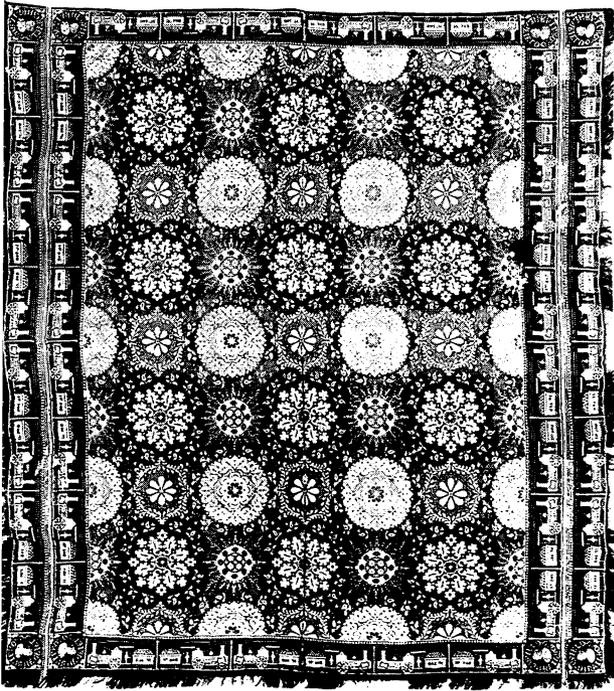
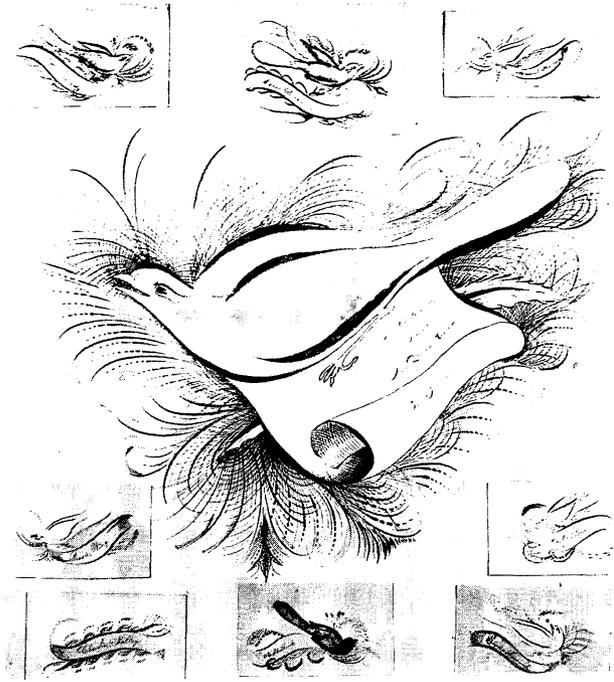
As in some other recent art books, the reproductions in *American Folk Art* are so brilliant that the book is in some ways more visually impressive than the show. Both were simply wonderful to look at.



FIGURE SIX: A watercolor-on-ivory political pin from the 1840 presidential campaign.

We don't review collections of essays in our regular review pages, but do note them here in "Obna" when one of our correspondents says one should, as George Cotkin does of *STREAMS OF EXPERIENCE: Reflections on the History and Philosophy of American Culture*. By John J. McDermott. Amherst: University of Massachusetts Press, 1986, \$25.00. Unabashedly written in the spirit and style of William James, this book centers around the notion of a "bequest": the bequest of classical American philosophers—James, Dewey and Royce—to the American intellect and experience, and the bequest of America to the evolving world configuration. Some essays are philosophical in focus, with emphasis upon the pragmatic doctrines of relations, pluralism and experience. Others apply pragmatic ideas to a wide range of issues: world hunger, the pedagogy of the handicapped, curriculum planning and the aesthetics of the city, to name only a few of the topics covered. The style of this book is jaunty and self-reflective. It is the work of a scholar and humanist grappling with his philosophical legacy but with one eye turned toward present and future experience. At once insightful and frustrating, learned and glib, this volume is above all a work of interest, especially in its marking out of the philosophical and experiential terrain of the American experience.

FIGURE SEVEN: (Right): A present to the teacher, c. 1850, this consists of a large sheet bearing a calligraphic drawing of a bird, on which are pasted smaller cards, each by a student. The design is highlighted in watercolor. The calligraphy is copied from a Platt Rogers Spencer handwriting copybook. FIGURE EIGHT: (Below): "Hemfield Railroad," a double-weave Jacquard loom coverlet, wool, about 1856, possibly by Daniel Campbell. Illustrations courtesy of the Museum of American Folk Art, reproduced from the exhibition "American Folk Art: Expressions of a New Spirit" reviewed in our column.



YOUR TRUE MARCUS: The Civil War Letters of a Jewish Colonel. By Frank Bryne and Jean Soman. Ohio: Kent State University Press, 1985, cloth, \$19.95; paper, \$11.95. Marcus Speigel, the son of a German rabbi and brother of a sutler who later founded Chicago's Speigel Catalog Company, was an immigrant peddler turned shopkeeper who joined Ohio volunteers in late 1861 and quickly became a regimental commander. One of the highest-ranking Jewish officers in the Union forces, he served in Virginia, Mississippi, Arkansas and Louisiana before suffering a fatal wound in May 1864. Most of his letters, particularly those still determined to protect his family from anxiety, primarily expressed ardent patriotism and intense longings for his wife, a Quaker-born Jew-by-choice, and their five young children. They became more revealing as the war persisted.

Speigel's letters provide personal insights into the drudgery of war, the toll taken by climate, exhaustion and illness. They record his transition from disappointed would-be quartermaster, who assured his wife he was not firing his gun, to seasoned battlefield officer. They discuss his transformation from Stephen Douglas Democrat who dismissed Negroes as not worth fighting for to strong Abolitionist. Above all, they show how the war both accelerated a German immigrant's Americanization and strengthened his sense of Jewish values: such the comments of Sharon Lowenstein, who adds, the book includes a preface by Jacob Marcus, useful background notes, and a brief but excellent bibliographic essay.

Joyce Dryer writes to tell us of a neglected book published in 1972 and reviewed then only as a children's book, which is, however, an important reinterpretation of the dynamics of what Menken called "The Monkey Trial." In **THE SCOPES TRIAL: The State of Tennessee v. John Thomas Scopes**, West Virginia native Mary Lee Settle, author of the better-known *Beulah Quintet*, reassesses the case of John Scopes with rural and regional sensitivity. Settle counters common interpretations: she rescues Bryan from his historical reputation as a dogmatic Fundamentalist; accuses Darrow of narrow-mindedness; and attacks Menken for his depiction of the mountain people as "yokels." Settle turns things around, defending the dignity and intelligence of a people that Menken scoffed at.

OF THE BICENTENNIAL OF JOHN JAMES AUDUBON. By Alton A. Lindsey, Mary Durant, and others. Bloomington: Indiana University Press, 1985, \$17.50. John Opie writes, individual essays on Audubon as ornithologist, naturalist, sometime-conservationist, wilderness traveller, artist, writer, failed entrepreneur and bon vivant are up-to-date and entertaining but add little new information or scholarship.

From Tim Miller, word on three recent reference books: First, **NEW RELIGIOUS MOVEMENTS IN THE UNITED STATES AND CANADA: A Critical Assessment and Annotated Bibliography.** Compiled by Diane Cho-

quette. Westport, Connecticut: Greenwood, 1985, \$39.95. This bibliography of secondary works on new religious movements focuses on scholarly books and articles, although some popular treatments of the subject are included as well. The bibliography is organized by discipline (historical, sociological and anthropological, psychological, legal and theological approaches, among others) rather than by type of group. The 738 entries here cannot encompass this huge field, and indeed there are some quickly notable gaps. Given the limitations of length and scope involved, however, it's an excellent job. Second, **BIOGRAPHICAL DICTIONARY OF MODERN PEACE LEADERS.** Harold Josephson, editor-in-chief. Westport, Connecticut: Greenwood, 1985, \$85.00. All of the major peace-movement leaders of the last two centuries are here, along with more than a few not usually thought of preeminently as pacifists (Emma Goldman, Maria Montessori, Ralph Waldo Emerson, W. E. B. Du Bois among them). However, a rationale for inclusion is provided for each of the less-than-obvious listees, and the book is thus fairly comprehensive. The scope is international, and the great majority of persons listed are from outside the United States. Third, **RELIGIOUS PERIODICALS OF THE UNITED STATES: Academic and Scholarly Journals.** Edited by Charles H. Lippy. Westport, Connecticut: Greenwood, 1986. Here we have the latest publication in the Greenwood series "Historical Guides to the World's Periodicals and Newspapers." It is hard to believe that the present volume will be of daily usefulness to very many persons, but it performs its reference task well, providing a brief (usually three to four pages) history of the periodical, a bibliography, a listing of places where the periodical is indexed and a detailed publication history listing all changes of name, location, editor and the like.

We passed on to Bud Hirsch three bibliographic volumes on Native American topics; here's what he has to report: Daniel F. Littlefield, Jr. and James W. Parins, editors, **A BIOBIBLIOGRAPHY OF NATIVE AMERICAN WRITERS 1772-1924: A Supplement.** Metuchen, New Jersey: Scarecrow Press, 1985, pp. viii and 339, \$27.50. This thorough, skillfully edited and wonderfully useful supplement significantly expands the body of works and writers offered in the excellent original volume; it is itself indispensable not only for scholars of Native American literature and history, but of America's literary heritage in general.

James P. Danky and Maureen E. Hady, editors, **NATIVE AMERICAN PERIODICALS AND NEWSPAPERS, 1828-1982: Bibliography,** Publishing Record, and Holdings. Westport, Connecticut: Greenwood Press, 1984, pp. xxxii and 532, \$49.95. An essential guide to the rich, diverse and continually evolving Native American press, this fascinating and important bibliography makes more accessible a wealth of primary source material on the problems and perspectives of Native peoples throughout the United States and Canada.

Roger O. Rock, editor, *THE NATIVE AMERICAN IN AMERICAN LITERATURE: A Selectively Annotated Bibliography*. Westport, Connecticut: Greenwood Press, 1985, pp. xix and 211, \$35.00. Though the experienced researcher might find it somewhat limited and its commentary at times less than enlightening, this annotated bibliography will prove quite helpful to students and beginning scholars of Native American literature.

CONSTITUTIONAL CHOICES. By Laurence H. Tribe. Cambridge, Massachusetts: Harvard University Press, 1985, \$29.95. Tribe is well-known as an advocate of judicial activism, says John Braeman of this collection of sixteen essays—at least, John continues, when such activism is in support of the values and goals he favors. As Tribe's title suggests, he regards the Constitution as sufficiently opened to leave judges wide latitude to make choices regarding structure, procedure and meaning "in the service of one or another vision of substance." And the major thrust of his own analysis is to attack the Supreme Court—with the Burger Court not surprisingly his major target—for failing to go as far as he would like in striking at "unjust hierarchies of race, gender and class." Four of the essays plus part of two others were published previously in slightly different form; the rest plus a brief "Epilogue" see print here for the first time.

An "edited by" book which Eldon Turner says is worthy of attention is *THE WHISKEY REBELLION: Past and Present Perspective*. Edited by Steven R. Boyd. Westport, Connecticut: Greenwood Press, \$35.00. Turner writes, Steven Boyd provides several perspectives on the general antagonism toward excise taxes during the Washington administration. Thomas Slaughter's historiographical essay is quite useful while other essays in the book cover politics, law, local influences and other relevant topics. In short, Boyd has expanded the Whiskey Rebellion to include not only western Pennsylvania, but also other frontier areas where antagonism to the excise tax existed. He has chosen essays that raise a number of significant questions: What relationship can historians find between the actual area of rebellion and areas in which antipathy to the tax resulted in mere protest? What role did ideology play in the protests and rebellions—for example, the "right" to resist unjust laws, the "necessary" enforcement of the law, the "independence" of ethnic groups, and so forth? What will social and legal documents ultimately reveal about the continuing antagonism or the final acceptance of the excise? Historians of the early national period will find Boyd's book useful for an understanding of the period as well as the social, political and legal forces that have traditionally been lumped together in general overviews.

SCULPTURE IN WICHITA: American Studies programs which make use of the visual arts

tend to under-utilize strong regional collections. Rich collections in regional museums have been a recurrent theme in this column and in the American Studies column. Last spring's MAASA convention was in Wichita, Kansas, a city which has a powerful collection of major American paintings, beautifully housed in its municipal art museum. I did not know the extent, however, of the remarkable sculpture collection which Wichita State University has assembled around its campus. The collection is international, though in large part American, and it is very strong. Thought was given to the mounting and the placement of the works; a good printed guide is available. Joan Miro, Louise Nevelson, Theodore Roszak, William Zorach, Kenneth Armitage, Hugo Robus, Leonard Baskin, August Rodin, Chaim Gross, Jo Davidson, Ernest Trova, Alexander Archipenko, Henry Moore, Robert Indiana and others: forty-five sculptures plus an immense marble and glass mosaic mural by Miro form an extraordinary outdoor museum. "We haven't got a pretty lake like the University of Wisconsin or pretty hills like the University of Kansas, so we've tried to make our university beautiful with works of art," a friend explained. The sculptures are part of the collection of the Edwin A. Ulrich Museum on campus, whose staff can provide detailed information.

Ham Cravens reports on several books. Ralph Greenhill's *ENGINEER'S WITNESS*. Toronto: The Coach House Press, 1985, Boston: David R. Godine, 1985, \$35.00, is not a book in the usual sense of the word—that is, words on pages that add up to a connected, explicit "something"—but is a visual book, a depiction of the coming of mechanization in the late nineteenth century by the deployment of ninety nice black and white photographs of various civil engineering "triumphs." Each photograph takes one page, with an accompanying text of one page opposite to identify it and try to place it in specific context. The pictures are precisely what we expect for that period, with the usual formal poses of persons juxtaposed to the machines, and the like. The book is definitely useful for the hardware buff, although it clearly falls short of the expectations of that constituency because specific artifacts are not enumerated and lovingly described. It is also useful for the teacher of American Studies, history, literature and the like, for it brings a concrete awareness of machinery that many may never have the opportunity to see before. After all, how can one teach *Machine in the Garden* without having seen the artifacts? By the same token, how many glibly refer to a Newcomen engine in the eighteenth century "industrial revolution" without knowing a whit about the inventor, the device, how it worked, whether it was noisy and so on.

Another interesting volume, not to say book exactly, is *WEALTH INEXHAUSTIBLE: A History of America's Mineral Resources to 1850*. By Margaret Hindle Hazen and Robert

Mittazen. New York: Van Nostrand Reinhold Company, 1985, \$42.50, which is really an anthology of eighteenth and nineteenth century sources on mining. Probably the focus is too narrow for most of the journal's constituencies; certainly the price, \$42.50, is not low. But for those who really want to know about mining, the selections do make fascinating reading. Ham reports further that Richard H. Stroud, editor, **NATIONAL LEADERS OF AMERICAN CONSERVATION**. Second edition, Washington, D.C.: Smithsonian Institution Press, 1985, \$24.95, may not, at first blush, even appear to be a book an academic journal would want to review, for its publication was sponsored by the Natural Resources Council of America, a well-known federation of numerous regional, as well as local, conservation organizations. Ostensibly a non-profit, non-political organization, it is dedicated to advancing the attainment of "sound management of natural resources in the public interest," an admirable goal, surely, but not a non-political one. Yet the book does have a use, as a kind of original source, and in that regard in a way that may not seem obvious to those who have not seen the volume, namely, it is a kind of a search for a usable past for the organization, its cause and its constituencies. The biographical sketches of past and present "leaders" of conservation are often full and not entirely sentimental, although they do vary in utility.

More useful for scholars is **WOMEN IN THE SCIENTIFIC SEARCH: An American Bio-Bibliography, 1724-1979**. By Patricia Joan Siegel and Kay Thomas Finley, Metuchen, New Jersey: The Scarecrow Press, 1985, \$32.50, which is precisely what the title indicates, a compilation of the facts and of the sources about a relatively large number of American women who became scientists but not famous. The volume is intended as a stimulus to further research. The authors make no claim that they have found every possible item for each person depicted. It should also be understood that the women scientists here are not necessarily marginal or insignificant in their own time, Ham adds (although he also says he is not sure that such a labelling would make sense; but that is a different issue). It is simply, he explains, that they are not well known to history, as the saying goes. This seems a very useful volume, Ham concludes, hoping that it will stimulate new work. It is inspired by Margaret Rossiter's **WOMEN SCIENTISTS IN AMERICA: Strategies and Struggles to 1940** (Johns Hopkins, 1982).

Finally come two works by scientists still alive who were participants in certain aspects of the modern history of science, modern meaning "since the 1930s." Martin Kamen, **RADIANT SCIENCE, DARK POLITICS** Berkeley: University of California Press, 1985, \$19.95, is the autobiography of the co-discoverer of Carbon-14. Kamen spent the 1930s at Berkeley, did a stint with the Manhattan Project, and later became a victim of the postwar Red Scare. Kamen was able to clear his name, so that the

story has a happy ending, but it certainly had its harrowing aspects. A far more interesting book, at least to Ham, is Gladys L. Hobby, **PENICILLIN: Meeting the Challenge**. New Haven: Yale University Press, 1985, \$32.50. Hobby was a participant in the grand story of this wonder drug of World War II. Her account is more than mere autobiography; it is much closer to being a book about the research and development of the drug. It is somewhat technical, here and there, as is Kamen's, but it is not hard to understand. All too often humanists think that modern science is too hard and mystifying to grasp. Actually, as Hobby's book elegantly shows, the ideas are not hard at all, and the book makes for fascinating reading about how science as an intellectual, institutional, personal, impersonal, national and international enterprise actually works or did work in the 1930s and 1940s. It is not the only book on penicillin, and may not be the best; but it is clearly readable and well documented. If Hobby does not mean to deconstruct science, and certainly does not do so, and probably does not know what "to deconstruct" means, thank goodness, she nevertheless lets us us have a nice picture of science at work without too much myth and with only understandable biases.

AMERICAN POTTERY: Archeologists, of course, use pottery because it survives. The study of pottery from historic, as opposed to prehistoric, times is, by and large, a matter of



FIGURE ONE: Vase by F. Rothenbusch (1900).

aesthetics. Certainly American Studies has done very little with social or cultural interpretations of commercially-produced modern pottery. But

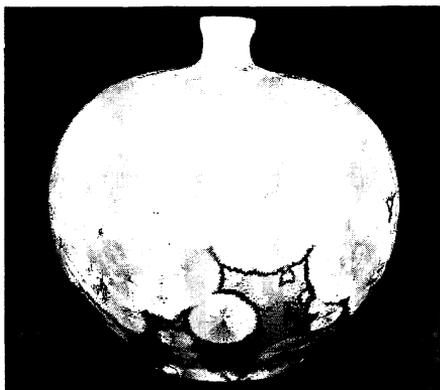


FIGURE TWO: Vase by T. Doat (1913).

a fine show now traveling under the aegis of the Smithsonian Traveling Exhibition Service, "New Vistas/American Pottery from the Cooper-Hewitt Museum 1880-1930," speaks social and cultural language quite eloquently. The following approaches suggest themselves; there are undoubtedly others. 1) In both arts and industries, American Studies is concerned with where things are produced and how lines of influence run—witness, for instance, Ronald J. Zboray's recent article in the Spring 1986 *AQ*, "The Transportation Revolution and Antebellum Book Distribution Reconsidered," which

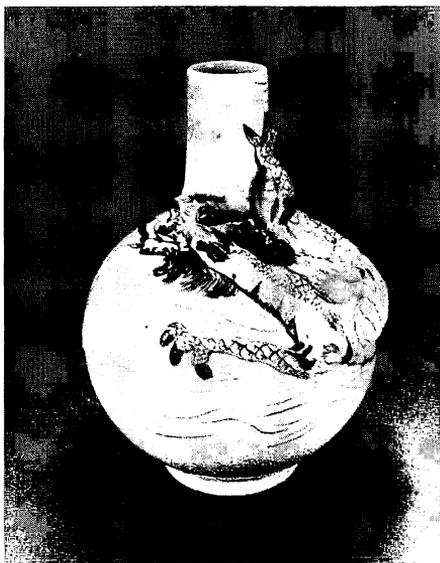


FIGURE THREE: Vase by M. L. Nichols (1880).

covered the connection between publishing and the railroad network, or any number of pieces on what it means that New York (or another town) dominates or fails to dominate a field. In pottery at least there was in the period 1880-1930 no national capital. High-grade pottery of various sorts came from Louisiana, Missouri, Cincinnati; Marblehead, Massachusetts; Boston, Galesburg, Ohio; Berkeley, California; Colorado Springs and elsewhere. 2) The "decorators" at



FIGURE FOUR: Vase by Carl Schmidt (1912).

those pottery plants shown in photographs are young women. Although there were individual men who were noted as "decorators," at those places which were represented in the show by photographs of the shops in action, what one saw were ladies. Some interesting sex-role definitions must have been involved. The young ladies in the photographs look very much like the people in a class picture Your Faithful Editor's mother has saved of her art school class. She earned a good living as a commercial artist after that training. In the classroom photo almost all of the students were young women. 3) Transit of culture is nicely visible in these pieces. One sees the influence of Japan, France and Japan *via* France; of the Arts and Crafts movement, of Art Nouveau, of late Romantic landscape painting.

And there is a special dividend, one that has no necessary connection with American social or cultural history: the works in the show are very beautiful and very surprising. YFE had never before seen pottery plaques with slips applied to produce what look like conventionally painted landscapes, for example. The combination of

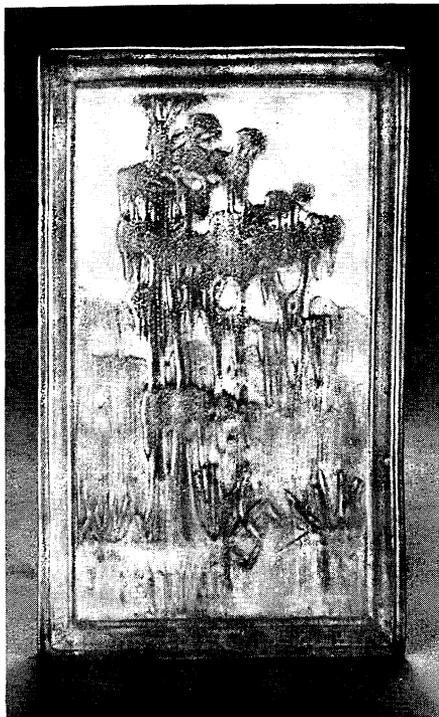


FIGURE FIVE: Newcomb College, Plaque, 20c. Undated.

influences and the indisputable talent of the "decorators," male and female, produced a number of works of great delicacy and originality. YFE is an inveterate museum eavesdropper. He hung around the show when he saw it at the St. Louis Art Museum and listened to people's reactions. Gallery goers hadn't known



FIGURE SIX: E. G. Diers, plaque (Vellum), 20c. Undated.

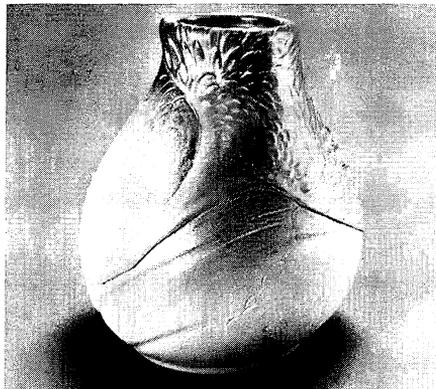
before anything about why Grandma or Aunt Fanny loved that vase or pot; the range of objects evoked a body of taste, style, mode into which the objects fit. With a sense of the "language," one could intuit what the items said. The show moves around some before the pieces return home to the Cooper-Hewitt Museum. Its 1986 schedule was

July 5-August 17: Gardiner Museum, Toronto, Ontario; September 6-October 18: Norton Art Gallery, Shreveport, La.; November 8-December 21: Nora Eccles Harrison Museum of Art, Logan, Utah;

You can catch it in 1987 at the following places:

January 10-February 22: Bellevue Art Museum, Bellevue, Washington; March 14-April 26: Anchorage Historical & Fine Arts Museum, Anchorage, Alaska; May 23-July 5: Museum of Art, Carnegie Institute, Pittsburgh, PA; August 1-September 13: Museum of San Diego History, San Diego, California.

FIGURE SEVEN: Vase by K. Shirayamadani (1901).



Photographs courtesy of the Smithsonian Traveling Exhibition Services (SITES).