



# INDEPENDENT SCHOLARS

## THE INDEPENDENT SCHOLAR VOL. 23, NO. 1 — SPRING 2009

*The newsletter of the National Coalition of Independent Scholars*

### LETTER FROM THE PRESIDENT Spring 2009

Dear NCIS Members,

I am pleased to announce the relaunch of our Web site at <[www.ncis.org](http://www.ncis.org)>! If you've renewed for 2009, you can log in to the Members Only section to update your contact information and manage your membership with ease. If you haven't renewed yet, head on over to the Web site to renew in just a few safe, secure clicks. And don't forget that you can have your very own NCIS Web page at the site for \$15 a year—a great way to promote your work and let others know how to find you without the hassle of having to register, maintain, and code anything.

The NCIS Board is working on more great member benefits, including discipline-focused e-mail groups for sharing ideas, paper drafts, and resources among members in the same fields; member discounts and offers from booksellers

both online and off; and other resources. Keep an eye out for announcements in your inbox, and let us know if you have any suggestions. ❖

—Kendra Leonard, President

#### FEATURED IN THIS ISSUE

- ❖ NCIS Online Networking Opportunities
- ❖ Applied Scholarship as a Business
- ❖ The Kinsey Institute Collection
- ❖ Calls for Papers, Member News, and More!

## LETTER FROM THE EDITOR

As the weather gets warmer and my friends and family start to shake off the winter doldrums, my schedule starts to become quite booked up—people want to go out on weekends, plan short trips or get-togethers at home, take turns with potluck suppers (and, to admit the true depths of my devotion to geeky pursuits, hosting or attending weekly tabletop gaming sessions). Recently, I've felt as if I've been spending quite a lot of my free time simply trying to keep on top of various commitments, not even considering the time required for the commitments themselves!

Most people can sympathize with this, but in some ways the situation is a particular problem for independent scholars, who as always try to balance their ongoing research plans with the things that have to get done on a daily, weekly, or monthly basis. Carving out that bit of time to finish a writing project or make a few phone calls is all the more difficult when there are so many other things to do—some of which, for that matter, might seem a good deal more fun than whatever happens to be next on the research or writing agenda.

This issue of *TIS* includes two things that might serve as a bit of inspiration on those days when the temptation to run out and play is just as strong as it was when the fresh spring sunshine beckoned through the windows of a stuffy, chalk-dust-covered classroom. Rue Ziegler's article "Applied Scholarship as a Business" talks about the time and effort required to develop a professional niche for independent scholarship as a money-making business, and provides suggestions for those who might be considering such an approach. In addition, the section on the NCIS groups available on social networking Web sites LinkedIn and Facebook offers an opportunity to connect with like-minded independent scholars in all fields and of all interests who share your commitment and purpose. I have made dozens of

new friends and connections in my time online, and highly recommend that anyone who wants to find out more about independent scholars in their area check out these Web sites for more information and ways to connect.

Along with the abovementioned pieces, articles on the collections of the famous Kinsey Institute, on one independent scholar's "tour of duty" as an independent civilian advisor to the U.S. military, the independent bookshops of Toronto, and on ongoing research and writing are all available in this issue of *TIS*. I hope that you enjoy this issue, and as always, I encourage you to write to me with suggestions and comments on ways that I can improve the newsletters, as well as ideas for articles that you would be willing to contribute to a forthcoming issue. All the best to everyone, and best of luck with your current endeavors! ❖

— Shannon Granville

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## NCIS NETWORKING: ONLINE OPPORTUNITIES

One of the key benefits of NCIS membership is the ability to tap into a network of fellow independent scholars and share information, resources, and ideas to encourage new research and scholarship. To help build and strengthen that network, NCIS now has a group presence on two popular online social networking sites: Facebook <[www.facebook.com](http://www.facebook.com)> and LinkedIn <[www.linkedin.com](http://www.linkedin.com)>.

### Facebook

Facebook, possibly the best-known and most popular social networking site, has been growing by leaps and bounds over the past few years as more and more people have joined to connect with friends, family, and people who share their interests.

Joining Facebook is free, and joining the NCIS group is very simple: just search for “National Coalition of Independent Scholars” to find and join the open membership group.

### LinkedIn

LinkedIn.com is a social networking site aimed at businesses and professionals, encouraging online connections among its members. Joining LinkedIn is free, and requires you to fill out an online form that creates a profile of your current and previous positions, areas of expertise, educational background, membership in professional organizations, and .

NCIS has its own LinkedIn group, available at <[www.linkedin.com/groups?gid=1779384](http://www.linkedin.com/groups?gid=1779384)>. When you click on the link to request membership in the NCIS group, please mention this *TIS* article to let us know that you found the group through this newsletter issue! ❖

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Are you attending a conference that has issued a call for papers, with a deadline at least three months in the future? Send the appropriate information to the *TIS* editor at <[s.l.granville@gmail.com](mailto:s.l.granville@gmail.com)> for publication in an upcoming newsletter.

## APPLIED SCHOLARSHIP AS A BUSINESS

By Rue W. Ziegler, Ph.D.

### Introduction

There are few roadmaps to guide independent scholars who seek employment outside of academe. This paper addresses those members of NCIS whose background and scholarship lie in the domain of research but who are not currently affiliated with a university. I recount my own career trajectory as a cultural anthropologist and show how I learned to apply my academic research skills to a local, rural marketplace. Then I outline some strategies for crafting an “academic” career with high standards of scholarship beyond the walls of a teaching institution.

My emphasis is on creating opportunities at the local level but many of the approaches are applicable beyond one’s immediate community. The job-seeking strategies come from my experience conducting doctoral fieldwork in east Africa, and from the approaches of a practical subspecialty called “applied anthropology.”<sup>1</sup> The strategies fall into five general categories: (1) research your local community; (2) investigate opportunities for applying scholarship as a “practice”; (3) develop networks and resources; (4) create a niche market; and (5) grow a business or match your skills and interests with a non-academic employer.

### My Experience

Because of life circumstances, my formal education lacked the straight track of university and graduate education. My two undergraduate degrees (English Literature and Architecture) were interspersed with jobs in the Federal government and McGraw-Hill, Inc. in Washington, D.C.; with architecture and planning firms in the San Francisco Bay Area; and with a lectureship teaching architecture at

Makerere University in Kampala, Uganda. My graduate studies in anthropology took me back to Uganda for fieldwork, along with completing masters and doctoral degrees at Cambridge University, (where I also taught) in the UK.

Family ties finally brought my husband and me back to the U.S. in 1997, and we settled in the Napa Valley, a predominately rural and wine-growing area north of San Francisco. California’s wine country does not offer a lot of opportunities for academic anthropologists and, preferring to avoid a three-hour plus commute elsewhere, I set about investigating new career opportunities close to home.

I soon began to realize that researching a community in pastoral Napa County was essentially the same process as conducting fieldwork in Africa’s urban settlements. I knew from experience that I would first need to employ the anthropological method of “participant observation”, or total immersion in the daily lives of local residents. In the Napa Valley, this meant joining local organizations (e.g., museums, historical societies, special interest groups, etc.), socializing with fellow members, attending conferences and public forums, shopping at the local farmers market, and patronizing coffee shops.

The next step in my California “fieldwork” was to identify “community leaders” and “key informants”, insightful and articulate people who could best instruct me about the problems, concerns, and interests of their community. Equally important, these individuals could teach me how things are done locally. For example, I learned that interpersonal communication in rural Napa (as in Uganda) is more successful with lengthy face-to-face contacts and reciprocal favors, and that professional agreements tend to be informal.

This region has a rich agricultural heritage dating to the 1830s. Farmers, including grape growers, survived economic depressions, market fluctuations, pest infestations, and the ravages of weather through an ethos of mutual cooperation and cheerful generosity in the sharing of ideas, equipment, and labor. While the recent influx of

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<sup>1</sup> See Alexander M. Ervin, *Applied Anthropology: Tools and Perspectives for Contemporary Practice* (Boston: Pearson Education Inc., 2005).

newcomers and the economic success of the wine industry have wrought change to these cultural norms, who or what you know is still less important than being personable, helpful, and reliable. This discovery naturally led me to step three, which entailed establishing trust and credibility among locals by volunteering for non-profit organizations where I could contribute my research, interviewing, and writing skills and demonstrate professionalism.

By offering these services *pro bono* to groups with whom I shared common interests, I continued to learn about the area, engendered goodwill, and exhibited the competencies acquired in graduate school and previous work life. Outside of academe your “field of expertise” is less important than the process and functional skills you have mastered, and your genuine enthusiasm for a cause or project. In my case, I began by creating and implementing an oral history series on wine-industry workers for an agricultural association. This work soon expanded my network of friends, colleagues, advisors, and “key informants.”

Eventually, I was able to attract clients—wine industry corporations, trade associations, private individuals, and other nonprofits—for whom I could conduct research, collect oral histories, gather data, and write reports and manuscripts. I began to give public lectures on various aspects of my work, leading to more job opportunities. As the workload increased, I developed a business plan, hired research assistants, and established a limited liability corporation.

Today my company, California Heritage Research Group, LLC, is largely involved in efforts to preserve agriculture and open space, and in documenting the history of land-use in northern California. While these endeavors seem worlds away from my previous career experiences, in fact the skill sets I use have remained the same.

The competencies learned in graduate school—how to conduct primary and secondary research, how to analyze diverse data, how to objectively frame an issue or debate, how to argue your position, and how to write in a

concise and persuasive manner—can be applied to an infinite variety of non-academic settings. But applying scholarship as a “practice” requires both flexibility and humility. When you have spent years becoming an “expert” in your academic field—mine was the sociocultural problems faced by slum settlements in developing countries—it can be dismaying to start over in a radically different setting where your hard-won specialty is neither understood nor valued.

But there are many rewards in accommodating to a novel circumstance where you gain knowledge in an entirely new sphere and forge unanticipated friendships and alliances. The experience can also lead to unexpected opportunities. Recently, I have been asked to give guest lectures at universities in the San Francisco Bay Area, and I am preparing an academic course that I expect to teach in the fall of 2009 for one of them. For me, the best of both worlds is to benefit from the intellectual stimulation of the “ivory tower,” where I can also mentor a younger generation, while at the same time continuing to make contributions in the “real world” through my research business.

### **Tips for Applied Scholarship**

– *Research your local community.* Join institutions, organizations and informal groups with whom you share interests, including those that do not relate to your field. Socialize with fellow members. Use resources at the public library to learn about local issues. Network with your new contacts. Identify and meet with community leaders (e.g., policymakers) and key informants.

– *Establish credibility in the community.* Identify a project, cause, or public policy that you believe in and offer your skills *pro bono*. Volunteer with service agencies, nongovernmental organizations, trade associations, civic-minded groups, nonprofits, corporations, and the like. Join professional associations and attend public forums and conferences. Write columns or articles for the local newspaper.

– *Establish networks and resources.* Expand your network of contacts through your meetings and volunteer efforts. Develop a portfolio of articles and work products. Give public talks about your project(s) to community groups. Connect with your local community college and offer to give a lecture.

– *Develop a niche market.* Research and identify a specific need or gap in your community. Be a “graduate student,” and develop expertise in that area. Select an appropriate organization that is well-managed, and present a formal proposal with: aims, scope of work, timeline, and “deliverables” (what you will provide) to help meet that need. Offer your first work product for free. Be sure it is concise, represents your very best effort, and conforms to the high standards of scholarship. Keep in mind that writing reports for government agencies or professional and other organizations are “virtually indistinguishable from writing academic monographs”, except that your findings and conclusions appear at the front of the document in a two- to four-page “executive summary”.<sup>2</sup>

– *Make a business plan.* Clearly state the skills and knowledge you bring to the table. Develop your template for formal proposals (see #4 above and add a budget with deadlines at the end). Apply for grants, corporate funding or community contributions, or contact potential employers. If you are creating a business, establish a fee structure for yourself and your subcontractors (or employees). Decide whether to charge for extras such as travel or photocopying. Produce monthly progress reports for clients along with invoices and projected or revised deadlines. Create a Web site to showcase your mission and accomplishments. Publish your work and give lectures on your projects.

– *Build your business.* Hire assistants to help with research, clerical tasks, production, and accounting. Incorporate as an LLC and establish

tax assistance. Continue to publish, lecture, and network with colleagues and other contacts. Join societies and associations related to your work. Think of new ways in which your business can contribute to local needs. Build alliances with potential collaborators on projects.

## Conclusion

As an applied scholar, you take your knowledge and skills and apply them to a practical need, cause, or problem in a community. You bring to the table “threshold qualifications” (academic degrees), “workplace skills” (including self-management and technical know-how), and “competences for practice” (research, critical thinking, analysis, judgment, and crisp, persuasive writing).<sup>3</sup> These abilities and accomplishments are often lacking in projects at the local level.

By being flexible you can adopt a new (or related) field of interest and match your life-style preferences with an employer, or with clients who hire your services. Applied scholarship outside academe is goal-oriented rather than the theoretically inclined, “pure” scholarship, which pursues knowledge for its own sake. But both types of scholarship contribute to knowledge and can benefit society. An individual’s choice between them should be based on personal temperament and interests. And it is also possible to engage in both at the same time.

*Rue Ziegler has broad experience in research, writing, and teaching in academia, private industry, and government. Her multidisciplinary training includes architecture and cultural anthropology. Rue taught at Cambridge University, where she received her doctorate. After returning to the United States, she began a research business that became California Heritage Research Group, LLC, a firm specializing in writing and audio-visual projects related to agricultural preservation and the history of viticulture in northern California. Beginning in the fall of 2009, she will also teach at the University of San Francisco. ❖*

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<sup>2</sup> *Ibid.*

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<sup>3</sup> *Ibid.*

## WHAT I DID ON MY SUMMER VACATION

Michael Albin



*The author reviews field notes with U.S. Army SPC Abdou Elhasab.*

Being an independent scholar is good, but being a retired independent scholar is even better. Retiring from the Library of Congress after almost 30 years freed me to consider any interesting gig, a yearlong assignment as social scientist with the U.S. Army in Iraq.

The opportunity came out of the blue, like chancing on just the right book in the library stacks. The Army was recruiting social scientists to advise troop commanders on the manners and customs of Iraqis. The job was a perfect fit for me except for two things: I'm not now nor have I ever been a soldier, and I'm not a social scientist.

When Gen. David Petraeus set out to reverse the freefall of Iraq into chaos in 2004, he gathered a group of military and academic advisors to revise the Army's approach to the insurgencies in Iraq and Afghanistan. Central to the new thinking was recognition that the nature of war had changed since the Cold War, when tanks and ICBMs were the bedrock of our defense. New wars in the new century are small wars flaring up most prominently in the Middle East and the Muslim world in general, instigated and sustained by al-Qaeda.

The United States would have to fight enemies who used unconventional and terrifying means to intimidate and control territories and populations. The new battle terrain was often mountainous,

sandy, and hot, peopled by tribes or urban slum youth susceptible to the preachments of militant leaders. Nowadays the enemy wears funny clothes, operates in unforgiving terrain, and speaks what are condescendingly termed lesser-known languages.

Petraeus's final report recognized these transformations and codified the new doctrine in the bestselling *Counterinsurgency Field Manual* (FM 3-24). The new approach called for retraining the Army to engage civilian populations as partners against al-Qaeda and other terrorist forces. Civic engagement, not combat, became the order of the day. Commanders were instructed to get out of their huge bases and pitch camp in the villages and neighborhoods where the enemy was embedded in the population.

U.S. soldiers of all ranks had not the least notion about how to proceed. Brigades had been trained to be door kickers, not door knockers. Never before had they been trained to have tea with shaykhs, build schools and clinics, or mediate tribal quarrels.

Thus the Army's Human Terrain System was established. Small groups of social scientists and other scholars are now attached to each brigade and division, advising commanders and staff officers on culturally appropriate ways to stabilize troubled areas. I was hired as one of those advisors.

While my experience in the region made me attractive to the Army, my resume was innocent of military experience. If I were to become an integral part of a brigade I must learn a new and complex culture, military culture. In November 2007, I was sent for several months' training in military decision-making and my role "downrange." In June 2008, I was assigned to a small team of advisors, issued a uniform, four duffle bags of assorted survival gear and packed off ("deployed," to use the Army's term) to Iraq.

Although I'd lived the expatriate life in the Middle East for a long time, I had no relevant experience outside the region's largest cities, Cairo, Baghdad, Tunis, Istanbul, and Kabul. At first, I was adrift on a sea of barren farmland, date-palm groves, and dusty hamlets. The assignment called for me to focus my research on rural Iraq, among

subsistence agriculturalists and out-of-work youths who earned pocket money in the pay of al-Qaeda.

In this environment the tribe is the bedrock of social organization and the shaykh the ultimate local authority. This culture was nearly as foreign to me, the city boy, as it was to my commanders. Moreover, in these regions sectarian mistrust was as poisonous as tribal friction. My frequent experience of Iraq in the past had been in Baghdad, where tribal and sectarian loyalties were considered a primitive embarrassment. Fortunately, by the time I arrived in the jurisdiction of Mahmudiyah—the Triangle of Death, as it was termed—the al-Qaeda scourge had been defeated. Yet sectarian and tribal tensions remained close to the surface and it didn't take much to ignite the rockets, provoke suicide or roadside attacks, or cold-blooded murder.

My assignment was to interact with the shaykhs to learn the needs of their communities. I would then advise the colonel on approaches that would keep our troops and the local population secure enough to go about rebuilding their villages and homesteads. I proposed civilian projects that might be needed, how best to prepare the population for open and fair elections, and at a very basic level, why it was a bad idea to cordon and search a town during important religious observances. I gave counsel on the etiquette of taking tea in a shaykh's guest house and what to do at a gathering of mourners.

Why did I do this? The reasons are multiple and complex. Having lived in Iraq in the past, I grew to love the country and admire its people. I began my lifelong study of the Arabic language in Baghdad in the 1960s. Experience and sensitivity to the culture made me a prime candidate to assist U.S. forces end the battle for Iraq and leave behind a free and stable country. Whatever modest impact I made—and it was very modest, of that you can be sure—was the result of the willingness of the Iraqi citizenry to express themselves honestly to me. In the end, their native good sense and desire for peace led to the defeat of extremists and their confidence in a better future. ❖

## THE KINSEY INSTITUTE COLLECTION

*J. David Reno*

In 1948, Indiana University professor of zoology Dr. Alfred C. Kinsey published *Sexual Behavior of the Human Male*. The result was a continuing controversy about the nature of human sexuality.

Dr. Kinsey has been praised, damned by Billy Graham, portrayed in Irving Wallace's *The Chapman Report* (1960), and presented as the subject of four biographies and a feature film, in which he was portrayed by Liam Neeson. After Kinsey's death in 1956, his organization, the Institute for Sex Research, was renamed the Kinsey Institute for Research in Sex, Gender, and Reproduction—and its work continues.

The Kinsey Institute collection has more than 107,000 print materials, 14,000 films and videos, and extensive art, artifact, and ephemera collections; the Institute's library has become the premiere international repository for primary and secondary source materials pertaining to sex, gender, and reproduction. The Institute welcomes researchers, and encourages scholars to visit the Institute Web site for collection descriptions and general use policies.

The Kinsey Institute library is not open to the general public, but it is open to qualified researchers, including university faculty, other scholars, professionals, and university students at least 18 years of age with a demonstrated research need related to human sexuality, gender and reproduction. To obtain access, submit a letter describing your credentials, the research project and needs, and the intended purpose of the research. You may also be required to submit a curriculum vitae or references, as needed.

There are no fees for consulting reading room materials, but fees may be required for access to the collections. The collection is catalogued in the Kicat, and organized by a modified Dewey decimal classification system. Researchers coming from a distance are advised to contact the library well in



advance to confirm admittance, date, and collection use.

The library is located on Indiana University's Bloomington campus, and has easy access to hotels and restaurants. It is open Monday through Friday, 9 a.m. to noon and 1 p.m. to 5 p.m. when Indiana University classes are in session.

For more information, contact the Kinsey Institute at Morrison Hall, 1165 E. Third St., Indiana University, Bloomington, Indiana; e-mail <[libknsy@indiana.edu](mailto:libknsy@indiana.edu)>; or visit the Web site at <[www.kinseyinstitute.org/library/](http://www.kinseyinstitute.org/library/)>. ❖

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## INDEPENDENT SCHOLARS SUPPORT INDEPENDENT BOOKSHOPS

*Good as it is to inherit a library, it is better to collect one.*

– Augustine Birrell (1850–1933), “Book Buying,”  
*Obiter Dicta* (1888)

### TORONTO

As the largest city in Canada and the provincial capital of Ontario, as well as the home of several highly regarded universities and scholarly organizations, Toronto provides an opportunity for independent scholars to peruse the offerings of a number of independent bookshops.

**Book City**, which bills itself as “Toronto’s Leading Independent Bookstore,” has multiple locations throughout the city that are within walking distance of subway, bus, and streetcar stops on Toronto’s public transit system. **Book City in the Annex** (501 Bloor Street West, Toronto, ON M5S 1Y2), for example, is located near the University of Toronto, and other locations can be found on the store’s Web site at <[www.bookcity.ca](http://www.bookcity.ca)>. Book City also offers a loyalty card program that provides a 10 percent

discount on all books in all its locations, as well as other membership perks, for a yearly fee.

Two of Toronto’s independent bookshops specialize in books for particular audiences, providing a more in-depth selection than might be obtained elsewhere. Near the University of Toronto, just south of the Spadina subway station, is the **Toronto Women’s Bookstore** (73 Harbord Street, Toronto, ON M5S 1G4). Since 1973, this bookstore has been providing a wide range of fiction and nonfiction by women writers, generally on women’s studies and feminist and humanist thought. In the southwestern area of Toronto, the residential neighborhood of Roncesvalles is home to **Another Story Bookshop** (315 Roncesvalles Avenue, Toronto, ON M6R 2M6). Another Story focuses on nonfiction and literature with themes of social justice, equity, and diversity. Both bookstores often have book signings, reading groups, discussion forums, and other events related to their preferred focus.

– Shannon Granville

Previous articles in this column:

- *London – Fall 2008*
- *Washington, DC – Winter 2008*

Are you interested in sharing information about your favorite independent bookshops with your fellow independent scholars? *TIS* invites you to e-mail <[slgranville@gmail.com](mailto:slgranville@gmail.com)> with a short description (preferably between 250 and 500 words) with your selections for independent bookshops that you think are especially worthy of note. Be sure to provide information about the location and the contents, and explain what makes the shop stand out to you. Readers are encouraged to submit information on multiple bookshops, especially for different shops in the same town or city. Submissions will be collected and included in forthcoming *TIS* issues. ❖

## MEMORY AND CULTURE: A PROJECT IN THE MAKING

Guy P. Buchholtzer

(This paper was presented at the NCIS 2006 conference “Scholars Without Borders.”)

### Prolegomena

Culture and memory. Cultural memory.  
The memory of a culture.

These are sometimes complementary themes at the centre of an intense contemporary debate. Associating terms like memory and culture brings to mind ideas of heritage, tradition, ceremonials, folklore, genealogy, kinship, transmission of knowledge, museums and archives, among others. These are complex issues as societies increasingly intersect cultural boundaries. Ancestral beliefs and social practices cross and are altered under the push of population shifts, technological advances, economical trends, political agendas, human conflicts, and changes in the natural world. There is nothing new about this. However, such changes have never been as drastic, rapid and unsettling as they are today.

It is under these circumstances that I am engaged in a pilot project in close collaboration with the Kwakwaka'wakw communities.<sup>4</sup> The pilot project, *The Kwakwaka'wakw First Nations*

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<sup>4</sup> The Kwakwaka'wakw, (the people who speak the Kwak'wala language) formerly known as the “Kwakiutl”, comprised dozens of First Nations on the Northern part of Vancouver Island and adjacent islands and continental territories. Today there remain only 17 Kwakwaka'wakw First Nations. Each of them was traditionally spoke a version of the vernacular Kwak'wala, a language linguists have classified as belonging to the Wakashan family of Northwestern America. There remain only 200 or so of good Kwak'wala speakers out of a total population of nearly 6,000 people. The Kwakwaka'wakw have created the U'mista Cultural Society to preserve and to develop their ancestral cultural heritage. The writing system of Kwak'wala was definitively defined in the late 1970 by Elders and speakers with the assistance of linguist Jay Powell.

*Centre for Language Culture in Community*,<sup>5</sup> is about perception and representation of Kwakwaka'wakw memory and culture in both First Nations<sup>6</sup> and Western ideologies and arts. It is a project where one navigates constantly between various world visions and historical trends, through vast stretches of time and space, among islands of memory and oblivion.

In what follows I will attempt to delineate memory and culture within the limits of this pilot project, describing their intermittent and multiple historical interactions across socio-cultural boundaries. This is, in broad terms, the journey of this project in the making. I will sometimes ask questions along the way, queries that inevitably arise in such a venture.

### General Purpose and Methodology of the Pilot Project

A first purpose is to locate, identify, collect, digitize, analyze, and semantically index all

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<sup>5</sup> The pilot project *Kwakwaka'wakw First Nations Centre for Language Culture in Community* has the moral support of Chiefs, Elders and members of the Kwakwaka'wakw and other First Nations, Simon Fraser University, of anthropologist Claude Lévi-Strauss, Dr. Jo-anne Archibald, the Canadian Commission for UNESCO, Maori institutions and academics, among others. It has been described in various internal publications of the U'mista Cultural Society, and also in the 2004 special issue, dedicated to Claude Lévi-Strauss, of *Les Temps Modernes* (no. 628, pp. 232-254), under the title “Kwakwalawadi or la mémoire” (Kwakwalawadi or the Memory). Claude Lévi-Strauss reiterated his support for the pilot project when I visited him in June 2006 in Paris, together with Kwakwaka'wakw First Nation Chief William Cranmer, Chair of the U'mista Cultural Society, and Dr. Yosef Wosk of Simon Fraser University, Canada.

<sup>6</sup> In Canada, “First Nations” is generally the term used to designate the original inhabitants of the Americas. They have throughout history been called “Indians”, “Natives”, “Aboriginals” and so on, all reflecting various attitudes and ideologies. When Europeans landed in the Americas, they first instituted Nation-to-Nation relationships with them.

written documents<sup>7</sup> concerned with “language culture”<sup>8</sup> that have been produced since first contact with the Kwakwaka’wakw First Nations of the Pacific Northwest Coast of America.<sup>9</sup> Key documents will be reviewed and commented by Elders, Kwak’wala speakers, and scholars of Kwakwaka’wakw ancestral culture.<sup>10</sup> A second purpose of the project is to assemble, to document and to archive a significant collection of photographs made by Eva Sulzer, a Swiss artist who traveled to the Northwest Coast 70 years ago. These photographs will also be interpreted by First Nations cultural specialists and other scholars.<sup>11</sup> Both aspects of the research enter into

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<sup>7</sup> I conducted a feasibility study under the auspices of the U’mista Cultural Centre; it revealed that there are approximately 25,000 to 30,000 documents concerned directly or indirectly with Kwakwaka’wakw culture and language. More than half of these documents are in the United States, Great Britain, France, Germany, Spain, and other countries outside Canada.

<sup>8</sup> The concept of “language culture” derives methodologically from the pan-amerindian hypothesis of “language is culture, culture is language” which seem to transcend the Sapir-Whorf concept of cultural relativism in linguistic expression. In other words, perception of an event is not separated from its representation (immanence of linguistic signification).

<sup>9</sup> The first Europeans thought to have encountered the Kwakwaka’wakw were probably Captain George Vancouver and his crew when in 1792 they reached the village of Cheslakees, near where the Nimpkish River (‘Namgis River) flows into the ocean; see George Vancouver, *A Voyage of Discovery to the North Pacific Ocean*, London 1798.

<sup>10</sup> Based on archaeological sources, it is believed that the Kwakwaka’wakw and Pacific Northwest cultures have a four- to five-thousand year history along the Northwest Coast.

<sup>11</sup> Eva Sulzer took several hundred photographs during a 1939 voyage in Alaska and British Columbia together with members of the Surrealist Movement, including the painter and writer Wolfgang Paalen. All became refugees in Mexico, where they lived the rest of their lives. A dozen of these photographs were published in the review *Dyn*, was re-issued in 2000, *Dyn. The Complete Reprint* by Springer, Ch. Kloyber, Editor; with introductory texts from Gordon Onslow Ford, Lourdes Andrade, Andre Breton, Octavio Paz, Guy Buchholtzer (“Pas perdu

the framework of UNESCO’s current attempts to preserve the world’s intangible cultural knowledge.<sup>12</sup>

On one hand, I am gathering together written records<sup>13</sup> that have been produced since 1792 by navigators, explorers, adventurers and gold seekers, missionaries and administrators, anthropologists and linguists, journalists, writers and others – in short, a textual memory and representation by Europeans and others about the Kwakwaka’wakw, spanning over two hundred years. On the other hand, I am assembling a visual record, the photographs made in the summer of 1939 by one person: violinist and artist Eva Sulzer, who was affiliated for a while with members of the Surrealist Movement.<sup>14</sup> Her photographs constitute a visual heritage that spans only a few months, at a time when there were still numerous speakers of Kwak’wala and First Nations languages. Villages still harbored many traditional structures and totem poles. Children were playing, people were fishing.<sup>15</sup>

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retrovés”; Lost steps found again, or, Not lost but found again).

<sup>12</sup> See article about intangible cultural knowledge by Max Wyman, past-President, Canadian Commission to UNESCO, in the Commission’s journal *Contact*, vol. 1 no. 1, 2003. See as well the Address by Claude Lévi-Strauss to the 2005 General Assembly of UNESCO (60th anniversary of the organization) where he mentions the Kwakwaka’wakw’s current efforts to preserve their heritage.

<sup>13</sup> A first set of approximately 4,000 pages, texts written between the early 19th century and the 1990s, has been assembled and digitized to design computer procedures aimed at extracting relevant information, to produce a cross-reference index, and to detect the structural properties of the textual database.

<sup>14</sup> Eva Sulzer was a violinist, a friend of Austrian Surrealist painter and writer Wolfgang Paalen; they both met André Breton in Paris. They became refugees in 1939 and lived from then on in North America.

<sup>15</sup> Heirs of Eva Sulzer’s family have legally reaffirmed her copyrights over the photographs. I am the curator of the collection, and have been mandated to create the Eva Sulzer Archive in Winterthur, her city of birth in Switzerland. I have been given exclusive rights of use and reproduction over Sulzer’s photographs.

In short, I am positing that creating a complementary dichotomy between text and image will help to unearth personal souvenirs and, possibly, cultural memories. Both records constitute a spectrum of perceptions and representations by people whose background is in a written cultural tradition, about people without written traditions, who for millennia transmitted their culture orally.<sup>16</sup>

Once assembled and analyzed, this body of information will constitute a research base for the study of the history of Western ideas about the Kwakwaka'wakw First Nations. With the help of the Kwakwaka'wakw themselves, it will be possible to derive or to extract names of people and places, details about ceremonials and potlatches,<sup>17</sup> artifacts and oral traditions, past conflicts, political and cultural motivations behind lawmaking, and to check that information against their own. Elements of cultural memory emerging from this discourse will reveal past practices that must be addressed as part of a healing process involving many people.<sup>18</sup>

As far as most First Nations are concerned, perceptions about newcomers to this continent

have been only minimally subjected to the writing of texts, the major reason being that their knowledge, experience and traditions were transmitted orally through stories, songs and myths. Time and space were not necessarily conceived in a linear fashion in the European and Western traditions. A nascent and flourishing First Nation written literature is, however, now emerging. It will be of interest to decipher the cultural interchange, the shift of memory within the framework of prolonged contacts between First Nations and newcomers<sup>19</sup> as well as to re-appropriate their identity through that process.<sup>20</sup> In that sense, literature, novels and poems are part of the equation, and will be considered at a later stage.

The project will re-examine and re-focus epistemologically the analytical and conceptual process that has so far shaped research in the social sciences since Franz Boas.<sup>21</sup> Exceptions to this approach have been the structuralist method and the lens through which the Surrealists viewed First Nations arts and cultures.

This is not the place here to inquire into the intricacies of social structure theory, nor that of

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<sup>16</sup> For Claude Lévi-Strauss, the information passed from generation to generation among “people without a writing system” is often more authentic, in human terms, than the one passed on through books and libraries because the communication implies real contact between people (storytellers, the wise, elders). Something essential has been lost, says Lévi-Strauss, recognizing nonetheless the considerable benefits brought by writing systems in the communication system of modern societies. See Lévi-Strauss, *Anthropologie sociale*, Plon, Paris 1958, pp. 400-401; and Chapter XXVIII of *Tristes Tropiques*, Plon, Paris 1955, as indicated by Lévi-Strauss himself.

<sup>17</sup> The potlatch is the physical and symbolic core of the Kwakwaka'wakw and Northwest Coast First Nations' social organization. The potlatch has generated an abundant literature; see Franz Boas, Marcel Mauss, Lévi-Strauss, and many others.

<sup>18</sup> The system of Residential Schools on Indian Reservations in Canada gave way to many abuses against children. Multiple court cases in Canada are addressing these abuses. A healing process has been set up in many communities thanks to organizations like the Survival Society in Vancouver.

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<sup>19</sup> There exists a significant First Nations cultural and thematic influence in Latin America's Hispanic literature (see for example Octavio Paz, Pablo Neruda, Gabriel Garcia Marquez, and others), seemingly more than in North America.

<sup>20</sup> This identity has gone through social transformations and metamorphoses. For example, the traditional social organization has been profoundly affected by the banning of the potlatch ceremonials for more than 70 years. Its recent reenactment may not necessarily be perceived by the community in the same fashion as before; new cultural settings, the loss of language, the prevalence of new media, technological developments, have influenced the way potlatches are performed today. The community relies as much as possible on the memory of the elders and information collected in the past.

<sup>21</sup> Franz Boas (1858–1942) is considered to be the father of American anthropology. He taught mainly at Columbia University and is responsible for the creation, with the assistance of First Nations ethnographer George Hunt, of the Pacific Northwest Coast gallery at the American Museum of Natural History in New York.

the structuralist method of Claude Lévi-Strauss. The pilot project does nevertheless reflect aspects of the structuralist approach. I should add that Kwakwaka'wakw and Pacific Northwest Coast worldviews constitute a complex web of holistic concepts of the universe of which all manifestations—inanimate elements like stones, water, or air, or living beings like humans, animals, plants—are organized and interconnected through transformation, a concept central to the Kwakwaka'wakw worldview. Any transformation affecting a part of that conceptual universe will affect all others. Lévi-Strauss has brilliantly shown this in *The Way of the Masks*,<sup>22</sup> demonstrating the structural interrelationships between Kwakwaka'wakw plastic forms—masks—and their mythological substratum.

I have not yet arrived at a definitive methodological framework concerning the theoretical treatment of such a body of texts, for the nature and complexity of the information to be assembled has not yet been sufficiently evaluated. However, the works of Claude Lévi-Strauss, Merleau-Ponty, Henri Bergson, Walter Benjamin and others, have influenced my personal orientation. So too have Surrealist arts and letters, which demonstrate real insight into the arts and civilizations of the Americas at a time when their perception and representation were still secluded to the realm of ethnographic inquiry and functional thinking. As far as the data treatment with computer techniques is concerned, I will be resorting to lexicostatistics, contextual sorting and concordances, semantic mapping, AI, content analysis, thesauri building, ontology, and other means to create a consistent corpus of relational indexes. My collaboration for many years with members of the Kwakwaka'wakw communities—Chiefs, Elders, speakers and others—has been the greatest source of inspiration and help in conducting this project.

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<sup>22</sup> Lévi-Strauss, Claude. *La Voie des Masques*, 1975, 2 vol., Editions Albert Skira, Genève. English translation: *The Way of Masks*, 1988, Douglas & McIntyre, Vancouver/Toronto.

## The Surrealist Approach: A Breakthrough In Perceiving Other Cultures

What do culture and the memory of culture have in common? Who defines culture? Do memory and culture derive from each other? How?<sup>23</sup> What is cultural memory for a First Nation person who has lost his or her linguistic heritage due to the harsh colonial laws of the past? Those questions and many others arise when working with First Nations, and one cannot but become more conscious of what Claude Lévi-Strauss declared to Marcello Massenzio,<sup>24</sup> namely that he felt guilt meeting people from the Americas because Europeans came to destroy them. As Lévi-Strauss points out, it is a self evident truth to affirm that since the arrival of Christopher Columbus, the original civilizations of the Americas have been transformed, frequently eradicated, by the coming of foreign cultures to this continent. The painter Matta<sup>25</sup> claims that to grasp the real nature of the Americas, to understand how such drastic transformations have historically shaped the continent, it is necessary to “conjugate” the verb America. But to conjugate it in an “Indian way,” he explained further, when I met him some years ago.<sup>26</sup>

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<sup>23</sup> Buchholtzer, Guy. “Quelles mémoires? Quelles traditions?” [Which Memories? Which Traditions?] in *Mémoire de la tradition*, ed. Aurore Becquelin & Antoinette Molinié (Proceedings of the 47th International Congress of Americanists, New Orleans, 1992), Société d’ethnologie, Nanterre, pp. 161–186, 1993.

<sup>24</sup> Massenzio, Marcello. *Lévi-Strauss Claude, Un itinéraire. Entretien avec Marcello Massenzio*, L’Echoppe, 2002. The interview took place in Paris on June 26, 2000.

<sup>25</sup> Roberto Echaurren Matta is a Chilean who came to Paris in the 1930s to work as an architect for Le Corbusier, where he met poet and writer André Breton and became a famous Surrealist painter.

<sup>26</sup> “Matta et le verbe Amérique” (interview of Matta and commentaries) in *Cinq Centième Anniversaire de la Rencontre entre Deux Mondes-UNESCO 1992*, Canadian Broadcasting Corporation-Radio Canada, Programmes Culturels, FM; 30 min. Producer and writer: Guy P. Buchholtzer, 1992. See also José

I puzzled over Matta's statement. He is known for statements that seem to be directed against apparent common sense. He lived during World War II in New York City<sup>27</sup> together with refugees from Europe, and also amongst First Nations communities in Mexico where he traveled in 1941 together with painter Robert Motherwell and stayed there for a while with Gordon Onslow Ford.<sup>28</sup> No doubt that his paintings reveal the multiple cultural experiences that informed his life and memory. Matta added that he was himself a product of that "conjugation of the verb America," and that the seemingly "invisible"<sup>29</sup> memory of the Americas will remain "Indian." According to him, this invisible memory is a force, a verb, that has from the beginning transformed all foreign cultures and individuals that settled here. In other words, the persona "Matta" is in itself an image of that transformation, of that metamorphosis. His cultural memory is definitively rooted in the verb "America."

For Matta, culture is the result of innumerable metamorphoses, many of which escape the realm of immediate consciousness. This is reminiscent of what French politician and writer Edouard Herriot declared when citing a Japanese moralist, namely that "*La culture, - a dit un moraliste oriental, - c'est ce qui reste dans l'esprit quand on a tout oublié.*"<sup>30</sup>

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Pierre, *L'Univers surréaliste*, Somogy, Paris, 1983 pp. 176–178, 230–231.

<sup>27</sup> "Surrealism in Exile and After" in William Rubin, *Dada, Surrealism and their Heritage*, Museum of Modern Art, New York [1968] 1992, pp. 159–186.

<sup>28</sup> Fundación Eugenio Granell, *Gordon Onslow Ford. Mirando en lo profundo. Seeing in Depth*, "Cronologia/Chronology"; pp. 157–158, Santiago de Compostela, 1998.

<sup>29</sup> For philosopher Maurice Merleau-Ponty, "*tel visible convenablement agencé (un corps) se creuse d'un sens invisible....le visible... n'est nullement de l'objectif...*" [a given "visible" rightly organized (a body) bears an invisible meaning... the visible isn't at all objective...]; p. 253 in *Le visible et l'invisible*, Gallimard, Paris 1997 [1964].

<sup>30</sup> Herriot, Edouard. *Jadis – Avant la première guerre mondiale*, p. 104, Flammarion, Paris, 1948. (Culture, said an Oriental moralist, is what remains in a human being after he has forgotten everything.)

In other words, culture is part of the unconsciousness. For Matta and some of his Surrealist friends – such as Max Ernst and André Masson - the notion of "automatic writing" and painting is rooted in the cultural unconsciousness. As Gérard Durozoi has shown, "although they were in psychoanalysis, it was rather in its Jungian version than in Freud's approach, for they found more readily in Jung's work an anchor for their curiosity with regard to primitivism and Indian art."<sup>31</sup>

From the beginning, the Surrealists were interested in the said "primitive" arts. Northwest Coast artifacts were already shown in Surrealist exhibitions in Paris in the 1920s. Many of the Surrealists became refugees in New York during World War II. Max Ernst discovered the Julius Carlebach Gallery down on Third Avenue selling masks and artifacts. He made frequent visits there, together with his friends Claude Lévi-Strauss, André Masson and others. They also visited the spectacular Northwest Coast gallery at the American Museum of Natural History, which had been assembled by anthropologist Franz Boas and George Hunt, his First Nation associate. Lévi-Strauss published some time later his famous article that launched a huge interest beyond the traditional boundaries of ethnographic sciences, by reaffirming the nature of these objects as art forms.<sup>32</sup>

Surrealism has been a key factor in bringing the arts and civilizations of the Americas into the realm of European and Western consciousness.<sup>33</sup> For Eva Sulzer, who knew Matta and Breton, traveling to the Northwest Coast of America with her friend, the Surrealist painter and writer

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<sup>31</sup> Durozoi, Gérard, *History of the Surrealist Movement*. Translated by Alison Anderson, p. 406, The University of Chicago Press, 2002. Note that André Breton and other members of the Surrealist Movement were adopting views influenced by Sigmund Freud.

<sup>32</sup> Lévi-Strauss, Claude, "The Art of the Northwest Coast at the American Museum of Natural History", *Gazette des Beaux-Arts*, pp. 175–182; New York, 1943.

<sup>33</sup> Surrealism became a major movement in the 20th century, in Europe, the Americas, and Japan.

Wolfgang Paalen, and taking photographs in First Nations villages scattered along vast and isolated regions, was part of Surrealism's dream: to encounter those who had achieved what they were seeking themselves, overcoming the dualism between perception and representation, and therefore reaching surreality, "the reality that lies beyond appearances, by means of art, poetry and myth".<sup>34</sup> Under such premises, the purpose of a Kwakwaka'wakw transformation mask—a sculpted form embodying a myth or a story—is not to hide the face of the dancer, but to "révéler à son entourage... son identité multiple",<sup>35</sup> to reveal to his audience... his multiple identities, by means of myths and oral traditions.

Matta's statements, Jungian or Freudian assumptions about cultural archetypes or relatively new methodologies like structuralism, all play roles in the understanding, in Western and maybe also in First Nations terms, of the interrelationships between memory and culture. Such interrelationships raise the intriguing question of cultural relativity. As such, the images made by Eva Sulzer have the potential to transcend the rift between Western and First Nations representations. One Elder recognizes herself on several photographs when she was 15; another recognizes her sister. Both are able to remember events that are not related to the photographs, memories triggered by the images.

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<sup>34</sup> Buchholtzer, Guy. *Les Surréalistes et les Arts Premiers des Amériques. Le Pacifique Nord-Ouest*, talks given at the Alliance Française, June 6, 2000, Vancouver, and in Calgary in September. See also José Pierre, *L'Amérique indienne et le Surréalisme & Amériques*, Collection Pleine Marge, no. 5, pp. 241–267, 1995

<sup>35</sup> Buchholtzer, Guy. "Masque articulé des Indiens Kwakiutl", in epigraph to André Breton, "Note sur les masques à transformation de la côte pacifique Nord-Ouest", in *Pleine Marge*, no.1, pp. 7–17, May 1987, Paris.

## About Inadequations in Perceptions and Representations

What Eva Sulzer and her Surrealist friends saw when making and then looking at photographs of First Nations people and villages is not necessarily what First Nations people perceive or represent to themselves when seeing the same photographs. This is also the case when people of different cultural backgrounds meet.<sup>36</sup> This in turn questions our ability to project, unequivocally, memory of culture into an archival repository. As far as this pilot project is concerned, my contention is that cultural pattern of memorization must be taken into account. An example or two will illustrate that ambiguity.

It happened in 1492: Christopher Columbus<sup>37</sup> was approaching an island he called Hispaniola. This was his first glimpse of the lands of the Americas. He believed that he had finally reached India. From what has been concluded by historians analyzing his report it would seem that as he was observing the coast, local "Indians" took their canoes and approached Columbus's ships. Columbus remarked that they stayed, stubbornly and silently, at a safe distance, in spite of the Spaniards showing them gifts: beads and seductive shiny small objects. The Spaniards did everything they could to get the "Indians" on board for an exchange of gifts, but the "Indians" kept their stubborn distance. Finally, as a last resort, Columbus ordered his men to play the tambourine and to dance joyously so as to invite the "Indians" to join the Spanish fiesta. In other words, as we would say nowadays, he invited them for a cultural exchange. As it happens, the "Indians" immediately

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<sup>36</sup> The Pacific Northwest Coast harbors many First Nations cultures, speaking their own languages (there are more than 30 languages in the region, each with its own dialects). Cultural perceptions and representations therefore vary widely between First Nations. See for example Guy P. Buchholtzer, "Multiculturalism and Canada's Pacific Northwest Coast Aboriginal Societies: An Overview in Context", in *Intercultural Communication Studies*, vol. 5, pp. 121–136, Aichi Shukutoku, 2002, Japan.

<sup>37</sup> Christophe Colomb, *La découverte de l'Amérique*, 3 volumes, Editions La Découverte, Paris 1992.

took their bows and arrows and began shooting at the Spaniards. Why?

Perhaps another anecdote can answer this. Someone reported that when Margaret Mead<sup>38</sup> was in the Samoan Islands, she decided to swim with local women during their daily bath. Local women, of course, bathe completely naked. Margaret Mead stripped off her bathing suit and joined the group of women. This was in tune with the emerging anthropological theory of cultural immersion and participatory strategies. By doing exactly what others are doing and in an identical way, you will gain an inner understanding of their culture. You will be like them and still be yourself as an outside observer. It would seem, however, that Samoan men were very surprised to see Margaret Mead in the nude. It was a total surprise for them, something strange and completely out of touch with what they knew about the general behavior of white women on their island. They did not find her behavior “normal”, in coherence with what they believed or perceived to be Western behavior.

I believe it is the Australian anthropologist Derek Freeman<sup>39</sup> who reported the incident. I have no way of knowing if it has been reported fairly, but I tend to believe it was. Whatever the case, this story does not alter the fact that Margaret Mead was a great anthropologist, a fine scholar and thinker. What it shows very well is the reality of relativity in cultural perceptions and representations.

And why were the “Indians” shooting at Christopher Columbus’s ships while his men were dancing and playing instruments to welcome them to their *fiesta* on board? It could be that they interpreted the Spaniards’s dancing and drumming as a war dance, a potential threat. As for Mead, it could be that by trying very hard to be the other, she alienated herself from that

other. Margaret Mead belonged to a school of thinking very much imbued with a psychological approach to social realities. Together with scholars like Ruth Benedict, Ralph Linton and Abe Kardiner, Mead tried to find within the individual, and in the manner that an individual is raised, solutions to the questions presented by cultural diversity.

On the other hand, more contemporary anthropologists like Radcliffe Brown and others, especially Claude Lévi-Strauss, radically depart from that individualism, psychologism and “atomism” of earlier schools.

They prefer the concept of the preeminence of social structure, a set of conscious and unconscious forms of communications that inform social organization, as well as economic and symbolic exchanges. Individuals are intrinsically part of such a network. In other words, cultural relativism cannot really be explained in individualistic terms—although we do, as individuals, share cultural traits in various fashions. It is to be explained in terms of the social structure; it is a manifestation of the social structure. A given social structure tends to produce a set of cultures that are more or less similar.

## Challenges and Conclusion

As seen above, this project involves methodological and epistemological considerations as well as cultural relativism. It entails many challenges. I cannot pretend to have overcome all of these them, far from it. Let me mention a few. First of all, the project is by nature embedded in the cultural, socio-economic, ideological and historical rifts that have been exacerbated over time between First Nations people and us. We know all too well that they have lost their lands, their ways of life, their original freedom and hopes for the future. Their populations have been displaced or decimated. They became the victims of our own history. Secondly, we are working on cultural remains: the original culture has not only changed, like ours, but it has often disappeared or is on the verge of disappearance, together with their languages and world vision. And thirdly, we

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<sup>38</sup> Mead, Margaret. *Coming of Age in Samoa. A Psychological Study of Primitive Youth for Western Civilization*, Harper Collins Canada, 2001 [1928].

<sup>39</sup> Freeman, Derek. *Margaret Mead and Samoa*, 1983, and *The fateful hoaxing of Margaret Mead: A historical analysis of her Samoan research*, 1999.



have produced over the centuries a vast monologue, denounced already by Montaigne<sup>40</sup> at the end of the 16th century and which became, according to philosopher Michel de Certeau, the “production and (accreditation) of the text as a witness of the other”.

We plan to also extend this notion of the textual figure of the other to the Western idea of an archive or a museum, a construct completely foreign to First Nations cultures. I believe that the museum is a representation of another text—may I say, a visualized text?—which enshrines others in a static memory, the memory of frozen time, from which we might derive perceptions and representations of the other. This is the perfect archetype of the Western idea of archive. Therefore, the very notion of assembling in an emerging First Nations “archive” all texts that have been produced about them by non First Nations people merits further consideration. In which terms and through which kind of discourse will such “archive” or “textual database” embed Kwakwaka’wakw cultural values and socio-economic categories, assuming that the medium for archiving—for instance, computer techniques and technologies—is culturally neutral? Parallels seem to meet when it comes to seek cultural properties within a memorized discourse, namely that of the text and that of the museum, the verbal and the plastic discourse.

It is only by breaking, with the help of First Nations artists and scholars, the discourse into its constitutive elements, by deciphering and bringing to consciousness its ideological grammar, there is hope to bridge the gap between the decontextualized culture and its culture of origin.

Memory, as Henri Bergson<sup>41</sup> said, survives within two distinct forms: within what can be called “mécanismes moteurs” (mechanisms activated by movements of the body) and independent souvenirs (words and images of events in memory). As such, the pre-eminence of

the imagery in memory figures an association between the word and the body. A word heard in the past during a dance performance may re-create, when pronounced later again out of context, the image of that dance in my mind, and by association induce body movements as performed earlier. On the other hand, a given movement of the body can remind us by association of a certain song or music of given words and images. In other words, memory is part of an interactive process which recreates itself constantly under given circumstances. André Leroi-Gourhan has shown the existence of an intrinsic and dualistic relationship between memory and the repetitive process: rhythm.<sup>42</sup> There is, however, never a perfect cloning of the original event for the simple reason that given aspects of it may have been forgotten completely. Does intuition<sup>43</sup> play a role in this dialectical relationship between memory and oblivion?

Much more needs to be said regarding the conceptual framework of this pilot project. Assembling texts and objects in archives and museums, where their function often remains that of a mere information item, is a fact to be reconsidered. There is a necessity to conceive a more dynamic model in which memory patterns are activated through specific symbolic exchanges referring in turn to webs of key cultural items or events.

It must be stressed that even within the same culture, “a text is not received in an identical way by a doctor, an architect, a plumber or a philosopher. This means that the reader will read a quite different text from the one the author believes he wrote,” declared Claude Simon.<sup>44</sup> This relativity in perception and representation is

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<sup>40</sup> Montaigne, Michel de. *Les Essais*, Club français du livre, Paris 1962.

<sup>41</sup> Bergson, Henri. *Matière et mémoire*, p. 53, Paris 1939.

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<sup>42</sup> Leroi-Gourhan, André. *Le geste et la parole*, Albin Michel, Paris 1964, and *La mémoire et les rythmes*, Albin Michel, Paris 1965.

<sup>43</sup> See Merleau-Ponty, op. cit., chapitre “Interrogation et intuition”, pp. 142–171.

<sup>44</sup> Guy P. Buchholtzer, “A poetic look at the fragility of life”. An interview with Nobel Laureate French novelist Claude Simon. Parts of this interview were published in English *The Globe and Mail*, section “Books”, p. C8, January 18, 1988.

moreover true when it comes to apprehending other cultures. What symbolic exchanges will eventually take place when people of different cultures meet?

As for the Kwakwaka'wakw, a mask, a word, a song, may refer to a ritual, to a dance, a potlatch, to a family history, to events within an individual's personal life, and also to other significations. This web of cultural references holds the community together; it creates social cohesion. The U'mista Cultural Society in Alert Bay, my primary partner in the project, has achieved great progress in its efforts to transcend the duality between perception and representation in the relationship between the museum and the community. It is within this environment that I am designing, in an interactive fashion, the Kwakwaka'wakw First Nations Centre for Language Culture. A living culture with a living memory is our shared objective.

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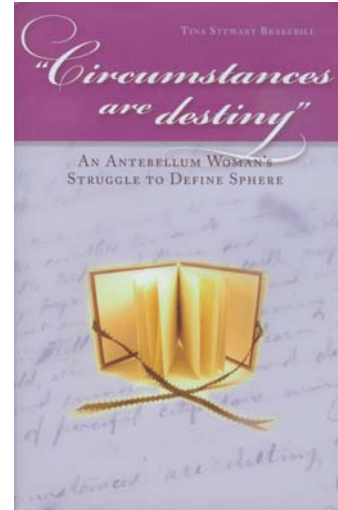
*Guy Buchholtzer is an independent scholar, originally from France, whose background is in the sciences and humanities. He has lived in Canada since 1975 and is a member of the Canadian Academy of Independent Scholars in Vancouver. ❖*

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Are you interested in submitting an article to *TIS*? If so, please e-mail a brief description of the article and a proposed length to <[sjgranville@gmail.com](mailto:sjgranville@gmail.com)>. The submission deadline for the Summer 2009 issue is May 15—however, articles submitted for publication in a later issue are more than welcome.

## BOOK REVIEWS

Tina Stewart Brakebill. *"Circumstances are destiny": An Antebellum Woman's Struggle to Define Sphere.* (Kent, OH: Kent State University Press, 2006). 255 pp. with index and bibliography.



Celestia Rice Colby was an extraordinary ordinary woman of the 19th-century American Midwest. Nearly unknown today, she was a widely published author during her lifetime. Tina Stewart Brakebill has been able to reconstruct her life, using her subject's memoir, journals, scrapbooks, and other papers.

Born in northeastern Ohio in 1827, Celestia Rice had the advantage of an education which culminated at the Grand River Institute, a coeducational private seminary. In 1848, she married Lewis Colby and became part of her husband's dairy farm family. Brakebill documents Colby's religious conversion in 1849, the birth of her four children, and the death of the eldest at the age of three.

In June 1851, Colby published the first of many pieces appearing in journals such as *Ladies' Repository*, *The Ohio Cultivator*, and the *Ashtabula Sentinel*, with motherhood as a theme. She became interested in the antislavery movement, and by 1857, she was publishing in *The Anti-Slavery Bugle*, the official organ of the Ohio Anti-Slavery Society.

Colby's writings and actions reflect her growing radicalism, especially on the slavery issue. Because of the church's failure to denounce slavery, she asked to be removed from the church rolls. Her 1858 essays declared her support for disbanding the Union in order to free the North of the sin of supporting slavery. She denounced the nascent Republican Party as too willing to compromise with the slave power. She welcomed John Brown's raid on Harpers Ferry, but predicted that it would further inflame the rift between North and South. She also wrote about equality for women.

While her published writings were fierce, her private journal entries expressed Colby's continued depression. She was ambivalent about her role as housewife, farm wife, and mother, even as she continued to believe that those were high callings. Yet she excoriated herself for not accomplishing anything, tied as she was to the demands of daily life.

After 1865, when the farm was sold, the family moved to Illinois and later to Michigan. Eventually, Colby joined her daughter Rose in Normal, IL. Besides again writing for publication, she joined the Normal History Club, satisfying at long last her desire for an intellectual circle. Celestia Rice Colby died in 1900 at the age of 72.

In her conclusion, Brakebill states that Colby was a contradiction, living as a homemaker, farm wife, and mother, while longing for a larger part in the world. She espoused radical ideas, but seldom acted upon them. "Like many women, she was alternatively, and sometimes simultaneously, compliant and brave."

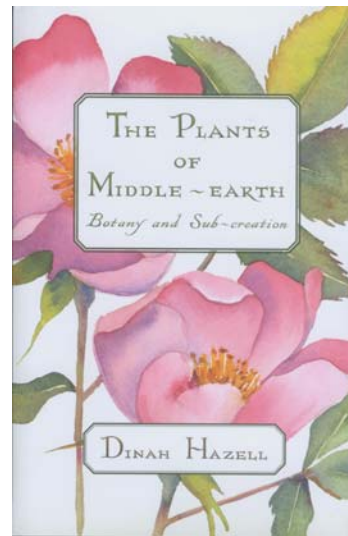
Brakebill's portrait of Celestia Rice Colby is sympathetic and sometimes vivid. But too frequently the picture of Colby's life is overwhelmed by Brakebill's theorizing. Although her speculations are based on respectable sources in women's history, she relies too much on theoretical explanations. This reader would have preferred more extended quotations from Colby's

own writing. It is ironic that Brakebill's work on a woman who struggled to find a voice tends to overwhelm that voice.

*Reviewed by Ellen Huppert*

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Dinah Hazell, *The Plants of Middle-Earth: Botany and Sub-Creation*, with illustrations by Gloria Liang, Linda Logan, Marsha Mello, and Linda Wade (Kent, OH: The Kent State University Press, 2006). 124 pp., with index, appendixes, and bibliography



J. R. R. Tolkien (1892–1973) led a double life. In the workaday world, he was a scholar and teacher of Old and Middle English philology and literature. In the world of Middle-Earth, he was creator, bard, and companion of hobbits, elves, trolls, wizards, and walking trees. In both worlds, he was a gardener and lover of trees.

For readers who are deeply immersed in Tolkien's mythology (and there are enough of them to sustain a small publishing industry), *The Plants of Middle-Earth* will give them still more reasons to love the books and admire Tolkien's art. Dinah Hazell frames her study as a guided tour through the landscapes of Middle-Earth, pointing out how carefully Tolkien chose the

plants or plant names that frame each scene. (The pen and watercolor illustrations enhance her account admirably.)

Most of the hobbit-women of the Shire, for example, bear the names of familiar homely flowers of English cottage gardens and meadows: Rosie, Daisy, Marigold, Pansy, Primula, and Poppy, although there are some exotic exceptions, such as Lobelia and Camellia. The woods of Ithilien are graced by sweet-smelling flowering trees, heather, herbs, and wild-flowers: cornel, pine, fir, cypress, thyme, sage, anemones, English bluebells, and Homer's asphodel. Mordor's borderland has nothing but "cutting, biting brambles" and rotting marshes (p. 28). The horror of Mordor itself is invoked by a "grey, barren, and polluted wasteland [that] will never see spring or summer again. Of all the signs of the Enemy's evil, the destruction of flora is the most dramatic and damning" (p. 42).

The book's title arouses expectations of a somewhat different kind of work: a plant-by-plant survey comparable to, say, Mats Rydén's erudite *Shakespearean Plant Names: Identifications and Interpretations* (Acta Universitatis Stockholmiensis, Stockholm Studies in English, XLIII, 1978) or the more popular *Shakespeare's Flowers* by Jessica Kerr (New York: Crowell, 1969). Hazell does provide a simple list of flowers, "shrubs/miscellaneous," trees, and fictive plants in appendix B (pp. 103–105), but she does not pretend to catch every plant named by Tolkien or even every plant mentioned in her own book—potato, turnip, and wild carrot should be added to her list.

Hazell's Appendix A, "About Plant Lore," and her bibliography provide a starting point for anyone curious about Tolkien's knowledge of medieval gardens and herbalism, but these sections need to be augmented by, for example, the ongoing Anglo-Saxon Plant-Name Survey <[www.arts.gla.ac.uk/sesll/EngLang/ihsll/projects/plants.htm](http://www.arts.gla.ac.uk/sesll/EngLang/ihsll/projects/plants.htm)> and Ann van Arsdall's *Medieval Herbal Remedies: The Old English*

*Herbarium and Anglo-Saxon Medicine* (New York: Routledge, 2002).

However, this is not meant to be a Middle-Earth herbal or a detailed investigation into Tolkien's sources of medieval plant-lore. Instead, Hazell does something much more rewarding: she shows how Tolkien's "sub-creation" (his own—rather unfortunate—term for the world invented by a writer of fantasy) reflected the influence of the Arts and Crafts movement and his own intensely personal responses to landscape. To his mind, the village and woodlands of Sarehole, where he spent four years as a child and learned to draw, preserved the soul of preindustrial England. As an adult, however, he saw Sarehole become a Birmingham suburb, "engulfed 'in a sea of new red-brick... violent and peculiarly hideous'" (p. 86).

I first read *The Hobbit* and *The Lord of the Rings* as an American teenager visiting an anthropologist in a tropical boom-town in the middle of Venezuela—a landscape and culture about as far removed from Tolkien's England as could possibly be imagined. My own interests in botany and medieval history had already been aroused by then; but, thanks to Hazell's book, now I can't help but wonder if the plants of Middle-Earth that I encountered that summer influenced me more than I ever knew.

*Reviewed by Karen Reeds*

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Are you interested in reviewing books for *The Independent Scholar*? Or, alternately, have you published a book that you would like to see reviewed by a fellow independent scholar? Please contact *TIS* book review editor David Sonenschein at <[dsncis@gmail.com](mailto:dsncis@gmail.com)> for further information and other guidelines regarding book reviews.

Book reviews printed in forthcoming issues will include photographs of the books in question, wherever possible. ❖

## PROFESSIONAL NEWS AND ANNOUNCEMENTS

### CALLS FOR PAPERS/PROPOSALS

*Studies in Documentary Film*:

“Documentary Films after 9/11”

After a number of years in the popular culture wilderness, the documentary film has made a comeback during the opening decade of the 21st century. *The Thin Blue Line*, *Roger & Me*, *Outfoxed: Rupert Murdoch’s War on Journalism*, and *Bowling for Columbine* played a part in laying the groundwork for this revival, but the most dramatic increase in high-profile “political documentaries” came after September 11, 2001, the invasions of Afghanistan and Iraq, and the subsequent “war on terror,” with films such as *Fahrenheit 9/11*; *Control Room*; *Taxi to the Dark Side*; *Gitmo*; *USA vs. Al-Arian*; *My Country, My Country*; *Iraq for Sale: The War Profiteers*; and *No End in Sight*. This special theme issue of *Studies in Documentary Film* will investigate the post-9/11 documentary phenomenon from a number of methodological and theoretical perspectives (e.g., political economic, ideological, textual, historical, organizational, etc.). In this special issue, post-9/11 documentaries can be seen as those works addressing, directly or indirectly, the cultural, political, economic or military aftermath of the events of September 11, 2001. Although many of the films listed above were produced in the United States, submissions addressing the post-9/11 documentary film from non-U.S. or non-European perspectives are not only welcomed, but encouraged.

Authors are invited to submit full papers (5,000–6,000 words) to Christian Christensen <[christian.christensen@kau.se](mailto:christian.christensen@kau.se)> by no later than **June 1, 2009**. All papers will undergo peer-review. Please submit papers as Word documents (no PDF or RTF files). Include a separate cover page with title, name, contact information, 150-word abstract, and five keywords. The main paper should not contain any indication of author identity. Authors are also invited to submit

reviews (1,000–2,500 words) of books, documentary film conferences, or documentary film festivals related to the issue theme.

Authors should look at previously published *SDF* articles for referencing and formatting guidelines. A free online issue of the journal can be viewed at <[www.atypon-link.com/INT/toc/sdf/2/1](http://www.atypon-link.com/INT/toc/sdf/2/1)>.

*Studies in Documentary Film* is the first refereed scholarly journal devoted to the history, theory, criticism and practice of documentary film. This journal will provide a home for the considered approach to international documentary film history, theory, criticism, and practice serving a vibrant and growing international community of documentary film scholars. For more information, please visit <[www.intellectbooks.co.uk](http://www.intellectbooks.co.uk)>.

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### *Folklore Studies in a Multicultural World*

The University of Illinois Press, the University Press of Mississippi, and the University of Wisconsin Press, in cooperation with the American Folklore Society and with the support of the Andrew W. Mellon Foundation, are collaborating to host an author’s workshop at the 2009 conference of the American Folklore Society for authors working on their first book. Up to six authors will be selected to participate in a full day of intensive activities devoted to critiquing and developing their individual projects. Workshop activities will include one-on-one mentoring sessions with editors and senior scholars and group discussions of revision and editing strategies, publishing processes, and project critiques. Participants will receive a modest stipend to help defray the costs of attending the workshop.

This opportunity is open only to authors preparing their first books. Projects must be

single-authored, nonfiction books based on folklore research. Edited volumes, photography collections with minimal text, and memoirs will not be considered.

Projects selected for the workshop will be candidates for publication in the Presses' new collaborative series, *Folklore Studies in a Multicultural World*, which aims to publish exceptional first books that emphasize the interdisciplinary and/or international nature of the field of folklore. Within the series, each Press will focus on specific aspects of folklore studies related to its areas of expertise: Illinois on gender and queer studies, world folk cultures, and multiculturalism in vernacular expression such as music, dance, and foodways; Mississippi in folk art, American folk music, African American studies, popular culture, and Southern folklife; and Wisconsin in folklore studies on Upper Midwest cultures, Irish/Irish-American studies, Jewish studies, Southeast Asian studies, gay/lesbian studies, foodways, and travel. Applicants may indicate in their proposal whether they have a preference of publisher.

Proposals should include a 5- to 10-page description of the project, an annotated table of contents, one sample chapter (revised, if from a dissertation), and curriculum vitae or resume. Proposals should be submitted via e-mail by **April 1, 2009**, to <[fsmw@uillinois.edu](mailto:fsmw@uillinois.edu)>. Please type "FSMW Workshop Proposal" in the subject field of your e-mail. For complete submission guidelines, please visit <[www.folklorestudies.org](http://www.folklorestudies.org)>.

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## ARCHIVAL RESOURCES

The WGBH Media Library and Archives (MLA) has made available the findings of its Assessment for Scholarly Use, an examination of the public broadcaster's television and radio holdings that date back 50 years. Funded by The Andrew W. Mellon Foundation, the project sought to determine the educational value of WGBH's archival collection for academic research and instruction by designing a model assessment tool and methodology available to any organization seeking to survey its audio-visual collections. The report and model assessment tool are now available at Open Vault, a searchable online digital library featuring 1,200 multimedia clips drawn from WGBH programming. To access the report and tool, click on "About Us" at <<http://openvault.wgbh.org>>. Visitors can also participate in a discussion forum where they can post comments and responses.

At the start of the evaluation, the MLA housed approximately 29,000 programs and 570,000 associated production media and documents. Through this project, staff completed the evaluation of all WGBH qualifying television programs and radio series as well as the WGBH Forum Network (an online archive of public lectures). Results show that the majority of WGBH's archived holdings assessed have enduring value for academic audiences.

This is the first stage of the MLA's Digital Library project, a proposed three-phase endeavor to create an online resource that provides scholars and educators access to WGBH archival content with research and classroom value. WGBH is currently working on Phase Two of the Digital Library, which will build a prototype specific to researchers' needs in order to deliver archive content to scholars. This phase will be complete in the summer of 2009. ❖

## MEMBER NEWS AND ANNOUNCEMENTS

Have you recently changed your e-mail or postal address? Have you published a book or article, won a grant or fellowship, or have other news that you would like to share with your fellow NCIS members? Send it to <[slgranville@gmail.com](mailto:slgranville@gmail.com)> for publication in our Member News and Announcements section.

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### New Presentations and Publications

On October 23, 2008, Mahala Yates Stripling spoke in Cleveland, OH, at the annual meeting of the American Society for Bioethics and Humanities. In her presentation, “Richard Selzer in the 21st Century,” she gave her audience their first glimpse into her forthcoming biography on Selzer.

Janet I. Wasserman’s article “Felix Mendelssohn-Bartholdy & Fanny Mendelssohn Hensel: Portrait Iconographies” has been published in *Music in Art* [City University of New York, Research Center for Music Iconography], XXXIII/1–2 (2008), 317–371.

Marcella Tarozzi has published *D’un tratto* (Novi Ligure, Italy: Edizioni Joker, 2008) a book of aphorisms. In October 2008, *D’un tratto* won first prize in the “Torino in Sintesi” competition in Turin, Italy.

In 2008, Harrison Solow won a Pushcart Prize for Literature for “Bendithion” a literary nonfiction narrative first published in *AGNI* 66 with the first accompanying CD in the history of *AGNI*. “Bendithion” was also published in the *Pushcart Prize Anthology XXXIII*, which came out in January 2009.

#### In the Next Issue

- ❖ More independent bookshops for independent scholars
- ❖ Funding announcements, calls for papers, book reviews, and more!

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#### **Deadlines for submitting articles, essays, and papers**

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May 15  
August 15  
November 15

#### **Comments and concerns**

Kendra Leonard, president,  
Shannon Granville, editor <[slgranville@gmail.com](mailto:slgranville@gmail.com)>

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