THE FOURTH ANNUAL

"A PIECE OF THE PAST"

UNIVERSITY MUSEUM ESSAY CONTEST

HOUSTON BAPTIST UNIVERSITY

WINNING ESSAYS

2014

Fourth Annual

"A PIECE OF THE PAST"
UNIVERSITY MUSEUM ESSAY CONTEST

WINNERS, 2014

GRAND PRIZE WINNER

SOUTHERN HISTORY

ART (FINE ARTS AND CONTEMPORARY ART)

DUNHAM BIBLE

AMERICAN ARCHITECTURE AND DECORATIVE ARTS

FRESHMAN CATEGORY

America‘s Heroes: Houston‘s World War I Training Camp

By Andrew S. Jimenez

GRAND PRIZE WINNER

What a cruel thing is war: to separate and destroy families and friends, and mar the purest joys and happiness God has granted us in this world...

~Robert E. Lee, letter to his wife, 1864 (―Quotations about War”)

Seventy-six officers of the Army‘s 79th Field Artillery stand side by side, creating a singular line for a singular cause, in front of tents and cabins, trees and horses. During which, not a smile is to be shown, not a grin to be gazed. Their venue is Houston‘s Camp Logan, and the date is December 25, 1917, Christmas Day. Meanwhile, the Great War, also known today as World War I, endures overseas. The United States has entered the war nearly eight months prior, and these men are in preparation for what will turn into their deployment (―WWI Timeline: 1917”). The camera clicks and, in so doing, forever preserves this historical moment in a black and white, approximately 69 x 10-inch photograph. This artifact is now located in Houston Baptist University‘s Museum of Southern History, not far from its place of origin.

Though this was not initially a Texas-born regiment, war does have the ability to relocate soldiers, pulling them from their homes. The 79th Field Artillery had its roots in the 13th Cavalry Regiment, which fought in Mexico under the orders of General John J. Pershing against Pancho Villa during the 1916 Punitive Expedition. In 1911, before its period in Mexico, the 13th Cavalry had been transferred to Fort Riley, Kansas, from the Philippines. Later, in 1916, it was constituted as the 21st Cavalry Regiment and eventually reorganized in Fort Riley as the 79th Field Artillery in June of 1917. On December 6, 1917, as a result of America‘s entrance into the war, this regiment was assigned to the 7th Division and was transferred to Houston, Texas, where training ensued. (―1-79 FA Battalion”)

The substantial significance of this photo lies not only with its documentation of the participants in a period of wartime, but also with its historical relevance to Houston, the city in which this artifact remains. To complete this artifact‘s account, one must delve into the complete history of the image, not just what is obviously seen, but the obscurities of the scene as well. Camp Logan, the officers‘ in-picture background, was one of merely thirty-four emergency training camps that were established by the U. S. Army as a result of America‘s World War I conscription. The site, a previous National Guard Camp, was chosen and leased from the Hogg family by the United States on July 18, 1917, and construction commenced on July 24 of that year, in less than the span of a week. (―Camp Logan: A World War I”; Miller)

On August 15, 1917, the first phase of Camp Logan‘s creation was completed. The sheer size of this campsite was remarkable in itself, but the brief amount of time that was taken to construct it set a World War I record that is worthy of additional adulation. The massive accumulation of land entailed a tract of 9,560 acres, 3,002 of which was ultimately developed. Located in the encampment were 1,329 wooden

buildings, which could potentially house an astonishing 44,899 soldiers. It required only three months after the first phase's completion to stock this newly built camp with approximately three-fourths of the maximum amount of residents, over 30,000 troops. (–Camp Logan: A World War I")

This temporary camp contained various establishments in addition to soldiers' quarters, including an auxiliary remount depot, a rifle range, an artillery range, drill grounds, and a base hospital (Miller). The camp did seem rudimentary in some aspects, as the majority of makeshift tents had wooden walls that strained to reach only four feet in height. In addition, the streets throughout the camp remained either unpaved or modestly so with cinders and oyster shells. It did, however, have some accommodations that were impressive for such a provisional camp, one of which was its system of sewer lines that was constructed from ceramic pipes and was at the disposal of the current inhabitants. (–Camp Logan: A World War I")

Camp Logan remained in operation for a period of less than two years, from its creation in 1917 until 1919, after the war's end. The campsite was briefly passed on to the U.S. Public Health Service on March 20, 1919, in whose hands a previously used American Red Cross building was transformed into a hospital. The Hogg family, the original landlords, recovered the leased property in the same year and would eventually sell a portion of it to the City of Houston. That purchased land was developed into what is now Memorial Park, a name given to memorialize those who bravely fought in Europe. (–Camp Logan: A World War I"; Miller)

The 79th Field Artillery was one of those among the deployed regiments. Now a part of the 7th Division, this battalion joined the battle on France's foreign shore before the war's end. These soldiers partook in fire support during the 1918 Alsace-Lorraine Campaign (–1-79 FA Battalion"). The 79th Field Artillery was eventually inactivated, for the time being, on September 14, 1921, after completing its duty, and was relieved of its assignment with the 7th Division (–First Battalion"). It would later be redesignated and assist in World War II and Korean War efforts (–1-79 FA Battalion").

The Southern History Museum's displayed photograph not only represents the seventy-six present officers, but the entire camp's residents along with their daily sacrifices. That Christmas Day, in 1917, every man in Camp Logan continued living apart from the life that he knew, the people that he loved. And though their names are unfamiliar and lost to time, and though their precise actions are all but unrecorded, these men are no less heroes than those of the Alamo or of San Jacinto. They forfeited their time and relinquished their civilian lives in the spirit of helping their country retain its liberty. To pass over this snapshot, this confined piece of time, without notice and without the slightest question as to who these men are or the tasks that they have done would be a catastrophe of no meager proportion. These men's history, Houston's history, should be preserved and duly remembered.

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More Than Just a Mammy:
The Story Behind the Historic Academy Award Win of Hattie McDaniel

By Kyra Brown

1ST PLACE
MUSEUM OF SOUTHERN HISTORY

Introduction

Gone with the Wind is one of the most famous and loved American films of all time. In 1940, its popularity was proven when the film received ten Academy Awards. The movie's historical setting and romantic story line made it an amazing tale that captured audiences across America. The Museum of Southern History dedicates a display to the movie and its actors. One of the dolls on display is a depiction of the first African American Oscar award winner Hattie McDaniel, who won Best Supporting Actress for her controversial role of Mammy in the film. However, Hattie McDaniel's triumphant victory was not met with the same respect and admiration as her costars. The story of this woman who changed history is very important to the time period of America after slavery and before the civil rights movement. Although *Gone with the Wind* was one of the most successful films to ever be made, Hattie McDaniel's was denied, by the social inequality of her time, the right to fully enjoy and share in the success of the film.

Background of Hattie McDaniel

Hattie McDaniel was born on June 10, 1895, to Henry McDaniel and Susan Holbert. McDaniel's parents played a significant role in the scrutiny she would receive later because they were both former slaves, and they had experienced all the horrors of slavery in Virginia. Furthermore, Hattie's father, Henry, fought in the colored division of the Civil War. After the slaves were freed, McDaniel's father spent years seeking to retain a pension for his service so that he could feed his family. However, he was constantly denied these funds because he was black. Jill Watts says, "From the time she was born, Hattie lived with this constant reminder of the Civil War and its impact on her family".[1] While slavery had ended by the time Hattie was born, inequality and racism persisted for African Americans during her life. Despite her family's struggle with poverty, the McDaniel children were afforded more opportunities than their parents, such as attending school and following her dreams of becoming an actress.

[1] Jill Watts, *Hattie McDaniel: Black Ambition, White Hollywood* (New York: Amistad, 2005), 19.

What it meant to play a mammy

Hattie McDaniel gave a remarkable performance of the southern mammy who kept the house in order for the O'Hara family. Nevertheless, many black people believed McDaniel's role was bittersweet because it halted their progression as people and caused them to move backwards. However, seeing black people play roles of slaves or servants in the 1930s made many white people feel more comfortable. Jessie W. Parkhurst says, "Because the Black Mammy originated in and came out of the period of bondage she is an acceptable symbol to whites and an unacceptable one to Negroes."[1] Whites and Blacks had two completely different perceptions of a mammy. White people tended to view the mammy as part of the family, but when black people saw a mammy all they saw was a slave. However, while they were vastly different Hattie McDaniel shared one common theme with her character Mammy. Despite playing a slave, Mammy easily made Scarlett and the other characters appear nonsensical and unintelligent, and in the same way, while Hattie McDaniel accepted the role of mammy, she was an intelligent woman who was more than capable of being more than a mammy. Charlene Regester says, "McDaniel's position was that being a servant in itself was not offensive; rather, it was the cultural connotations and the assumption that blacks could not attain positions beyond this capacity that were disturbing".[2] McDaniel did not want to offend her community and, though she was greatly criticized, many failed to recognize McDaniel's knowledge of what a black maid looked like to white and black society, for between acting jobs, McDaniel had taken work as a domestic worker. Therefore, Hattie realized the great difference in pay between working as a maid and playing one in movies.

The African American Experience of 1930s and 1940s

African Americans faced many limitations in the 1930s and 1940s. All of America was dealing with the Great Depression and on the brink of the Second World War, but black people were fighting racism in areas such as Jim Crow laws, segregation, and the Ku Klux Klan. The ending of slavery caused white people to reevaluate how to allow black people to be in their society, and the result was segregation because in this way black people were excluded from the white world as much as possible. However, while this was a time of discrimination for blacks, this was also an uplifting and preparatory time for what was to come in the future. Since they were no longer slaves, blacks were seeking higher goals through education and employment to prove their equality. Hattie McDaniel was not rejected by the African American community for being successful because they sought success, but for most people, it was hard to separate her role from her talent.

***The Premiere of* Gone with the Wind**

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[1] Jessie W. Parkhurst, "The Role of the Black Mammy in the Plantation Household." *The Journal of Negro History* 23, no. 3 (July 01, 1938): 349-69, 350.

[2] Charlene B. Regester, *African American Actresses: The Struggle for Visibility, 1900-1960* (Bloomington: Indiana University Press, 2010), 148.

Gone with the Wind premiered in 1939 in Atlanta, Georgia, but the Jim Crow laws of the south prevented Hattie McDaniel from joining her cast mates in the debut of their movie. Clark Gable initially refused to attend the showing if McDaniel could not come, but he later recanted after McDaniel pleaded with him to attend. However, the white resistance to blacks was not the only issue at the premiere because there were also black protesters outside of the theater. Among those protestors was a church choir that included ten year old Martin Luther King Jr.[1] Martin Luther King is a testament to the generation that would later lead the civil rights movement—once kids and teens who saw the effects of *Gone with the Wind*. Darden Asbury Pyron says, "W.E.B. Dubois dismissed the film as a conventional provincialism about which Negroes need not get excited".[2] The movie later premiered in Los Angeles, and Hattie McDaniel was allowed to attend.

The Historical Oscar Win of Hattie McDaniel

Hattie McDaniel was awarded the Oscar for best supporting actress at the twelfth Academy Awards in 1940. This was a momentous accomplishment because the child of former slaves had won over four white actresses in her category. While McDaniel's life was not completely free of discrimination and she was forced to sit at a segregated table at the place the awards were held, the Academy Awards could not deny her talent. As McDaniel made her acceptance speech, she expressed her desire to be a credit to her race and an equal in the film industry, for it was important for McDaniel to make the African American community proud of her accomplishment.

Conclusion

Hattie McDaniel was an amazing woman. She constantly faced opposition by whites and blacks, yet she conquered all obstacles and became the first African American to win an Academy Award. While many African Americans viewed her as a maid, she broke down a door that is now opened to all African Americans. Furthermore, many white people limited the African American community to only being slaves or servants, but this judgment was equally absurd because slaves and servants do not win Oscars. Hattie McDaniel was an actress and her role of Mammy was just a vehicle to allow her to showcase her greatest gift, but it was not a portrayal of her place in society. Being confident in knowing who she was and who she was not, is what made McDaniel such a great actress.

[1] Stephen Bourne, *Butterfly McQueen Remembered* (Lanham, MD: Scarecrow Press, 2008),101.

[2] Darden Asbury Pyron, *Recasting: "Gone with the Wind" in American Culture*. (Miami: University Presses of Florida, 1983), 145.

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"Violence and Hate Without Reason": The Ku Klux Klan Hood of the 1920s

By Dayna C. Patterson

2ND PRIZE
MUSEUM OF SOUTHERN HISTORY

In the 1920s, a diffusion of hatred and violence towards African Americans, Jews, Catholics and immigrants soared in the Lower South of the United States. The controversial group called the Ku Klux Klan caused the atrocious acts that resulted in countless deaths of innocent minorities. Located in the Museum of Southern History, right below a Confederate flag, is a Ku Klux Klan hood encased in a glass container. This artifact is from Houston, Texas during the 1920s. It is made of a cotton sheet. The hood has two holes placed in the front for viewing purposes, and a gruesome red-brown dried stain is visible on the back of it. The number of possibilities for where the stain comes from is endless. The soil mark could have resulted from a shooting, hanging, or beating of a harmless person. The Klansmen believed that they were great heroes that worshiped white supremacy, but they were cowards who hid behind masks. The Ku Klux Klan hood is an artifact that is beneficial to present day society because it shines a light on a dim part of American History, helping to prevent the actions of this group from being repeated.

The origin of the Klan dates back to the late 1800s. The basic idea of the group was white supremacy. This was the idea that whites were superior to all other races, especially the blacks. After the Civil War there was a rise in the membership of the group because many white males were dismayed by the thought of blacks receiving the same rights as them. As supremacists who hated blacks, they wanted to scare and intimidate them. The Klan created a costume to resemble a ghost, in order to frighten black people. "The plan was to terrorize the former slaves, many of whom were superstitious and wholly uneducated, by wearing their white robes and caps and convincing them that they were the ghosts of dead Confederate soldiers and citizens who were returning to seek revenge on the freedmen" (Gitlin 3). In the museum, the hood is one of many that were made to hide the faces of the cowardly men. The exact person who owned the hood is unknown because the Klan was discreet about their identities and members covered their faces. Many leading Houston men were rumored to be a part of the Ku Klux Klan. A political leader, pastor, attorney, or a businessman could have been behind the mask. Even though their faces were not seen, their immoral acts were.

The Klan's violent acts spread all across the Lower South. The hood in the Southern History Museum is from the Houston area, so there are many Houstonians and events it could have been linked to. When the KKK arrived in Texas, "the first Texas chapter was organized in Houston in September 1920 as Sam Houston Klan Number One" (Greene). Plenty of white men joined the group when it arrived, which led to mass initiation ceremonies. It was reported that thirteen thousand people gathered to watch 348 new Klansmen initiations along the Gulf Coast Speedway (Greene). There is not an approved count of the size of the Klan in Houston because

the group size fluctuated often. Plenty of men joined and never returned for another group meeting because the Ku Klux Klan was too vexed for their personal liking.

The common fluctuation in the Ku Klux Klan population was due to the group‘s violence. The stain that is smudged on the Klan‘s hood could be a result of the hangings, lynching or burnings that were brought upon African American people. Acts of violence became the norm for the Klan‘s culture. Lynching was popular among the members of the Klan because it made the killing of a black person a public spectacle that was easily enjoyed by members of the KKK. Unfortunately, this pure ―satisfaction" happened regularly. ―Over 86 years, the Ku Klux Klan lynched 3,446 blacks" (Starr). In addition to lynching, the Klan often burned their subjects after or during a hanging. These immoral hate crimes towards Blacks spread throughout the South like wild fire because the Klan believed it was the perfect example to display their superiority.

Nonetheless, the violence the Klan created caused unrest in Houston, Texas. The city‘s newspaper, the *Houston Chronicle,* published articles that called for an end to the violence that was spiraling out of control. The Klan sent out hateful letters to successful black males and to whites that were supporting the blacks. This was a part of the Klan‘s plan to terrorize Houston citizens. In late April 1921 a very cruel crime against J. Lafayette Crockwell, a well-known black dentist, occurred. The Ku Klux Klan attacked him because Crockwell had a relationship with a white woman. ―Crockwell was abducted at gunpoint from his car, taken to a deserted shack near Pearland, anesthetized, and castrated" (Greene). He survived this unfortunate event, but it caused an increasing number of blacks to leave Houston and surrounding areas.

Indeed, this artifact is an impressive museum piece that represents an era of southern history. This piece shows a time when hate was in full effect in the South. Viewing the hood in the present day shows the Ku Klux Klan was not a joke. They freely got away with terrorizing their targets with barely any punishments. Encountering this artifact in the original historical setting would have been nothing short of frightening. The fear blacks had in their eyes when they saw a person wearing a white hood with a burning cross is disturbing. Viewing this artifact behind a case is exceptionally different from witnessing it with someone behind the mask because there is no fear that is present now. Observing it as a museum piece serves as a reminder of what the people of the past had to go through. It ensures that society never forgets the extreme hate once showed against a people on account of their color.

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Chagall‘s Symbolism: *Esquisse Pour L’Exode*
By Tia Lee Wettman

1ST PRIZE
ART (FINE ARTS MUSEUM)

The thought of a Jewish painter picturing the crucified Jesus alongside European Jews suffering from the Holocaust seems a bit weird. Well, Marc Chagall is known for being fairly unorthodox with his compositions and shows exactly this in *Esquisse Pour L’Exode*. Throughout his life, he mastered this unique style of fusing seemingly unrelated images to create big-picture, symbolic statements. Chagall‘s *Esquisse Pour L’Exode* successfully uses Jewish and Christian symbols to convey universal suffering, thus unifying those of the two faiths.

Marc Chagall was born in Vitebsk, Belarus in 1887. He grew up in a Jewish community which hugely influenced his entire career. ―Many of the images that we see throughout Chagall‘s life derive from [his] early years,” before he left Russia in 1910 (Goodman). Most of Chagall‘s life was spent in Paris. He flourished under the influence of Cubism, color abstraction, Impressionism, Post-Impressionism, and Fauvism, which are tremendously different from the realist style which he first studied. He drew inspiration from the array of styles that his contemporaries experimented with and ―rapidly [developed] the poetic and seemingly irrational tendencies he had begun to display in Russia” (McMullen). Chagall‘s use of recurring symbols, bold colors, and floating, distorted, and upside down images characterize his work.

―*Esquisse Pour L’Exode*” translates from French as ―*Sketch for The Exodus*.” The piece in our Fine Arts Museum is a proof, or a draft, of Chagall‘s final work but evokes just as much emotion as the finished piece. Done with oil paint, India ink, gouache, and colored chalks on masonite, Chagall would have done this work sometime between 1952 and 1966. The world was post-World War II, but still recovering. *L’Exode* contains many of Chagall‘s frequent symbols such as a herring fish, a rooster, and goats, all reminiscent of his childhood. The herring represents his home in Russia, speculating from the fact that his father worked in a herring factory. This fish signifies that the Jews have escaped from the Holocaust with their culture intact. You can physically oppress them but you cannot strip them of their past and identity. The rooster is a symbol of fertility. Chagall often showed a rooster ―painted together with lovers,” but in this instance is suggesting that the Jewish people will be able to recover from the major losses endured during the Holocaust (―Harmony in Symbolism”). Further, Chagall shows four goats in *L’Exode*. The goat is a common image for Chagall, but he obviously was trying to say something by putting four in one painting. In Leviticus, God speaks to Moses and designates one day a year as the Day of Atonement for the Israelites. Among other sacrifices, two goats are given to God. The first goat is to be slaughtered as ―the sin offering for the people” (Leviticus 16:15). After this, taking the second goat, the priest must ―lay both hands on the head of the live goat and confess over it all the wickedness and rebellion of the Israelites” (Lev. 16:21). The goat is then cast out into the wilderness, taking with it not only the sin of the Israelites, but also their guilt of sin. Thus, the goat is a symbol of the complete

purge of transgression. Chagall could be doing a couple things here. He might just be using the goats to show that Jewish culture and traditions have not been forgotten. But considering that he uses so many goats in this one composition, it seems that there might be something bigger going on. According to the dictionary in my NIV study Bible, atonement is ―the reconciliation of God and mankind; making amends for an offense; cleansing" (Life Application Study Bible, 2302). Chagall could be calling for amends to be made for the great offense that has been done. Perhaps Chagall uses this Jewish symbol of atonement to call for the Jews to forgive their oppressors, just as God forgave the Israelites for their wickedness.

While Chagall maintains his frequent symbols from his childhood, he also uses images that are obviously religious in meaning. The overall painting is uncharacteristically dull for Chagall, which shows how depressing this period was for European Jews, including Chagall. However, there are bright spots which show two women holding a baby, Moses holding the Ten Commandments in front of the Ark of the Covenant, and the triumphal Christ. Chagall cleverly highlights these images with bright colors against drab surroundings, almost as if he is telling you where you should look. The two women with babies (one living, the other dead) show that, despite the great losses from the Holocaust, there is hope that a new generation of Jews will come. Similarly, Moses with the Ten Commandments is a symbol of hope. God's word and will are not lost. The Jews will be able to bring the true law back into their lives after they have been oppressed by the wicked laws of the Nazis. This law crumbles because it is not from God. Moses also was the man who led the Jews out of oppression under the Egyptians. This painting shows a modern Exodus out of the rule of the Nazis. This isn't the first time Jews have suffered persecution. Jews in Egypt, Jews in Russia in the late 1800s and early 1900s (house in flames), now Jews under Nazis have all suffered, but will recover. Lastly, the crucified Christ is a symbol for great suffering. By picturing Christ among a sea of Jews, Chagall parallels the evils that both parties endured. ―He could think of no more powerful way to convey his anguish at the annihilation of European Jewry" than to use the image of Christ on the Cross (Goodman). Christ's enemies tried to kill him and might have thought they were successful but were wrong. Just as Christ rose from the dead, the Jews were not destroyed and will eventually recover from the havoc of the Holocaust. By using the image of Christ, Christians might understand what the Jews are experiencing under Hitler. The parallel imagery unites Jews and Christians through the understanding of suffering.

Chagall's work does not follow standard conventions of what beauty is. There is no symmetry, poor clarity, and the colors are dull and smudge together with no clean lines. This is mainly because *Esquisse Pour L'Exode* is a proof, not the final, but the message is still the same. The Jews have been suffering greatly, so the composition does not have to be beautiful. It is raw and real. Chagall shows suffering which can be understood by Jews and Christians and, in doing so, creates a bond between them.

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The Matterhorn: A Spirit of Adventure
By Nathan Cobb

2ND PRIZE
ART CATEGORY (FINE ARTS MUSEUM)

It was a time of expansion and a time of discovery; the shift from classicism to romanticism had occurred, and culture was trying to reconcile this newfound passion with the turmoil and death surrounding the Civil War. During this time, while Chopin defined a new style of music, and Poe wrote in his infamously sinister tongue, shifts in art began to occur across the world. In the midst of this revolution of the arts sprang forth many American artists who found a muse in the unexplored West. Compelled by a strong sense of adventure, these artists frequently joined expeditions into the uncharted territories and returned with inspiration for stunningly detailed and magnificent landscape paintings. Although a rather fleeting period, which had its beginning and conclusion in the late-nineteenth century, many great works came from it, and many of them from the hands of Albert Beirstadt. One of Beirstadt‘s paintings, *The Matterhorn*, not only conveys a spirit of adventure, but also a theological argument for man‘s relationship to God.

Much of Beirstadt‘s style comes directly from the group of artists known as the Hudson River School. Heavily influenced by the Romanticism and love of nature that was prevalent in Europe during the time, this group of artists strove to paint the American West at its most glorious, though often exaggerated. This was partly due to their desire to make the West appear more beautiful than the most famous European sites, particularly the Swiss Alps. In their paintings, the artists, such as Beirstadt, Thomas Cole, and Frederic Church, sought to capture the sublime beauty of the wilderness and a spirit of adventure, with focus on incredibly minute details. Through a newly innovated style, called luminism, these artists also tried to capture light as it fell strikingly on mountain landscapes (Cleveland, 39). Through obscured brushstrokes, exaggerated proportions, and quaint scenes of rustic cabins or Indian villages in the foreground, the Hudson River School portrayed the American West as a place of adventure and intrigue.

Born in 1830 in Germany, Albert Bierstadt showed artistic potential very early in his youth. Despite a rough start to his career, Beirstadt moved to the United States in 1857 and shocked New Bedford, Massachusetts, with his stunningly mature paintings of European landscapes. Not a year after arriving in America, he debuted his first piece at the Annual of the National Academy of Design. His piece, which was titled *Lake Lucerne*, received mixed reviews; *The New York Post* and *The Tribune* gave it mildly successful reviews, while *The Herald* called it, along with many other paintings, ~~“an~~ aggregation of crude effects and commonplace conceptions”. Despite this controversy, Beirstadt‘s spirit did not falter, and he made plans for his first expedition into the American West. His first trip occurred in 1859 when he, along with another artist and a

surveying team, set out for the Rocky Mountains (Anderson, 140).[1] Not a year later, he returned with numerous sketches, photographs, and artifacts which he translated into sweeping landscapes in his new New York studio. This set the pace for the rest of his career, which included two trips out west for inspiration and enormous hours spent tediously pouring over his paintings in the studio. This garnered him much success, however, for in 1862, *The Buffalo Fine Arts Academy Catalogue of American and Foreign Paintings and Sculpture*, a very reputable art journal, said of a painting that was conceived on his first trip west:

> Mr. Bierstadt is earning for himself a proud position among his brethren, by whom he is acknowledged as one of the finest and most rising Landscape painters in America…It is not prophesying too much to say that this gentleman, in a very short space of time, will win for himself a high status in the world of Art of Europe as well as of America (Anderson, 151).

He enjoyed this success for many years, and paired with his knack for advertising, became quite wealthy from the sale of his enormous paintings. During the peak of his career, he was considered one of the foremost artists in the Hudson River School.

However, in the 1870s, Beirstadt endured not only a decline, but severe criticism. In the east, his paintings were often deemed *retardataire*, and the market for them dropped significantly, but he continued to paint new landscapes, despite the criticism. The most significant blow to his career, and certainly the most revealing one, was when none of the twelve paintings he submitted to the American Exhibition sold (Anderson, 246). By far the most consistent criticism that Bierstadt received pertained to the size of his works, which were often viewed as excessively large. In fact, notable artist and historian, Samuel Isham said of Bierstadt, ~~—~~His smaller pictures are interesting and clever, but the huge canvases which made his reputation are but a sort of scene painting, superficial, exaggerated, filled with detail imperfectly understood…There is a dullness and mechanical quality to it all." (Cleveland, 37-38). Additionally, critics often pointed out that the scenes he portrayed in the foreground often not only distracted from the painting, but were very artificial, with one of his most famous paintings, *The Rocky Mountains, Lander's Peak*, being a prime example (Groseclose, 157).[2] Despite the criticism he received, Bierstadt produced numerous beautiful and effective works, such as the one housed in HBU's Fine Arts Museum, *The Matterhorn*.

Through his beautiful painting of the Valley of Zermatt, Switzerland, and the great Matterhorn mountain, Bierstadt showcases many of the stylistic traits that defined much of his work. He captures beautiful rays of light peaking out of the clouds with the stunning detail that is an excellent example of luminism. An influence of The Hudson River School, this usage of luminism pairs well with his incorporation of a small frontier scene in the foreground, which was also a common theme within the school.

[1] The other artist's name was Francis Seth Frost, a friend of Beirstadt's who painted in much the same style, but received much less commercial success.

[2] The critic specifically says that in his scenes "every activity appears so factually loaded they seem to be planned for some future natural history diorama."

Further, the intricate detail is indicative of his time spent studying near the Düsseldorf Academy, for intricate detail was of utmost concern for them. The Romantic themes of awe-inspiring, sublime, and untamed nature are also present, and probably a result of his time spent studying under Lessing. Technique is only the surface of this painting, however, for Bierstadt also incorporated deep philosophical ideas into this work.

Many ideas and themes are present in *The Matterhorn*, but the most prevalent ones are Beauty, as defined by Plato, Aristotle, and Aquinas, man‘s relationship to God, and a spirit of adventure. Aside from the clearly aesthetic quality of the painting, Beauty can be found in the wonderful symmetry of this painting, which frames the beautiful mountain landscape on both sides by the foreground. Further, Bierstadt focuses intently on proportions in this painting, as he effectively contrasts the enormity of the Matterhorn with the rather small and insignificant cabin in the bottom of the valley. In fact, the artist uses this contrast to make a statement about the importance of man in relation to God, and his creative power. It is clear that the attitude of the individual frontiersman, when compared to the vast and towering mountain, should be one of reverence and acknowledgment of his place in creation. Emphasis can then be put on the unprecedented sacrifice of Christ on the cross, and the unworthiness of man to receive the overwhelming gift of salvation. Bierstadt‘s reoccurring theme of exploration and settlement are clear through his portrayal of the pioneer, and it is notable that he incorporated this theme into a painting of a European landscape when it is usually used in scenes of Western America.

By incorporating influences gathered throughout his life and themes common to this era, Bierstadt effectively achieves with *The Matterhorn* a fusion of his theology and passions. Through his illustration of man‘s inferiority to God and the necessity for continual adventure and exploration, Bierstadt‘s painting has on the view its intended response - a stirring of the heart to God‘s beauty, and a yearning for the adventure which pervaded nineteenth-century America.

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Scroll of Esther: Catharsis on Vellum—A Triumph Celebrated

By Nicholas Van Cleve

1ST PRIZE
DUNHAM BIBLE MUSEUM

"I am a poure dyvel and my name ys Tytyvyllus."[1]

Elaborately ornate, the Dunham Bible Museum's vellum Scroll of Esther from the seventeenth century embodies the playful, vivacious expression characteristic of copies of the text presumably illuminated by Jewish scribes working in northern Italy.[2] Describing an incredible act of God's deliverance of the Jews in exile, imaginative copyists surrounded the text of the thirteen foot scroll with rich embellishment and illustrative figures.[3] Referred to as the *Megillah* (~~"s~~croll") in Jewish circles, Esther is unique among the books of the Hebrew *Tanakh* in that it fails to explicitly mention the Tetragrammaton[4] or any other form of God's name. Barring the assumption that copies of the text were merely lost to the forces of time, experts also speculate as to why Esther is the only book of the Old Testament missing from the Dead Sea Scrolls.[5] After all, the Jewish people considered *Esther* to have been ~~"w~~ritten through the inspiration of the Holy Spirit,"[6] and their practice of reading from the scroll annually in celebration of Purim—a holiday inaugurated in Esther's ninth chapter—helped cement its significance to Jewish culture.

Scroll Creation

Sources differ regarding the origin of Jewish scroll illumination, some attributing it to the lack of the appearance of God's name in the book.[7] Founded largely

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[1] Marc Drogin, *Medieval Calligraphy in History and Technique* (Montclair: Allanheld & Schram, 1980), 17. ~~"B~~orn in the minds of medieval monks," Titivillus served to recall to monk minds ~~"th~~e sin of inattentiveness" from about 1285 to the beginning of the Renaissance (17, 19). It was mythologized that Titivillus kept record of scribal errors to be read at the coming judgment (18).

[2] Eva Frojmovic, ~~"T~~he Perfect Scribe and an Early Engraved Ester Scroll" (*British Library Journal*, 23:1, 1997, 68-80), 10, note 1. Though the author of the scroll remains anonymous, ~~"S~~ome of the best-known engraved Dutch megillot were produced by the Jewish engraver Shalom Italia (1619–1664?), born and raised in Italy" (Shalom Sabar in Encyclopedia Judaica).

[3] Many Esther scrolls consist of eighteen panels, correlative to the number of the Hebrew word חַי (*chai*), meaning ~~"li~~fe" (~~"M~~egillat Esther," Facsimile Editions, accessed February 16, 2014, http://www.facsimile-editions.com/en/me/). HBU's Megillah, on the other hand, consists of seven connected vellum segments, folded in twenty-seven places.

[4] A Greek term (τετραγράμματον) referring to the four consonants that spell God's quadriliteral name (יהוה) as first revealed in Exodus 3:14, corresponding to the English ~~"Y~~HWH" occurring 5,410 times in the Old Testament.

[5] Some critics also write off the book as mere ~~"hi~~storical fiction." See, for example, the introduction to *Scribal Culture and the Making of the Hebrew Bible* by Karel van der Toorn, published by Oxford University Press (2007).

[6] ~~"M~~egillah," *Dictionary of Jewish Lore and Legend* (London: Thames & Hudson, 1991). As the author continues, ~~"J~~ewish mystics claimed [Esther] was received by Moses with the revelation of the torah."

[7] As the article entitled ~~"M~~egillah" in the *Dictionary of Jewish Lore and Legend* states, ~~"A~~ Megillah does not have the same sanctity as a sefer torah, and because of this, in the Middle Ages, it was often illustrated."

on reverence for the third of the Ten Commandments,[1] the Jewish people imbibed such a weighty respect for the name that they likely stopped pronouncing it around the time of the Babylonian exile.[2] Some scholars argue that because Esther omits the Tetragrammaton the book was considered less sacred than other members of the Hebrew canon. On the other hand, the erudite Dr. Eva Frojmovic of the University of Leeds argues, "The rabbinical prohibition against the printing of Biblical scrolls to be used in synagogue services also applied to Megillot, just as it applied and still applies to Torah (Pentateuch) scrolls, Mezuzot… and Tefillin."[3] So strict was the prohibition that a rabbi once commanded that a copy of Esther be destroyed "to prevent a printed scroll being used in synagogue by mistake," though the ban did not apply to private ownership or reading.[4] Indeed, Frojmovic confirms that "a decorated Esther scroll would not have been used for the communal reading of the Megillah in synagogue and certainly not by the cantor. Rather, such a decorated scroll would have been intended for private use, possibly in the home, while also representing a status symbol."[5] Liturgical scrolls used during synagogue worship including Megillot "remained the exclusive domain of the *sofer*, the Hebrew scribe with his rigorous technical and religious training."[6] Because synagogues traditionally read from a folded Megillah (remembering that "the original was sent out by Mordecai and Esther as a letter") during the festival of Purim, many traditional assemblies keep a copy of the Megillah beside their Sefer Torah.[7] During public reading, audiences commonly "boo" when hearing Haman's name "so _thename of wicked people should be blotted out'."[8]

Illuminations

With scrollwork of this beauty a considerable luxury, the author of the Bible Museum's Scroll of Esther was undoubtedly commissioned by a figure of considerable

[1] "Thou shalt not take the name of the Lord thy God in vain," Exodus 20:3.
[2] Jewish Encyclopedia, "Tetragrammaton", accessed February 17, 2014, http://www.jewishencyclopedia.com/articles/14346-tetragrammaton. The Septuagint serves as evidence that they stopped pronouncing the divine name prior to the third century BC, as it uses the word "Lord" instead of transliterating "YHWH" (Dr. Michael Brown, "Is Jehovah God's True Name?", accessed February 17, 2014, http://askdrbrown.org/portfolio/is-jehovah-gods-true-name/;).
[3] Frojmovic, 7.
[4] Ibid.
[5] Frojmovic, 8. In fact, Frojmovic indicates regarding a similar scroll that the text may not have even been produced by a Jewish printer because "there were no Jewish printers in Rome at the time" (8).
[6] Ibid.
[7] "Megillah". The source continues that earlier in history copies of "Ruth, Song of Songs, Lamentations, [and] Ecclesiastes" would also have been kept for reading, but today *Esther* remains the only one still read uniquely as a scroll. The *sefer torah*, housed within the "ark," was the most precious possession of a synagogue—of central focus even to the architecture of the building, indicating the centrality of God's word—much in the same way that Catholic's hang the crucifix at the focal point of Cathedrals and smaller parish churches. In fact, "Maimonides notes that 'it is positive commandment for every Jew to write for themselves a Sefer Torah'. Nowadays this mitsvah is sometimes fulfilled by Jews as at a siyyum by writing a letter (guided by the scribe) to help complete the Torah, but more often than not most Jews will never get the opportunity to participate in this holy task" (Mordechai Pinchas Sofer Stam, "The Sefer Torah (Book of the Law)", accessed February 18, 2014, http://www.sofer.co.uk/html/sefer_torah.html).
[8] "Megillah". The quote references Exodus 32:33.

means.[1] Mesmerizingly painted, garlanded, adorned, and illuminated, the Megillah features numerous miniatures that guide the reader through the text by depicting King Ahausueras banqueting, Mordecai's procession on a white horse, Haman's sons hanging from a gallows, Vashti, and Esther at appropriate points, and other decorative figures such as lions, cherubs, unicorns, a peacock, an elephant, and more. Even the list of the names of Haman's sons who were hanged is distinctively set off from the rest of the text. Indeed, these features are not uncommon considering that scrolls of Italian origin oftentimes display ~~a~~llegorical representations, nude putti, the signs of the zodiac and the twelve tribes, heavenly Jerusalem, and scenes depicting the daily life of the Jews of the time," including those ~~r~~elated to the celebration of Purim, such as sending friends and family gifts of food or drink in a basket… merrymaking, and masquerades."[2] As the Jewish Virtual Library continues, ~~E~~xamples of decorated *megillot* are extant from Turkey, Greece and the Balkans, and Morocco, where they were mainly decorated with floral, architectural, or other decorative designs."[3]

Surprisingly enough, ~~A~~mong Hebrew liturgical texts, the Megillah appears to be the only book which was not decorated or illustrated during the Middle Ages or, indeed, until after the mid-sixteenth century" due to the same ~~a~~niconism imposed on Torah scrolls" until that time because Esther was part of the canon.[4] In Jewish culture, the Encyclopedia Judaica records that

> The decoration and illustration of Esther scrolls, mostly by unknown Jewish artists, reached its height during the 17th and 18th centuries, in Italy and other countries in Europe, particularly Holland. The great demand for an illustrated megillah led the makers to produce engraved scrolls, printed from copper plates, while the text was still copied by hand, as required by Jewish law.[5]

In the Christian tradition, at least, as Paul Johnson records, ~~m~~onasteries began, from the early seventh century, to produce illuminated manuscripts of great beauty and elaboration."[6] In stark contrast with the quality of scribal output, the copyist's setting within the monastery's *scriptorium*[7] was ascetic: ~~N~~o candles or warming fires were allowed, for the safety of the manuscripts." The scribe ~~c~~ould not exchange labor with another, nor could he let his mind wander, because he might well be questioned later about the material he had copied."[8]

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[1] See Frojmovic, 3.
[2] Jewish Virtual Library, ~~S~~croll of Esther" (2008), accessed February 18, 2014, http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0018_0_17897.html.
[3] Ibid.
[4] Frojmovic, 1.
[5] Shalom Sabar, ~~M~~egillah," in Encyclopedia Judaica, accessed February 18, 2014, http://www.magnes.org/collections/museum/jewish-life/synagogue-and-communal-life/esther-scroll-collection.
[6] Paul Johnson, *Art: A New History* (Italy: Harper Collins, 2003), 130.
[7] Writing room.
[8] Drogin, 8. The stress and patience required for the virtually uninterruptable task must have made the completion of of various works quite a relief. As Drogin records, a fourteenth century scribe completing a copy of one of Aquinas' writings punctuated his work with the following: ~~H~~ere ends the second part of the title work of Brother Thomas Aquinas of the Dominican Order; very long, very verbose, and very tedious; thank God, thank God, and again thank God" (12). Short messages punctuating the completion of a particular task reveal the intrapersonal reflections of the

Preservation

Thanks in part to the scroll's composition in vellum[1]—animal hide from the skin of a kosher lamb or kid—the Scroll of Esther remains intact. In the past, the copies themselves were not the only elements to receive special treatment, for many were ~~h~~housed in ornamental silver cases" or ~~e~~xquisite gold-plated silver cases made in a delicate filigree technique."[2]

While some scholars argue that the Essenes would have dismissed the content of Esther for various reasons—choosing not to keep it along with the Dead Sea Scrolls that remain today, it now appears that copies of Esther may have merely gone missing. Until recently, Esther and Nehemiah remained the only books not represented in whole or in part in the Dead Sea Scrolls collection, but in 2012, archaeologists revealed the discovery of a fragment of Nehemiah, suggesting that Esther may too remain to be discovered.[3]

Regardless of whether or not the Essenes valued Esther, Dunham Bible Museum's variegated edition of the Scroll of Esther speaks to a venerable tradition of passing down God's word not only with precision, but with vibrant beauty.

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scribes. At times, ~~e~~nthusiasm and religious feeling in furthering the word of God or in keeping the monastery's accounts in order, the desire for better materials, time for wine, a good meal, or a warm fire to restore feeling to their fingers. [They] were not above enjoying games involving the alphabet which occupied so much of their lives" (12).

[1] According to a 1519 definition, vellum was ~~T~~hat stouffe that we wrytte vpon: and is made of beestis skynnes: is somtyme called parchement, somtyme velem" (~~V~~ellum," *Oxford English Dictionary*, accessed February 14, 2014, http://www.oed.com/view/Entry/221992?redirectedFrom=vellum#eid;).

[2] Jewish Virtual Library, ~~S~~croll of Esther".

[3] Biblical Archaeology Society Staff, ~~B~~ook of Nehemiah Found Among the Scrolls," *Bible History Daily* (2012), accessed February 16, 2014, http://www.biblicalarchaeology.org/daily/book-of-nehemiah-found-among-the-scrolls/?mqsc=E3163313.

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The Making of the King James Bible
By Hayley DeBolt

2ND PRIZE
DUNHAM BIBLE MUSEUM

The history of the King James Bible begins in 1604 with the crowning of the new King of England. Queen Elizabeth died on March 24, 1603, and her cousin, James VI of Scotland,was the next heir to the throne. As he made his way to London, he was bombarded by several Protestant church leaders who sought to ~~"p~~urify the church of unscriptural beliefs and corrupt practices, especially those left over from the days of Roman Catholic domination (Rawlings, 145)". The King was handed the Millenary Petition which rejected the practices of confirmation, the use of the terms ~~"p~~riest" and ~~"a~~bsolution", and several other beliefs that were Catholic in origin (Rawlings, 146).

King James responded by calling the Hampton Court Conference in January 1604. This conference would allow the signers of the Millenary Petition to state their grievances and voice their opinions on the changes needed in church practices. However, the need for a new translation of the Bible in English was not mentioned in the original petition. Over the course of the conference, it became clear that James was not interested in making any changes to the Church of England. ~~"F~~rom the outset, James dashed hope after hope for accommodation. He flatly rejected every single proposal the Puritans presented (Price and Ryrie, 116)." As hope for the Puritans dwindled John Reynolds made an unlikely request. He said to the King, ~~"M~~ay your Majesty be pleased to direct that the Bible be now translated, such versions as are extant not answering to the original (pg. 116, Price and Ryrie)". Reynolds's request received an unlikely answer: King James agreed.

King James was not happy with the current Bible available to the common people because it differed from the translation read by the clergy (Price and Ryrie, 118). He commissioned fifty-four translators from the finest schools in England to work on different sections of the Bible. These fifty-four scholars were divided into six groups and each group was responsible for translating various books of the Bible (Brake, 189).

The King James Bible was not newly translated as many people assume. The translators consulted original Greek and Hebrew texts in order to revise the existing editions of English Bibles. Richard Bancroft, the Bishop of London, created fifteen ~~"t~~ranslation principles to govern the work (Brake, 190)". The language of the Bible was not the common language of the day because rule number fifteen of Bancroft's principles prevented the use of extensive modern language. The actual translation of the work took three years and another three years were required to review the translation. A final nine months were used to prepare it for the press (Rawlings, 155). The final editing was done by Bishop Thomas Bilson of Winchester and Miles Smith of the Oxford Hebrew team (Rawlings, 155).

Work on the King James Bible began in 1607 and was completed in 1611 (Brake, 191). It was the third Bible in English history to be approved for translation. This first edition was ~~"a~~ large folio, about 16 x 10½ inches, printed on linen and rag

paper in large black letter type with the chapter titles, summaries, parallel passages, and marginal references in a more readable Roman print (Brake, 195)". Its title page was beautifully decorated with pictures of Moses and the Ten Commandments and the four gospel writers. The Bible was heavily scrutinized by clergyman and scholars but overall it was widely and favorably received. In its first year, it was printed in two editions. The first was known as ~~th~~e great _~~H~~e' Bible" and the second was called ~~th~~e great _She' Bible" (Rawlings, 155). The editions get their names from Ruth 3:15 which stated ~~h~~e went into the city" in the first edition. It was corrected to ~~s~~he went into the city" for the second edition (Rawlings, 155).

This beautiful Bible represents the growing desire for people to take their religion into their own hands. People wanted to be able to read the words for themselves, to know what the Bible was saying to them on their own. For hundreds of years the Catholic Church had tried to stop people like John Wycliffe from translating the Bible and giving it to common people because they knew the power it held. They wanted to keep the power for themselves. They wanted to control the way people thought and what they believed. Heroes like John Wycliffe and William Tyndale, dared to defy the law and put the power of God's word into the common people's hands.

The King James Bible made quite an impression on me as I gazed at it through the glass case. A lot of people in our current age, including myself, often take for granted the access we have to not just one but several translations of the Bible in English. We don't quite realize the years of history behind the book we're holding. We don't realize how much blood, sweat and tears went into copying those words so that people just like us could read it for ourselves. It's so easy to forget how many people gave their lives for this one book. Even in our own time, people in other countries would do anything to get their hands on a Bible in their own language.

I think that if I had been alive when the King James Bible was published in 1611, I would appreciate it so much more. Right now, I see it and I think it's beautiful and amazing but I am accustomed to beautiful books and I have always owned my own Bible. To be alive in a time where I more than likely would not have access to a Bible or just books in general would break my heart. I can't imagine what it must have felt like to the English people to hold a Bible for the first time in their lives, to hold a book as beautiful and as holy as the King James Bible.

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The Changing Meaning of the Doll

By Justin R. Brittain

1ST PRIZE
MUSEUM OF AMERICAN ARCHITECTURE AND DECORATIVE ARTS

There can be little doubt that the plethora of playthings which the modern world offers its youth is beyond the scope of the pre-modern mind's imaginings. This is an age in which all the wonders of Santa's workshop can be found, neatly stacked, in the back corner of the local department store. The blinking lights, electronic sounds, and colored plastics on those aisles are the material manifestations of every child's dreams—at least for the moment. For these aisles are volatile. Many of yesterday's most popular toys—for example, Tamagotchi pets, GoGo's Crazy Bones, and Heelys—have become the contents of today's attic or garbage dump. A shelf-life rooted in children's affections is liable to be cut short upon the arrival of the next sensation.

It is in light of this dynamic environment that the staying power of dolls can be seen as remarkable. As Marjorie MacDill writes, "Betty Jane, from Chaldea and Egypt down to New York and Paris, has always wanted the same toys—dolls."[1] Whether made of stone, clay, wood, rag, corn husk, or plastic, these little likenesses have accompanied humanity for thousands of years, carried by human hands and human hearts.

Yet, in spite of their staying power, dolls have been far from static. As Toni Fitzgerald points out, "Over the past 6,000 years or so [dolls] have evolved from sacred object to treasured companion to well-loved plaything to gorgeous collectable."[2] The roles dolls play in human society have changed through time. These changes are so significant that some may contend that placing effigies of the past and modern dolls under the same label is a categorical mistake.

Consider, for instance, the radical difference between ancient Egyptian and modern American conceptions of dolls. On the one hand, ancient Egyptian people worshipped dolls as fertility idols[3] and used wax figurines to manipulate and destroy the enemies of their gods.[4] Dolls were seen as powerful beings which bridged the gap between humanity and the divine. On the other hand, modern Americans see dolls as nothing but chunks of molded plastic with which children play; to think anything else would be seen as primitive. The modern mind has stripped dolls of their spiritual

[1] Marjorie MacDill, "Ancient Dolls and Toys Tell Whole History of Human Race," *The Science News-Letter* 16, no. 454 (1929) : 380, accessed February 18th, 2014, http://www.jstor.org/stable/3905056.
[2] Tori Fitzgerald, "Digging up Ancient Dolls: A History of Dolls, from 4000 B.C. to 400 A.D.," *Doll Reader* 36, no. 3 (2008) : 44, accessed February 18th, 2014. *MasterFILE Premier*, EDBSCO *host*.
[3] Areitta Papaconstantinou and Alice-Mary Talbot, *Becoming Byzantine: Children and Childhood in Byzantium*, (Washington D.C. : Dumbarton Oaks, 2009), 243.
[4] Christopher A. Faraone, "Binding and Burying the Forces of Evil: The Defensive Use of „Voodoo" Dolls in Ancient Greece," *Classical Antiquity* 10, no. 2 (1991) : 173, accessed February 19th, 2014, http://www.jstor.org/stable/25010949.

power, wrapped them in flashy packaging, and placed them in toy aisles to be purchased.

Considering these two understandings of dolls, objections to both sharing the label of ―doll" may seem valid. After all, if these figurines are, in part, defined by the subjective content imposed upon them by their makers and owners, how can holy relics be categorized alongside Barbies? Are treasured objects of history, like ancient Egyptian effigies, being gutted, so as to fit within the modernist's box?

In response to these questions, it may be argued that, while on the surface these two understandings appear to be diametrically opposed, history reveals that they are two points on a line, connected by many shades of grey. One place in which these gradations can be seen is Ms. Theo Redwood Blank's doll collection in the Museum of American Architecture and Decorative Arts at Houston Baptist University. Ms. Blank's collection brings dolls from across the globe and across time periods into close proximity, allowing museum visitors to better grasp these dolls according to both their individual contexts and their relations to one another. When broader perspective is obtained, the threads of doll history begin to come together in a rich and complex tapestry.

Among the many dolls in the museum, it would be easy to miss TRB #908 in the ―Dolls in Ancient Times" section of the collection. This thin, monochromatic female figure, which appears to be carved from a single piece of wood,[1] stands behind the sign in its display case, and is overshadowed by its larger, more colorful cousins. However, it may provide a valuable link in the chain for understanding the history of dolls. According to its description at the museum, TRB #908 is seven and three quarters inches tall, is either Byzantine or Syrian in origin, and was made some time around the sixth century A.D. Further, its prominent breasts give it the appearance of a fertility doll.[2] Given the factors of time, geographic location, and the possibility that it was originally created for fertility purposes, TRB #908 may be an example of a doll which, beyond serving as a stepping stone between the ancient Egyptian and modern American perspectives, took on some degree of overlap between the two.

In ―Becoming Byzantine: Children and Childhood in Byzantium," authors Papaconstantinou and Talbot state that archeological discoveries have made it difficult to ―differentiate between a fertility idol or amulet and a little girl's toy."[3] They go on to explain that this is because ancient peoples came to accept the notion that objects which enhanced fertility were also beneficial to children. Thus, fertility objects came to be given as gifts for young girls. Papaconstantinou and Talbot conclude that ―[t]ransforming such figurines into dolls that would prepare a little girl for motherhood is arguably a natural extension of this function."[4]

If this argument is correct, then, while it cannot be said with certainty that TRB #908 itself was such an overlapping instance, this doll existed in a time period in which such a phenomena did occur. The divine effigy and the child's plaything may well have

[1] This is conjecture by the author, who was unable to locate the material composition of doll number eight in its museum description. However, if the doll is in fact made of wood, it would seem to be one of the earlier surviving members of its kind. MacDill, 381.
[2] Fitzgerald, 45.
[3] Papaconstantinou, 243.
[4] Ibid.

converged in the hands of young Byzantine or Syrian girls. The crisp, black and white dichotomy which it is tempting to draw between dolls of then and now may not be able to take strong roots in reality.

There is a mystery surrounding dolls, a strange blending of sameness and difference. They have been the faithful companions of humanity through millennia, and yet the role they play today would be unrecognizable to their ancient kinsmen. Perhaps this is because dolls are, at their core, mirrors of their human creators. Maybe they have changed because people have changed, and the murkiness of sameness and difference in them is but a shadow of the unrest in humanity's own nature. Human beings have come far since the days in which their ancestors worshipped blocks of stone, but the blood of those crude peoples flows on in modern veins. In some way, people of then and now are the same, and this is a fact that ought to be remembered. If dolls are allowed to transcend the toy boxes and share their stories, people may be able to begin unraveling the mystery which weaves through their own identities.

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Always Remembered: A Human Hair Decoration from Victorian Times
By Katie L Kuhlman

2ND PRIZE
MUSEUM OF AMERICAN ARCHITECTURE AND DECORATIVE ARTS

When we want to remember someone, we often save a picture, a gift, or a specific keepsake in order to make sure we never lose a part of the person we cared for. Keeping those kinds of items is normal these days if a loved one is lost, but most people today would think that using a loved one's hair to make a decorative wall piece might be a little excessive, even a bit macabre. In fact, those who lived in the 1800s commonly used hair to make keepsakes and mementos of those they cared for, which included but was not limited to jewelry, accessories, and wall decorations. One of these wall decorations hangs currently on one of the walls of the Museum of Decorative Arts, and it is a prime example of a 150-year-old gap in cultural norms.

The first thing one should look at when examining this specific artifact are the characteristics of the item itself, which is dated to the mid-1800s. It encompasses a large part of the twelve-inch by twelve-inch square shadow box it is housed in. Once a vibrant red color, the interior velvet cushion is faded with age. At first the intricate work inside the box might look like it is made of very fine string, but when one really looks, it's obvious that it is composed of something much more organic: human hair. There are three different shades of hair—blonde, light brown and medium brown, indicating that there were at least three people represented in the making of this piece. The elaborate hair decoration is carefully pinned onto the interior cushion with small, almost invisible pins as if the decoration itself is floating on top of the velvet. It is ornately detailed and the hair used is braided and twisted in various ways. These strands run in to different types of flowers, formed with hair and shaped with thin wire, the meaning of which will be discussed later. It's obvious when looking at the piece that a great deal of love and effort was put into making this an item worth saving.

The next aspect to look at when looking at this item is to examine why the people who made it chose to use hair in the first place. First, the people of Victorian times were generally very preoccupied with death, since death was something that tragically occurred all too often in the harsh world of the 1800s. For example, practices like post-mortem photography were very popular at one point. After family members or loved ones passed away, Victorian families or friends would pose the corpse and take a memorial picture to keep with them to remember the loss. It was often used to remember lost children, and sometimes the other members of the family would pose with the deceased child in a sort of ~~"f~~family portrait." (~~"V~~Victorian Post Mortem Photography") It's an odd way to remember someone, but during this time they were simply completing a normal event in the mourning process. The same idea of keeping something so personal of a deceased loved one applied to hair decorations like this one that have been treasured to this day. It seems odd to those in the twenty-first century, but back then it was one of the most obvious ways they felt they could keep a piece of their loved one with them in order to remember them by. Hair does not decay, and it is beautiful and elegant on the living, so there is no reason why it would not be useful for

this purpose in death. It is simply a convenient way of keeping one of the most personal aspects of a loved one around.

Personal touches, such a specific types of flowers, were often added into these works of art to make them even more meaningful, and this artifact is no exception. The work contains hair-formed flowers which include beautiful carnations, twisting ivy vines and blooming roses. All of these symbolized different emotions in Victorian times. For example, carnations symbolized admiration. Ivy was a symbol of immortality, friendship and memory, a very appropriate symbol to use while at the same time representing unity in the piece as the vines twist together with the flowers of hair. The small roses symbolize the love and affection that the maker of the artifact obviously must have had for the loved one. (Johnson) These symbols add rich meaning to the piece as a whole and symbolize the love that human beings have for one another, down to the very last detail.

There are many things that one can learn from an artifact such as this one. Just looking at it arouses many feelings in those who see it, ranging from fascination to a feeling of macabre disgust. There is something about human hair (that is being used for purposes other than bringing beauty to someone‘s otherwise bald head) that makes those in modern times shiver slightly. On top of that is the fact that the hair came from someone who was deceased. That being said, it is important to understand that cultural norms vary throughout different time periods. In Victorian times it was just normal and understandable to want to hold on to a lost loved one in any way possible, whether it be through one last photograph or a piece of art like this artifact. It was not much different from what we do for some of our loved ones today. It is quite common today, for example, to cremate the remains of loved ones and keep the ashes safe in a decorated urn. People do this to remain close to the deceased in some way, just like the Victorians had their ways of doing the same.

Although there is not much information on whose hair is involved in the piece, it is obvious through the details in the craftsmanship that the different hair strands belonged to those who were loved and cherished by the artist. Cultural norms tend to divide understanding between past and present, but in the end one of the things that remains standard when it comes to differences in norms throughout the centuries is that all human beings love to love those around them. Humans gravitate towards meaningful relationships, and those relationships follow through till the end. In the painful aftermath of death, it eases the pain to keep loved ones as close as one can in whatever way possible, even through cherished strands of hair.

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–A Different Kind of Surgery: A Civil War Era Surgeon‘s Set”
By Elizabeth Shecterle

1ST PRIZE
FRESHMAN CATEGORY (Museum of Southern History)

Since the time of the Civil War, medical treatment for the armed forces has evolved by leaps and bounds. In the 150 or so years that have since passed, medical technology has increased a great deal, and has resultantly allowed for fewer casualties as well as fewer amputations on a wide scale. By studying the surgeon‘s set from the time of the Civil War and comparing its contents with those that our soldiers are treated with today, the complications and difficulties faced by surgeons of the time can be better understood, and the advancements made on treatment for men in the service today can be greatly appreciated.

The specific surgeon‘s set found in the Southern History Museum belonged to a certain Dr. W.P. Gunnell, and is still kept in its original carrying case today. Included in the case are some of the medical tools used during the time of the Civil War, including a large amputation saw, scalpels, forceps, amputation knifes and a tourniquet. Just upon looking at the surgeon‘s set, it is apparent that the medical doctors of the time were not even close to being equipped with everything that current doctors are today. Although similar tools can still be seen during present-day surgeries, techniques and procedures in the operating room have evolved tremendously.

At the start of the Civil War, there was a great –need for an astounding number of operations to be performed by doctors” as servicemen suffered injuries at an overwhelming pace. Because the number of injuries to the armed forces was so great, and the need for surgeons so large, many doctors –without any prior surgical experience” were ushered into the field and expected to provide aide to those undergoing the suffering (The Truth About Civil War Surgery). Equipped with similar surgeon‘s sets as the one that belonged to Dr. W.P. Gunnell, doctors were left on their own to operate on the masses of soldiers coming in for help. Fortunately, –during the course of the war… surgical training programs were begun for newly enlisted surgeons, and special courses on treating gunshot wounds were given.” This greatly benefited both the surgeons and the servicemen suffering the battle wounds, the former because they gained a somewhat better understanding of their procedural undertakings, and the latter because they had a better chance at survival or recovery. Thus –surgeons… rapidly developed skills and knowledge that improved the treatment of wounds, and they devised many new surgical procedures in desperate attempts to save lives” (The Truth About Civil War Surgery).

One important detail of the Civil War era was that –surgeons operated in isolation, without help or supervision” (The Truth About Civil War Surgery). Today, doctors have nurses and assistants aiding them during all procedures. Having these assistants available during operations allows doctors to focus more on the patient and the surgery itself. The fact that Civil War surgeons were generally required to work on a patient alone made the process a more difficult undertaking. With no one there to assist them, surgeons during the Civil War were left on their own to handle the surgery,

switch between tools, and take care of any other necessities of the operation. With the rapid numbers of fallen troops being brought in for emergency care, it is easy to assume that surgeons were under extreme pressure to perform one surgery and quickly get on to the next. With so many patients piling in with similar types of wounds, amputation seemed to be one of the quickest operations to use. Many critics believe too many amputations occurred during the Civil War, "but most were [done] necessarily" (The Truth About Civil War Surgery). Not only were amputations often necessary, but also time efficient. "An amputation at the knee was expected to take just three minutes" (Under the Knife). Necessary and time efficient procedures were two key aspects for surgeons operating on the constant inflow of suffering patients.

Anesthesiologists weren't around at the time to put the patients under before surgery, so many "soldiers [were forced] to grit their teeth through the pain of having their limbs amputated." Although not put into a deep unconscious state, "Civil War surgeons almost always had chloroform to anesthetize patients before an amputation" (Under the Knife). So although men were forced to have limbs cut off by large amputation saws or amputation knifes as seen in the surgeon's set, they were not completely without anesthetics. However, the anesthetics by no means were the same as those we receive today. During this time, post operation "pain control was [often] limited to doses of opium" (Hooks, handsaws, and forceps). Although some amputations were done unnecessarily, most amputations were crucial for survival. The lack of strong anesthesia like we have today did not change that fact that "amputations saved lives and failure to perform necessary ones sometimes resulted in fatal infections" (The Truth About Civil War Surgery). As seen in the surgeon's set, tourniquets were widely used to stop the flow of blood after operations were completed.

After being wounded, "injured soldiers were threatened by more than just the pain of their wounds" (Health and Medicine During the Civil War). Unfortunately, the pain the soldiers incurred wasn't the only thing surgeons had to deal with. "Many soldiers had never been exposed to diseases like chicken pox, the mumps or measles and were therefore more susceptible to these while being treated at unsanitary hospitals. At the time, doctors did not yet understand how many diseases were spread and used contaminated instruments on patients" (Health and Medicine During the Civil War). So while surgeons attempted to save lives with the tools from their surgeon's set, the lack of sanitation knowledge at the time could have in turn resulted in more harmful measures for patients. Luckily antibiotics that "were not available in the 19th century now save millions of lives each year" (Health and Medicine During the Civil War).

After studying the surgeon's set from the Civil War, and researching the way things were handled during that time, it is easy to see that the medical field has greatly advanced and progressed over the last 150 years. It is clear that the surgeons of the Civil War era were often found in pressure filled situations with frequently little to work with. But with a better understanding of the way things were then as compared to now, it is easy to appreciate the medical advances that have been made available for us today, and also easier to comprehend the struggles faced by surgeons of the time.

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The Modern 1842 Percussion Pistol - Its Time in History

By Samuel J. DeForke

2ND PRIZE
FRESHMAN CATEGORY (Museum of Southern History)

Innovations in technology have changed the way soldiers fight in wars and other military conflicts. American life changed, in part, due to the Industrial Revolution (Winders). New types of weapons increased the mobility of soldiers in the field and enabled them to fire their weapons longer distances with more accuracy. The technology footprint of weapons became smaller over time and contributed to the development of smaller artillery such as percussion pistols. Today, the Model 1842 percussion pistol exists primarily in museums and private collections. Nevertheless, their place in history is significant because of how the physical appearance contributed to the success of the soldier, the stories associated with the historical context of the pistol, and what the pistol brings to those who see it in a museum exhibit.

The design of a percussion pistol gave the soldier many advantages. Percussion pistols have a ~~"r~~obust brass capped walnut butt and half stock housing and eight and a half inch long smoothbore barrel whose .54-caliber load was chambered by using a swivel-mounted ramrod" (Austerman). The common load was a single ball or a combination of the .54 inch ball and several smaller shot—the ~~"b~~uck and ball" loading (Austerman). They bear a close resemblance to the British pistols which were bored for larger, 60 to 70 caliber balls. The percussion pistol replaced the flintlock musket used in the American revolutionary war. Flintlock was developed in the sixteenth century and drove firearms development until the early 1800s. The flintlock mechanism was replaced by a small copper waterproof cap containing mercury. The percussion system improved the reliability of the weapon (Winders). The small size of the pistol was another major advantage to the soldier because it was easy to carry. According to Austerman, the percussion pistol ~~"k~~indled no legends and won no followings" among its users. It ~~"f~~illed the saddle holsters of many a dragoon and plainsmen in the 1840s and _50s" (Austerman). The percussion pistol was a complement to the soldier's rifle or carbine. ~~"T~~he practice of the day was to equip mounted troops with a carbine and two large holster pistols slung in closed holsters on either side of the saddle" (Bates 32). When the rifle or carbine was emptied, the soldier would grab the pistol and continue the fight. The smaller barrel made it easier and faster to load. The percussion cap created more fire power and enabled the pistol to create some ~~"a~~wesome damage to an opponent at close quarters" (Austerman).

The Model 1842 percussion pistol was manufactured under contract by Ira Johnson and Henry Aston. Johnson and Aston were competing gunsmiths from Middletown, Connecticut. They started building the pistol in 1842. By 1852, they made more than 40,000 pistols. Johnson formed a separate company and received an order for 10,000 pistols between 1853 and 1855. An additional 1,000 came from the Palmetto Armory late in the series (Austerman). The percussion pistols made by Aston

were stamped with the letters –US" over the letters –H Aston" as well as –Middltn, Conn" and the date –1842" at the rear of the hammer (Museum of Southern History).

Percussion pistols saw extensive service during the Mexican-American War –in the general western expansion that took place after Mexico ceded its western possessions to the United States" (Bates 33). Lieutenant James H. Carleton, commanding officer of the First Dragoons, noted that a dozen of his men used percussion pistols to hunt buffalo in June 1845. More than 8,500 handguns were issued by the United States government to regulars and volunteers during the Mexican-American war. The Model 1842 percussion pistol may have been issued in late 1847. Some say that General Zachary Taylor's army used the Model 1842 percussion pistol in the battle of Palo Alto in April 1846 (Austerman). The pistol served its purpose well during the war. So well, in fact, that the Mexicans created a very good copy of the Model 1842 percussion pistol for their own use. The Model 1842 percussion pistol has been described as –the finest single shot martial pistol ever produced" (Austerman). Many foreign nations use the Model 1842 percussion pistol as a model for their own arsenals.

By 1855, the large Colt Dragoon revolvers had replaced most of the single-shot saddle holster pistols. The Colt revolver could shoot five or six shots compared to the single shot Model 1842 percussion pistol. Even so, the Model 1842 percussion pistol continued to be the weapon of choice for some of the Dragoon soldiers. The Model 1842 percussion pistol did see limited action during the Civil War. Colt revolvers became the new weapon of choice for soldiers and the Model 1842 percussion pistol faded away. –The rugged, single-shot had never won a fair portion of glory alongside the vaunted Colts, but it had served faithfully within the inherent limitations of its design" (Austerman).

Today, the Model 1842 percussion pistol can be found in a private collection or museum. The pistol represents a time in history when the technology of war changed the way soldiers fought. As a museum piece, it tells the story of a difficult time in American history. A story of dedication and commitment on the part of soldiers. Weapons such as the Model 1842 percussion pistol saved many lives due to its small size, accuracy and fire power. Visitors to the museum viewing the percussion pistol begin to wonder about the soldiers that used it during battle. Visitors may ask about the conflicts where the percussion pistol was utilized or if anyone was killed or injured by that percussion pistol. If the visitor encountered the percussion pistol in its original historical setting, a feeling of power would exist. The visitor would feel confident of success with the pistol. It was a reliable weapon and the soldiers of the time knew of its capabilities.

The Model 1842 percussion pistol had a short lifespan but proved reliable during its time. The smaller design made it easier for soldiers to carry the pistol into the field of battle. The history of the percussion pistol is short but powerful because of the impact the percussion pistol had during the Mexican-American war. It would not compare to any of the pistols used today. Many of the remaining Model 1842 percussion pistols can be found on the auction block to be sold to the highest bidder. The Model 1842 percussion pistol deserves a place in the museum for all to see and cherish.

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