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# WISCONSIN ACADEMY REVIEW

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Last February, more out of curiosity than with any real expectation of success, I sent off the appropriate entry materials and one copy of the December Wisconsin Academy Review to the 1974 Edpress Awards Contest—characteristically just barely making the deadline. With that, the transaction was forgotten.

It was therefore a complete surprise and great thrill when the pleased-to-inform-you letter arrived late in May. The Wisconsin Academy Review, the letter noted, had been chosen to receive an award for Excellence in Educational Journalism for graphics—the layout, design, and general format and appearance of the publication—in competition with entries of other nonprofit, educational organizations throughout the United States and Canada.

Edpress, the Educational Press Association of America, has been promoting the interests of educational journalism since its founding in 1895. As indicated by the symbol of the lamp of learning depicted below, the Wisconsin Academy is an Edpress member—as are some six hundred other education periodicals and the women and men directly responsible for them. The award then represents the accolade of professionals—and we acknowledge it with pride and appreciation.

And we also acknowledge the role played by the many contributors to the Review. Particular thanks for the December, 1973, issue are due to Cissie Peltz for the fine contributions of artwork she made for Alan Corré's article "The Immortality Stakes," and to the students of Cavalliere Ketchum for their photographic essay on Columbus, Wisconsin. The appearance of any publication is enhanced by such inclusions. A lot of credit must also go to WASAL's members who, through dues and suggestions, support the Review.

It will be with all of this in mind that the Edpress Award will be accepted on July 1 in Chicago.

—Monica A. Jaehnig  
Managing Editor

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# WISCONSIN ACADEMY REVIEW

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This stovewood barn near Lena in Oconto County was built around 1880. In addition to the stovewood wing, the foundation of the main barn was also stovewood—an element which

would normally be fieldstone masonry. The building was torn down in 1957.

# Wisconsin's Stovewood Architecture

By Richard W. E. Perrin

A frequently employed expression in German technical literature defining the ultimate degree of architectural fulfillment is the idiom *werkgerecht*. "Integrity of workmanship" is probably its closest English equivalent, implying not only correctly applied manual skills but, more importantly, a deep, intrinsically sensitive feeling for the nature of materials—their potentials as well as their limitations—the result of which Frank Lloyd Wright, among others, chose to call "organic" architecture. In one of his characteristic pronouncements he asserted that "there can be no organic architecture where the nature of materials is either ignored or misunderstood. How can there be? Perfect correlation, integration, is life. It

is the first principle of any growth that the thing grown be no mere aggregation. Integration means that no part of anything is of any great value in itself except as it be integrate part of the harmonious whole."

Perhaps because of its age-old association with human shelter—the forest, the trees it yields, and the way in which they have been put to use—timber construction can easily be ranked at the forefront of buildings most readily identifiable as being organic.

In one of his many definitive and really monumental studies the German architect, educator, and historian, Hermann Phleps (1877-1964) emphasizes the fact that in

log and solid timber construction its builders, historically and traditionally, have established indigenous, organic systems, perhaps without any conscious awareness of the subtleties of their work and purely as a natural act arising out of simple necessity. Solid log and hewn timber construction, fanning out from its northernmost Scandinavian reaches, forms a chain that extends south as far as Switzerland, west into Germany, and east into Russia and the Balkan lands. While climate, life-styles, and related cultural and economic conditions may have varied substantially, there is, nevertheless, a perceptible, unifying thread running through all of this work which seems to suggest a self-regulating system that, first of all,

reflects a deep and affectionate understanding of the material, both as to form and appearance, and, in a broader sense, an appreciation of the environment by seeking and finding methods that do not violate the surroundings nor squander any part of the material.

Nearly all log and solid timber buildings in their original European domain were built in rural areas and, notwithstanding the essentially perishable nature of wood, were expected to last for many generations—and so they did. With minimal maintenance a large number of them have already attained an age of several hundred years. Unfortunately, much of contemporary thought and technology is crucially transforming the hitherto harmonious relationship between man and his environment even in relatively underdeveloped countries such as Romania, which until very recently was literally a treasure-trove of genuinely organic timber buildings, ranging from houses, barns, and dependencies to churches and windmills. The best specimens are being saved wherever and whenever possible but unfortunately far too few will survive. If it were not for outdoor museums such as the *Muzeul Satului* in Bucharest, an even greater number of prime specimens would be forever lost.

European log and solid timber construction was brought to America by colonists and settlers, beginning with seventeenth century Swedes in Delaware—or, quite possibly, in Pennsylvania by German Schwenkfelders from Bohemia, Moravia, and Silesia—and terminating in the Midwest, especially in Wisconsin, with the work of the immigrant Norwegians, Germans, Finns, Poles, Lithuanians, Bohemians, and even native Americans on the move during the nineteenth and early twentieth centuries. Americans moving westward readily adopted the log cabin based on European prototypes since solid log construction was no longer part of the cultural equipment of the Anglo-Saxon milieu. However, American work differed from that of continental European provenance in one very important respect. American buildings were usually not regarded as being permanent and were therefore often put together in the most expedient way.

There were several reasons for this point of view. First, the Americans arriving from the eastern sections of the country had often come from comfortable, well-built houses located in convenient, well-ordered communities. Secondly, if they decided to stop in Wisconsin, for example, it was by no means a foregone conclusion that they would not pull up stakes again and move still further west in a comparatively short while. However, if they did decide to stay in Wisconsin—and particularly if they prospered—a fine new house after the latest fashion ranked highest priority and the log cabin, impermanently regarded, became hogpen, chicken coop or toolshed. Some westward bound Americans, especially in the more southerly latitudes, did not move on but stayed in the hills of West Virginia, Tennessee, Kentucky, and southern Indiana, where some American-type log houses—but usually of better than average construction—and homesteads for several generations can still be seen and studied to good advantage.

In any event, it seems safe to say that no significant method of timber construction used before the early nineteenth century was developed in the United States. Techniques were modified to fit local conditions, but their Euro-



The Williams House, built in 1848, was first described by Rev. Paul Jenkins in 1923. All that remains is this specimen of the wall.

pean ancestry is certain. Approaching American timber construction and its antecedents as a geographer and anthropologist, Fred Kniffen of Louisiana State University, has painstakingly researched and traced the routes of diffusion from their source areas and in so doing was led into further investigative work with the assistance of Henry Glassie, at the time a doctoral candidate in folklore at the University of Pennsylvania. In one of their joint publications they assert that in assessing wood construction from a time-place perspective there must be a strong emphasis on folk practices because they are, comparatively, the simplest and most direct expression of fundamental needs and urges. Significantly, the authors share the concern common to all students of vernacular building that folk practices with respect to material things have been badly neglected in comparison with story telling, traditional music, dancing, and folklore. Simple folk methods and forms of construction have been largely disregarded with the net result being the accelerated destruction of unchronicled folk structures and practices to a point where their record is beyond recovery.

As already indicated, the great mobility of the American people was the primary, fundamental element in the diffusion of building types, moving westward both from earlier eastern American sources or directly from Europe itself. While log and solid timber work did, of course, extend west of the Mississippi, the treeless plains and prairies were not conducive to such construction and the still heavily forested Midwest was the last stronghold of traditional log construction to any significant degree. The very presence of these forests, coupled with highly fertile soil, constituted one of the greatest attractions for immigrants from northern and central Europe, particularly. In coming to Wisconsin they brought with them three general methods of building in wood: timber framing, walls of closely set vertical timbers, and walls of horizontal timbers. Thus we have half-timbering; clapboarding over heavy open frame; vertical log, paling, and plank construction; and walls of horizontal logs, planks, and timbers with various corner joinings.

But there is another, comparatively little known, system of log construction which, on the basis of the best evidence to date, is not European in origin but completely native to the North American continent. In Canada it is called wood-block masonry or "cord-wood" construction and in the United States it is generally known as "stovewood." Its origin is still not entirely clear, but diligent inquiry and research permits the hypothesis that it is definitely not European, but very likely Canadian.

One of the first known references to this method of building appeared in a report prepared by the Reverend Paul B. Jenkins of Milwaukee and published in 1923. In that year he had found an abandoned house in Greek Revival style near Williams Bay in Walworth County from which some of the clapboards had fallen, disclosing a form of wall construction he had never seen before. Ascertaining that the house had been built in 1848 by David Williams of New York State and a lineal descendant of Roger Williams, founder of Rhode Island, Dr. Jenkins provided an eloquent word-picture of the construction by reporting that "the remarkable feature about the house is simply that it is constructed entirely of 'stovewood'. That is to say, instead of brick or stone, David Williams prepared with infinite labor an immense amount of wood, cut, sawed and split it into sticks fourteen inches in length, exactly such sticks as are used for all kitchen cook-stoves where wood is burned today. This wood—it is oak, every stick of it—was all prepared from the trunks and limbs of trees felled for the purpose in the surrounding woods, cut to the required length, and split to usable size. There must have been twenty thousand of these sticks used as nearly like so many bricks as possible, laid close together, packed tightly, and solidly mortared in."

Recognizing that the house would soon be demolished because of its badly deteriorated condition, Dr. Jenkins made several attempts to save it, but without success. When the building was torn down in 1950, a specimen of the wall was carefully removed and crated by Dr. Georges van Biesbroeck, astronomer at the Yerkes Observatory, a contemporary and good

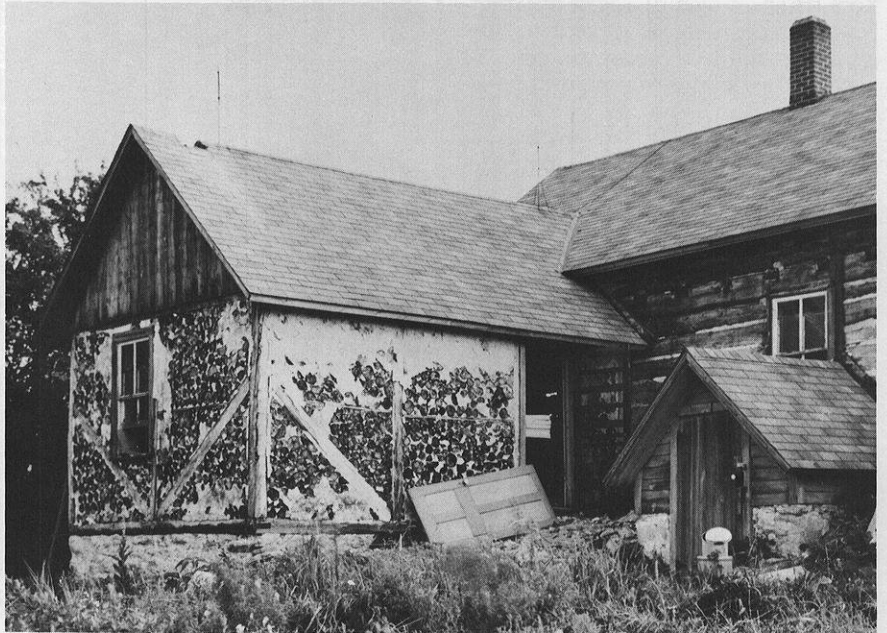
friend of Dr. Jenkins and, at the time, president of the Walworth County Historical Society. The wall specimen can still be seen at Webster House Historical Museum at Elkhorn.

There were other known stovewood buildings in the vicinity of Williams Bay. They, of course, have also disappeared. Probably contemporary with the Williams house, one of these was a somewhat similar dwelling and the others were a gristmill and a sawmill built by Carlos Lavalette Douglass who had come from Cataaugus County, New York. The mills were torn down around 1913. How many more stovewood buildings there were in Walworth County—or, for that matter, in southern Wisconsin—will never be known.

Assuming that stovewood originated in Canada it may very well be that, at first, it was a temporary form of shelter concerning which Sibyl Moholy-Nagy observed: "Sometimes impermanence is as logical and organic for settler buildings as permanence. The lumberjack leads a semi-nomadic existence. His shelter must be adapted to the cold of the North, made of easily available building materials, and not constitute an encumbrance. The Canadian woodsman is probably the only builder on earth who uses logs not horizontally or vertically, but who slices trees as if they were

Bologna sausage. The chunks, eight or ten inches long, are set in a thick bed of gypsum to form a wall. Like the Eskimo igloo, this type of building can be erected in a day or two, because gypsum is the main deposit along the northern Atlantic seaboard, and cordwood is the byproduct of the sawmills. When the gypsum becomes brittle, usually after one summer, the walls grow porous; and when he can see the first sign of the sky through the cracks, then, the lumberjack says, it is time to move on to the next camp."

While this may have been the case with the first use of stovewood, it would be obviously erroneous to assume that this method of construction was incapable of higher development to place it on a par of craftsmanship and durability with other forms of log construction. The existence of buildings of this type which have passed the century mark are ample testimony. Moreover, aside from the historically important specimens still to be found, stovewood is at this time a viable form of construction in Canada, unlike the United States where it appears to have become extinct. T. Ritchie of the Canadian Research Council relates that a builder reported he had constructed more than a hundred stovewood buildings in the countryside around Ottawa during the past forty years. He, too, concedes that the origin of stovewood



This stovewood wing was added to the August Dorn homestead near Ephraim in 1898 and was originally shingled. It has recently been completely restored by Marvin Corman. Other stovewood buildings on the premises were a barn and smokehouse.



A common situation was the use of stovewood for an addition to an existing log or stone house. This kitchen wing was added to the William Zachow residence near Ephraim in 1909-10.



Also on the Zachow property are the remains of a stovewood granary. Exterior stovewood walls were generally shingled, clapboarded, or covered with vertical boards.

is uncertain, but believes that it may have developed from a method of filling the spaces between the timbers of heavy frame buildings. Generally, however, its most common manifestation was that of a log building made of short lengths—eight, ten or twelve inches—of round, squared, or split logs, generally cedar, stacked up crosswise to the plane of the wall like a neat pile of stovewood, and usually imbedded in lime or lime-and-cement mortar as if they were stones. Corners were made either of short squared logs laid parallel to the plane of the wall or of a squared vertical post standing the height of the wall. Inside, the walls might be plastered, or furring strips might be applied and boarding then nailed on. In Canada the method was used primarily in Quebec and in the Ottawa and Georgian Bay areas of Ontario.

Remarkably, despite the probability of hundreds of choices, the Canadian Inventory of Historic Buildings has listed only eleven specimen buildings to date, and all of these are farm buildings—not lumberjack shanties—and all are located in the Province of Quebec. Essentially, they are French and among the oldest surviving examples of permanent construction.

While there are scattered specimens of stovewood throughout the

north central states—one having emerged as far west as Montana—Wisconsin is, at this writing, the only state in which a substantial number of such buildings has been uncovered and documented at least to some extent. Even the Historic American Buildings Survey, which started in 1934, completely overlooked this form of structure and at this time, forty years later, has only photographic coverage of a few buildings. First descriptions and measurements were prepared by the writer in the early 1950s. The earlier oversight, or omission, may have been due to the preoccupation with the various land were massively built and “Aside of a few architectural historians, the architects’ interest is not in origins, diffusions and alterations of folk types. It rather focuses on the architectural ‘period’ represented by the more pretentious structures as reflected in a surficial treatment that may disguise a single, old and fundamental form as severally Georgian, Federal or even Greek Revival and Gothic. The architects’ angle of interest is that of the New England farmer who, upon completing his unadorned frame house, hurried off to Boston to retain an architect to add the architecture, in this case gingerbread trim. Even housing experts with the Department of Agriculture are much

more concerned with the fundamental efficiency of farm buildings than they are with historical origins and continuities. The study of folk housing in America thus remains a wide-open field that geographers, backed by ample European precedent, may well make their own. The humbler buildings, by reason of their adherence to type and numerical superiority, are far more important as markers of basic cultural processes than are uniquely designed individual structures. For the systematist and user of systematic data, here is important raw material that can be divided into well-defined types and counted.” Well said—but architectural foibles as well as *chefs-d’oeuvre* have much to say about the history of mankind and, anyway, there seems to be plenty of room for interdisciplinary cooperation on the premise that much remains to be done and that architects and other professionals in the art and science of building may also be capable of making a contribution.

As to Wisconsin’s stovewood survivals, at least a dozen examples have been turned up during the past few years and often by the same process. Dr. Jenkins found the first one over a half-century ago, namely, siding of one kind or another coming off and disclosing the stovewood structure



underneath. By the same token, once neglect of wall covering—and more particularly roofs—becomes evident, the building's demise is usually inevitable unless someone takes rapid, decisive steps to repair and save it. Unfortunately, this does not happen very often.

As far as can be ascertained all of the remaining stovewood buildings in the state lie north of the forty-fourth parallel, and fall into two distinct categories. The first type is the timber frame structure in which stovewood has been used as noggings in the panels, similar to brick, rubble, or wattle-and-daub filler, thus resulting in a form of half-timber work. The timbers, usually seven to eight inches in thickness, determined the length of the stovewood pieces, which were flush with the timbers on both sides. Sometimes these walls were given a skim coat of lime plaster and, more often than not, were shingled, clapboarded, or clad with vertical boards on the outside. The interiors of barns and other utilitarian buildings were sometimes plastered just like the outside. House interiors were invariably plastered, either directly on the walls or on lathing which, in turn, had been nailed to furring strips. The other type is the solid stovewood wall, built without any kind of frame, but by virtue of its mass, ranging from fourteen to twenty inches in thickness, being completely self-supporting. Corners were usually formed with squared timber blocks, similar to cut-stone quoins in rubble masonry walls. Massive walls were also plastered, optionally, both inside and outside but in most instances were not clapboarded or sheathed on the outside.

Curiously enough, the stovewood buildings east of Green Bay—not the city, but the Bay proper—and therefore primarily in Door County were of the half-timber variety. The buildings west of the Bay and therefore, on the mainland were massively built and sometimes two storeys high. A further point of differentiation is the kind of wood employed. On the Peninsula it was almost always cedar or conifer of some kind and on the mainland hardwoods were used about as frequently as softwoods, and sometimes they were mixed, presumably on the basis of what was most readily available.

In point of time, the work on the Peninsula seems to have had earlier beginnings, but rarely before 1890. With one known exception the westerly specimens have not been dated before 1900, but the peak of popularity for both types, on both sides of the Bay, seems to have been around 1910.

Trying to determine who may have erected the buildings is a difficult task. House builders are occasionally remembered or recorded but barns and other dependencies are often truly anonymous. Thus, no particular pattern has as yet emerged with respect to provenance—whether Scandinavian, Slavic, Germanic, or anything else. Since there are a few older buildings whose builders were of French-Canadian lineage, it seems reasonable that this group may have introduced stovewood from Canada, with other groups quickly picking it up in the cross-cultural process so typical of America. In a number of instances only parts of buildings were stovewood, the rest being fieldstone masonry or some other form of construction. A fairly common situation was the use of stovewood for a separate wing added to an existing log or stone house.

Two good examples of this practice are the so-called Dorn houses on Highway 57, actually in Baileys Harbor Township, Door County, but only a few miles southeast of Ephraim. The first of these, on the east side of the highway, is basically a log house which was built around 1860 by August Dorn, who was born in Pomerania, and as a young man of twenty years came directly to Door County. In 1898 he added a wing at the southeast corner and used stovewood of the half-timber type in its construction. There was also a hay and stock barn as well as a smokehouse on the premises, both of stovewood, and presumably built at the time of the addition to the house. The smokehouse was never covered, but the barn had both boards and shingles on the outside; and the house was also shingled but never painted, resulting in a natural soft gray weathered color. In 1968, following occupancy by Carl Dorn and a tenant, the property was bought by Marvin Corman of Chicago who completely restored the house.

In order to display the interesting stovewood construction, the wing was converted to a spacious living room with stovewood walls remaining exposed on the inside following removal of the old plaster. The outside was re-shingled to exactly reproduce the original appearance. Unfortunately, the barn could not be saved because of its deteriorated condition and, before anything could be done to restore it, a violent windstorm administered the *coup de grace*.

The house across the road was also built by August Dorn, but for his daughter who had married another Pomeranian, William Zachow. They had ten children. Again, the original house of conventional, horizontal log construction, and built around 1880, received a stovewood addition in the form of a kitchen wing in 1909 or 1910. Shingled completely, the evidence of log and stovewood became clearly delineated in 1968 when the new owner, Kenneth Delwiche of Green Bay, began to restore the house. His untimely death halted the project and the house is rapidly being consumed by the elements. On the premises, also badly damaged, the remains of a stovewood granary are still to be seen. This farm group is idyllic in so many ways that the apparent inability to restore the buildings is greatly to be regretted.

Without intending to provide an inventory of Door County stovewood buildings, at least one additional specimen deserves mention. Located on a deadend town road just east of the Dorn farms and tucked away among the conifers and paperbirches is an abandoned horsebarn on what used to be the Hoffmann farm. Of saltbox profile, this most curious little building is reputed to have been the cabin of one of the earlier settlers in the area. Its conversion to a stable is said to have come much later. So far, there is no documentation to prove or disprove this story, although the shape and fenestration suggest that the structure could have originally served either purpose. Already in very poor condition, its future also holds little promise for restorative treatment, although a possibility might easily be its inclusion as an appropriate specimen of this type of work in Old World Wisconsin, the outdoor ethnographical and historical museum being



These three barns are typical of the massive stovewood construction found west of Green Bay. The stovewood section of the Rosera barn (*top*) was added around 1909 and is a good example of *werkgerecht*. The Wilcox barn (*center*) features exceptionally long quoins and mixes stovewood and fieldstone masonry. Of modified saltbox profile, the Mastey barn (*bottom*) is exceptionally massive.

developed near Eagle, in Waukesha County, by the State Historical Society of Wisconsin in cooperation with the Department of Natural Resources.

Concerning the massive type of stovewood found east of the Bay, mention should first be made of two of the finest specimens to be found anywhere, which were located directly in the heart of Lena, Oconto County—built when this community was simply a crossroads in an undeveloped area. Both buildings are gone and, except for a few photographs that could still be taken, there is nothing left to show that they ever existed. The smaller of the two barns was located on the east side of Highway 141, just south of the intersection with County Trunk A. It was really only a stovewood section built between a conventional dairy barn and a horizontal log addition. The main barn may have been built as early as 1880, but the stovewood section and log wing were added around 1909. Barn and addition were built by Clement Rosera, of French-Swiss descent who settled in Lena shortly after the Civil War. The stovewood section and log wing—particularly the section—were exceptionally fine examples of well-handled material and *werkgerecht* in the true sense of the word. It was demolished several years ago after some unfortunate alterations, and in its place the owner erected a concrete block wing of about the same size and layout.

The other, larger barn, located on County Trunk A just east of the Highway 141 intersection, also appeared to have been built around 1880 and, in addition to a stovewood wing, the entire foundation wall of the main barn was also stovewood—an element of the structure which would normally be fieldstone or ledgerrock masonry. This building, one of very few of its kind, was also permitted to fall into disrepair and decay, and was torn down in 1957.

Just east of Lena about five miles there was evidently a cluster of farms owned by families of French origin, judging by the names on the markers in the small cemetery and from other records. There were also several small stovewood buildings in this vicinity according to older local residents. One of the remaining specimens was built by a settler named



A combination saloon and boarding house for lumberjacks, the Mecikalski building in Lennox, Oneida County, was constructed in 1895, presumably by Edwin Wolfgram.

La Plant. The story goes that it also was originally used as a dwelling and later converted to shelter animals. A more detailed examination would be required to support this assumption. Proof would be difficult to obtain since the bottom courses of the stovewood were replaced some years ago with a concrete base about three feet high. Undoubtedly, this action was necessary and at least the building which, incidentally, is also an excellent example of stovewood construction, was saved.

In Shawano County, near Angelica, another small building of similar character may still be seen on the Wilcox farm. Purportedly this also was a dwelling originally and was converted later to house livestock. The fenestration and remnants of a chimney and interior partitions lend credence to this claim. The stovewood, which is typically massive, is unusual in that the timber quoins are exceptionally long and, again, parts of the wall are fieldstone masonry while the remainder is stovewood. A satisfactory theory for using this mixture remains to be advanced.

In the same part of Shawano County stands the Mastey barn, built shortly before World War I. It has something of a saltbox profile with the north end of the roof

being hipped. The upper part is conventional timber framing and the foundation is stovewood—some exceptionally large logs have been used, many fully round or halved with just enough splits worked in to fill the voids. The quoins are also exceptionally heavy, giving the whole structure a substantial and well-built appearance. The Mastey barn is believed to have been built by a farmer of Polish origin, which would not be unusual in view of the concentration of Polish settlers in the Angelica-Pulaski-Krakow area. But while the building somehow has a Polish look to it, stovewood, at least according to experts at the University of Cracow, Poland, is not known in that country.

At Lennox, about five miles east of Pelican Lake on County Trunk B, in the southeast corner of Oneida County, there is another excellent specimen of massive stovewood masonry. This is a two storey building which, at the time of its erection around the turn of the century, was a combination saloon and boarding house to accommodate the lumberjacks and millhands who worked in the forests and sawmills nearby. The first operators of the place were the brothers John and Lawrence Mecikalski who had come from

Posen, at that time a part of German Poland. The builder, presumably, was Edwin Wolfgram. Wolfgram is a Pomeranian name. Pomerania and Posen are adjoining eastern European areas, have alternately been parts of Germany and Poland, and are Polish again at the present time. Despite political differences over the centuries that have pitted these countries against each other, the fact remains that in a number of cultural aspects, including architecture and building practices, there are noticeable similarities. Thus, the Mecikalski building, whether of distinctly Polish or East German provenance, has a definite, generic eastern European appearance. The walls of the main building are eighteen inches thick, cut of logs up to sixteen inch caliper. The floor beams were left in the round, bearing on a two inch plate, with the ends cut off to be flush with the rest of the stovewood wall. The front and back were clapboarded, but it does not appear that the side walls ever were. A wood-frame, clapboarded kitchen wing extends to the west and another wing, of unknown construction, at one time extended to the south. This wing may have accommodated the living quarters of the proprietors or it may have been the barroom. The building is indeed a rarity and should by all means be preserved.

As a matter of fact, it is with some trepidation that reference to most surviving stovewood buildings is being made in the present tense. Apathy and neglect have permitted the disappearance of this type of folk building in southern Wisconsin and the same thing is now happening in the north. The mere fact that a building was observed a month ago and is being written about today does not mean that it will be standing tomorrow.

The writer is fully aware that, despite a lifetime of study, it is unlikely that one person would have full knowledge of every aspect of even something as comparatively uncomplicated as stovewood construction. An open invitation is, therefore, proffered to correct and extend the observations of this essay, in the hope that the preservation of surviving specimens may thereby be stimulated and the entire field of folk practices in building and craftsmanship be accorded a place in systematic inquiry that it clearly deserves.

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*Richard W. E. Perrin is a Milwaukee architect and immediate past-president of the Wisconsin Academy. He has been active in the areas of urban development and planning and the preservation of historical buildings. He was the recipient of the Governor's Citation of Honor for Scholarship and Service to Historical Preservation in the State in 1973.*

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# The Humanities: Where Do We Go Now?

By Robert E. Najem

*The humanities do not solve the problems of the moment, but they do show how similar problems have been handled in the past. This is the first in a series of three articles which explore the role of the humanities in the modern world.*

The contemporary world presents the paradox of unexcelled technological achievement and an exceedingly bewildered populace. Never have we had so much and yet so little. The pursuit of the present buries the past and shrouds the future in fog. Man has crossed a new frontier and walked on the moon. Aided by computers, he amasses, stores, sifts, and retrieves data enabling him to make monumental decisions. A labyrinth of roads, freeways, and air routes crisscrosses the country. Dinner in New York is followed by breakfast in Paris. Genetic manipulation can create an Einstein or a Hitler. With the perfection of transplant surgery, human life can be prolonged. The very moment when life yields to death is questioned. In spite of all the wonders of our technological age, the inhibiting factors of man's dependence on resources and on others causes the whole intricate web of civilization in the West to hang on a fragile thread.

The tragedy of the Middle East exacerbates the energy crisis and destroys the Western scenario in which the good and bad guys battle it out. Wherein lies the truth in that maze of political intrigue and Machiavellian machinations we call Watergate? What are we doing about our most important social problems? The old are neglected, the young ignored, with the battle of the sexes still raging. Significant segments of the nation remind us daily of deeply rooted racist attitudes. A backlash against schools, their teachers, and administrators has reached crisis dimensions. Recently we learned that some children in rural Wisconsin had

seen neither doctor nor dentist until they were five. Caught in this bewildering dilemma we are confronted by present shock and the black humor of *so it goes*.

In his recent book *Without Marx or Jesus*, Jean Francois Revel presents the thesis that the United States is the great laboratory for the third revolution. This bloodless revolution can take place only in this land because the willingness to change, the conditions of change, and the demonstration of change are present. Despite the gap between the ideal and the real, according to the author, substantive progress has been made in ecological awareness, in the reduction of racial tensions, in the questioning of a blind and parochial nationalism, and in the growing emancipation of women.

We stand on the threshold of a quantum leap into a future dominated by man rather than natural forces and engineered for the benefit of all men, or we face a technological nightmare beyond freedom and dignity in which a few manipulate many to the detriment of all. The humanities, more than ever, must play a very serious role in helping to determine the future direction of our nation. Or stated less abstractly, the humanities must leave the campus and join the people.

Traditionally the humanities have been defined as the best that has been thought or written in the past. Their study deals with man, with a study of man's character and his spirit, his experiences and environment, his ideas and values, and the problems and challenges he faces. We are talking about

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*People need to experience the importance of what they feel and think. They should know that the "best of what has been thought and written" derives from no more lofty a world than the one they experience now, however more eloquently conceived and expressed elsewhere.*

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man as a person—as a rational, spiritual, and living being. The study of the humanities leads to a more profound appreciation and understanding of the past. We know that the educated and aristocratic elite of the past were thoroughly grounded in the humanities. But what of the humanities in a democratic society? How do we sustain and improve the life of the mind in America? How do we improve the quality of American life? How can we become more humane as well as humanitarian? How do we build a society that has some concepts of the things that make it work? Or in other words, where do we go now?

If the pluralistic society of *Future Shock* is to govern itself successfully, we obviously need an enlightened and involved citizenry. We need a social contract which respects the rights of all and governs by consensus. The public must know the issues, but even more importantly, must take a moral stand on such issues, a moral stand reflecting a value system. It is at this point that the humanities perform their greatest service to any civilization. They do not solve the problems of the moment, but they do show how man has handled these problems in the past. The choices are always up to man, choices never more complex or necessary than today.

But as we know, the humanities mean very little to most people. They have not experienced positive responses to the humanities. In fact, they have become convinced that for them such responses are perhaps impossible, that some kind of special gift is required which they do not possess. Eventually they either become suspicious of those who read philosophy or poetry or they grant such people an exaggerated degree of respect for being involved in what they themselves do not understand.

This myth in people's minds of distance between the humanities and the community has been further nourished by the practice of keeping the humanities too much within the university and dispensing them largely as abstract and well-defined units of knowledge. It is a myth which is damaging not only because it deprives a majority of people of a worthwhile share in what the humanities contain, but also because it contributes to a larger myth of self-unimportance. It nourishes the idea that the average person cannot do anything about government, war, poverty, education, even local

politics, because he or she is not equipped to do so. It is one of the most crucial and oppressive inhibitions of our time.

Those involved in teaching the humanities must dispel the myth of distance from the humanities. They must reaffirm the importance of what people everywhere can contribute to a discussion of the humanities by creating a dialogue about the lives of people and the values they live by.

It is important that people experience the importance of what they feel and think. They should know that for the most part the "best of what has been thought and written" derives from no more lofty a world than the one they experience now, however more eloquently conceived and expressed elsewhere. There is the need to reaffirm that the values we live by can be examined, that the consequences of holding those values can be judged, and as a result, values can be more meaningfully lived or replaced by others. And everywhere humanists, we hope, are rereading novels, poetry, drama, history, psychology, and philosophy with the questions: What does it mean to be a person among other persons? How do values affect interrelationships between persons? How do we come by our notions of virtue, heroism, responsibility, freedom?

History is filled with noble advocates of human rights, but perhaps none is more famous than the 18th-century French humanist, Francois Arouet de Voltaire. During a long and industrious lifetime, he alerted not only France but all of Europe to the need for change. As a militant humanist, he was forever where the action was. Linguist, historian, playwright, poet, novelist, essayist, compiler of polemic articles for encyclopedias, he confronted every issue of his time and many of all times. Nothing escaped his brilliant and scathing wit: religious superstition, history written about royal battles and royal etiquette, penal corruption, aristocratic effete-ness, and man's endless folly in war. He personified the fiery and critical mind, enriched by the study of classical literature as well as contemporary writing, in the service of everyone.

The contemporary humanist can certainly be inspired by the example of how one Frenchman, dedicated to the study of human values, translated his feelings and thoughts into action and writings which profoundly affected Western thought. Like

Voltaire, the humanist of today must become a part of the great dialogue on values taking place in America. With the explosion of knowledge and the need for technical expertise, the humanist must present the balance and perspective of his discipline. Whether in law or medicine, journalism or social work, teacher training or engineering, the study of values and human needs looms as an imperative.

In a subsequent article, we will discuss the attempts of the National Humanities Series: Midwestern Center and the state-based humanities programs to create the dialogue about social concerns within a humanistic framework. Perhaps now we can illustrate how the humanities can focus on social issues and we can present ways in which past generations have confronted the constants of the human condition.

One of the greatest debates of our times has been generated by the Watergate incident. Congress and the Presidency have been polarized by the questions of executive privilege, integrity, and rights. A study of history can be most helpful at this crucial moment. Those who framed the American Constitution insisted upon the principle of checks and balances. They were ever mindful of the tyranny of the divine right monarchy. They felt too that a president without restraints could very well become a despot. Records of the meetings of the Constitutional Convention refer often to Montesquieu's *Spirit of Laws* in which the Frenchman lays down the division of government into legislative, executive, and judicial branches with each balancing and checking the other. That absolute power corrupts was already axiomatic. The framers of the American Constitution were highly literate men who brought practical experience in government from state assemblies as well as familiarity with the thoughts of classical

and contemporary European writers. The crisis of the moment as well as the solution was anticipated in the 18th Century. Let us turn from history to literature.

World literature abounds with various constants of the human condition; for example, the theme of man and woman with all its nuances. Scheherazade of *The Arabian Nights' Entertainment* must use her fertile imagination to create stories and ward off death. Her Bedouin female forebears, however, rode as warriors, helped govern, and were the equals of men in the pre-Islamic period. Ibsen's Nora of *A Doll's House* slams the door on her husband in her desire to become a real person. And what about Shakespeare's Beatrice in *Measure for Measure*, that model of rigorous defense of chastity against every assailant? Emma Bovary remains a tragic victim of the adventurous Romantic spirit. Anouilh's *Antigone* presents a young maiden absolutely committed to her ideals, which exclude marriage with the man she loves. Literature abounds with such examples of love and conflict, examples which present an historic view that soon transcends the moment and becomes an interpretation of the eternal human condition.

Literature will not solve the immediate societal problems of man and woman, but it can certainly play a role in formulating receptivity to problem solving. Just as language and literature define truth, goodness, and beauty for a people, so also does architecture. Built with the humble lever and the inclined plane, the pyramids of Giza embody man's search for immortality. The great temple of Baalbek in Lebanon, which dwarfs in scale and grandeur many architectural statements of the ancient world, presents Rome's attempts to humble and counteract the growth of the Christian sect. The



The humanities present ways in which past generations have confronted human conditions. Scheherazade of *The Arabian Nights' Entertainment* is only one example of the theme of the relationships between man and woman.

Acropolis, Chartres Cathedral, Versailles, the Taj Mahal—many other examples of great architecture come to mind. In some cases these buildings are museums of the past; in others they are the humanistic legacy of the past with validity today. Let us examine two examples in greater detail.

To the east of Royan and not far from the estuary of the Gironde river in France stands the Romanesque church of Talmont. High on a promontory overlooking the river, the restored chapel remains a quietly elegant architectural statement. Small, beautifully proportioned, simply decorated, it suggests the restraint, symmetry, and balance of French art. With modern techniques and equipment, the original building has been restored and continues to serve the people. To know the history of the church is to know part of the history of France. The Crusades, the Knight Templars, pilgrims to Spain, Arab invaders, German bombings—all form part of its history. Unlike Gothic, the Romanesque does not dwarf man; rather it hugs the ground and hovers over him. There are many Romanesque churches in the Aquitaine region of France. Not all will be preserved, but some will be, as models of the respect we owe the past.

Another building probably even less known than Talmont is the Ommiad Mosque in Damascus. Like a medieval cathedral, it is surrounded by busy bazaars and looks down the Street Called Straight. In scale and size, it rivals Saint Peter in Rome and Saint Paul in London. Its slim minarets suggest the soaring verticality of Gothic. Beyond the spacious courtyard, one enters vast spaces orchestrated by domes, arches, columns, and walls covered with arabesque patterns and elegant calligraphy. One sinks into Persian rugs of subtle and intricate patterns. Everywhere prevails a sense of peace, quiet, and coolness. A steady flow of tourists to see the tomb of Saint John the Baptist does not disturb the faithful. A religious leader is advising fathers about their responsibilities; another is teaching the Koran to the young. Everywhere there are clusters of men rhythmically bending in prayer. Built centuries ago, the mosque remains today a religious and educational center for many. It remains too a great work of art, an architectural wonder of the past preserved because it enriches the daily lives of so many.

At the end of the first program of the *Civilisation* series, Sir Kenneth Clark tells of a community on the fringe of the Roman Empire. Located in what is now northeastern Greece, the community had awaited and dreaded the Barbarian invasion. Bypassed by the invading hordes, the residents were filled with gloom and despair. They did not know what to do. They had lost confidence in themselves and their ability to help shape their own future. We also confront new threats and have lost our confidence in ourselves and our future. Today faced by the grow-

ing threat of a society in which technology dictates and man obeys, the humanist too can retreat into an ivory tower, wallow in despair and name-calling, and count words. Or he can reassert forcefully the centrality of the humanities in any culture. He can find ways of discussing the humanities with larger numbers of people, mindful that literature, philosophy, history deal with man, his values, his way of confronting life with dignity, courage, and ideals. He can make the values of the humanities a major force in the democratic process which holds out the promise of the good life to growing numbers.\*

\*I would like to acknowledge gratefully the help and support of Martha Harkin, Richard Lewis, and Jean Zieman of the Midwestern Center in writing this article.

*Robert E. Najem is director of the National Humanities Series: Midwestern Center, a program of the National Endowment for the Humanities.*

## Shaman Dancer

*Statuette by Charles M. Russell*

By Russell Farrell

Bent low in fanatic earnestness the old man rages,  
immobilized in dance.  
There are spirits to be exorcized,  
demons to be cowed,  
who have fastened on Indian flesh.  
They falter before the old man's faith.  
They slink grudgingly away.  
He dances.  
There is sparseness,  
an old man flaunting witch-rags in gyration,  
lank muscles straining in battle with spirits.  
Skull-less scalp of the wolfskin spread over his back  
clasps the sphere of his own skull.  
Shaman's skull is wolf's skull.  
The skin has spirit of its own—  
sinister slits of sightless eyes see—  
it lives in the frenzied energy of the old man.  
They are brothers in demon's work.  
The spirit of wolf and shaman,  
the violent fire-frozen spirit  
of Blackfoot nation  
fulfills itself in pagan dance.  
You see rage diminished  
by sensitized hands of cowboy artist,  
and by me—  
how do I tell you  
how it was?

*Russell Farrell is a poet from Shawano, a past-president of the Wisconsin Fellowship of Poets, and an appointee to the Wisconsin Arts Board.*

# Making the Grade:

## The CCSL Evaluates the Wisconsin Legislature

By Kristin Hall

From the beginning of the nineteenth century until very recently, the state legislature was the weakest part of the American federal system. Indeed, the typical state legislature was a governmental body shackled with constitutional and statutory restrictions reserved for no other branch of government, outmoded rules and procedures, nonexistent or inadequate staffing, antique physical facilities, and poor compensation.

Moreover, the legislature was the least visible of the law-making institutions, commanding neither the national attention of the Congress nor the local attention of the city council or board of supervisors. In one way, this complete lack of public attention may have facilitated the survival of state legislatures; it is difficult to eliminate something about which little or nothing is known. But ignorance of or inattention to the poor conditions of legislatures also worsened those conditions.

The increasingly complex economic and social problems of the last decade uncovered the shabby conditions of state legislatures. The federal government was found to be too big and too remote to deal directly with the needs of cities, suburbs and towns across

the nation. Localities proved to be too feeble and fragmented to grapple with urban and environmental ills. People turned toward the state legislature as the institution most appropriate to handle today's important issues.

But how could the average state legislature effectively deal with problems of urban decay, pollution, and education when its members were restricted to meeting only sixty days every two years? How could the citizen legislator, without professional staff assistance, be expected to keep up with research and study of the issues in the midst of a hectic session in which hundreds of bills were awaiting approval or defeat?

The belief that the state legislature occupies a key position in the federal system and the recognition of the shoddy conditions of the legislature caused the birth of several reform groups, among them the Citizens Conference on State Legislatures (CCSL).

To put the work of necessary legislative reform on solid footing, the Citizens Conference undertook an exhaustive study, the Legislative Evaluation Study (LES), of all fifty state legislatures. The LES, conducted in 1970, ranked the legislatures according to their

success in meeting five sets of criteria: functionality, accountability, information gathering, independence, and representativeness. The results of the study were published in a book, *The Some-time Governments* (Bantam, 1971; CCSL, 1973).

Overall, the Wisconsin Legislature was ranked fifth in the nation. It was placed seventh in functionality, twenty-first in accountability, third in its ability to be informed, fourth in independence and tenth in representativeness.

A look at the Wisconsin Legislature will indicate why it measured up so well in 1971 and why, if a survey were made today, it would show further improvements along with a continued interest and willingness to reform itself.

### TIME AVAILABLE

Unlike many legislatures which are restricted in the amount of time available for legislative business, the Wisconsin Legislature has had annual sessions unlimited in length for several years. The flexibility which this system affords contributes greatly to the Legislature's effectiveness, as well as its independence from the executive branch. Wisconsin legisla-

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*The Citizens Conference on State Legislatures (CCSL) is a nonpartisan, non-profit organization which conducts research, provides consultation, and plans and implements programs designed to strengthen legislative government in the fifty states. It is headquartered in Kansas City, Missouri. Kristin Hall is a project assistant in the communications department of the CCSL. She is a Wisconsin native and attended the University of Wisconsin-Madison.*

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tors can be held much more accountable for the quality of work done during the session than can, for example, Alabama legislators who are constitutionally restricted to meeting only thirty-six working days in each odd year.

## USE OF TIME

While an adequate amount of time to perform business is important, equally important is how that time is used. When the CCSL conducted a survey of the fifty states in December, 1971, in preparation for a publication on legislative changes since the LES, Senate President Pro Tem Robert P. Knowles commented that the major problem in Wisconsin was management of session time.

Wisconsin has been experimenting with regulating the flow of work in an attempt to resolve this problem. In 1971, the Legislature passed a joint resolution establishing four successive floor sessions, three in 1971 and one in 1972, interspersed with standing committee work. The resolution set starting and ending dates for the sessions, established deadlines for budget consideration, provided for bill carryover from one year of the biennium to the next and established a veto session.

A similar pattern was continued in the 1973-74 biennium. A joint resolution again established four floor sessions, three in 1973 and one which convened January 29, 1974 and adjourned March 29, 1974. A veto session will be held this summer, if necessary.

## COMMITTEE STRUCTURE AND PROCEDURE

The Wisconsin Assembly has twenty-seven standing committees and the Senate has thirteen. The Citizens Conference believes that considerable improvement would be effected by reducing the number of Assembly committees and making them parallel in jurisdiction to those of the Senate. This would decrease the complexity of the Legislature and permit reduction in the number of committee assignments per representative.

In addition, each house should adopt uniform committee proce-

dures. Although there is presently some uniformity in committee clerical procedures, no published rules of committee procedure exist.

In *The Sometime Governments* it was recommended that minority party members in the Assembly be assigned to committee by the Minority Leader in consultation with the Minority Caucus, as is the procedure in the Senate. During the 1973 session, the Assembly Speaker requested by letter that the Minority Leader suggest minority member committee assignments. He did so and his recommendations were honored. The CCSL would strongly encourage Wisconsin to take the next step and incorporate this system of minority party committee assignments into the formal rules of each house. Internal accountability, as well as the capacity of all legislators to represent their constituents effectively, depends upon the opportunity of minority party members to have an effective part in internal legislative affairs.

## BILL PROCEDURE

Two important elements of sound bill procedure have been provided for in Wisconsin's attempt to manage its flow of work with successive floor sessions: bill carryover and the establishment of certain bill deadlines. In addition, Wisconsin has for many years (in 1970 it was one of only sixteen states) barred the introduction of "skeleton" bills, or bills

other strong points in Wisconsin's bill procedure.

There are a few improvements which the CCSL believes should be effected. Although the Wisconsin Constitution specifies that all fiscal bills require a roll call vote for final passage, the CCSL would encourage that a roll call vote be required on final passage of any legislative measure.

Currently, when a bill is reported out of committee, the committee is required to give only its recommendation, "pass" or "do not pass," and the final vote. The CCSL believes that committees should be required, as they are in Hawaii, to issue reports describing and explaining their action on bills recommended for passage.

## COMPENSATION

As of January 1, 1975, Wisconsin legislators will receive an annual salary of \$15,681, up from \$9,900. The Citizens Conference believes that legislators should be paid salaries that reflect the heavy demands and the high importance of their job. Also, compensation should be high enough that the financial and occupational risks of elective office are minimized. Elected officials give up the opportunity to develop a career and build for retirement during the time they are in office. They should not suffer financially as a result. In 1971, the CCSL recommended that Wisconsin legislators receive between \$15,000 and \$20,000 per year.

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*Internal accountability and effective representation depend upon minority party members having an effective role in internal legislative affairs.*

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which contain no specific provisions but state only their purpose in exceedingly general terms. Fiscal notes on bills having a fiscal impact on state or local government, quick reprinting of bills which have undergone substantial amendment, and bill summaries and analyses prepared by the Legislative Reference Bureau are

Along with Wisconsin's pay increase, which included executive branch officials, came a strict conflict of interest/financial disclosure bill. While Wisconsin legislators had been considering enactment of an ethics bill for some time, public distrust of elected officials played a large role in persuading legislators to pass the ethics bills

in conjunction with the pay increase.

The Citizens Conference strongly supports ethics legislation, particularly when tied to a compensation increase. First, while a significant increase in pay will certainly help eliminate conflict problems, it will not insulate the elected

agencies, the Legislative Council, supplies nineteen Assembly and eight Senate committees with twelve full-time professional staff people. Although this is slightly less than an average of one half a staff person per committee, it is a far cry from the situation in many states which have no staff at all working with standing committees.

them of upcoming or pending federal legislation and its impact upon the state.

## PHYSICAL FACILITIES

Office space for legislators is approximately 77,000 square feet, increased from 70,000 in 1970. Leaders, committee chairmen, and

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*It is through the strengthening of these rather undramatic details that state legislatures can begin to regain their role in the federal system.*

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official's susceptibility to offers of money or gifts, or small but tempting favors and services. Ethics legislation which incorporates strict financial disclosure regulations will reduce the susceptibility even further by requiring officials to publicly account for the sources and amounts of their incomes and assets.

Second, and equally important, is the obligation of the legislator to reveal to the public potential conflict situations through financial disclosure. The public will certainly be more inclined to support the legislature if it has access to information about the legislators' finances and biases.

Strong ethics legislation has recently been passed in Ohio, Colorado, and Maryland. In the state of Washington in 1972, legislators passed a bill raising their pay from \$3,600 a year to \$10,560. Public outcry led to a campaign to cut their pay back to \$3,800 a year by popular initiative, accompanied by an initiative to impose very strict disclosure regulations on legislators. Both campaigns were successful and appear to indicate that ethics legislation will come to the states one way or another. The CCSL hopes that other states which are attempting to enact salary increases will take the lead and follow the Wisconsin precedent.

## STAFF AND SERVICES

Wisconsin has had excellent professional staff services for some time. One of the central staffing

A second central agency, the Legislative Reference Bureau, conducts spot research for individual members and committees, along with its major responsibility for all bill drafting, analysis, and summaries. A third agency, the Legislative Fiscal Bureau, is responsible for all fiscal analysis and review functions.

In addition, both major political parties maintain a caucus staff of about five professional people. The caucus staffs are available for research and writing of a partisan nature, for example, newsletters, news releases, and speeches. The presence of caucus staff permits the central agencies to deal only with nonpartisan subjects of benefit to the entire Legislature.

Wisconsin has improved its staff assistance to individual members since the LES was conducted. Each leader and committee chairman now has an administrative assistant. All rank and file members have access to secretarial help, although each legislator does not have a secretary.

With the large and growing volume of activity generated by state-federal relationships, the legislature, beyond merely reacting to federal legislation, should be in a position to influence the development of new programs in accordance with the interests of the state. In May, 1973, Wisconsin joined sixteen other states in establishing an office in Washington, D.C. The office, headed by Barbara Coleman, serves the executive and legislative branches, informing

many senators have private offices. In no case do more than two legislators share an office. Many of the offices have been recarpeted and refurnished. Improved lighting has been installed as well.

News media facilities have also been improved since 1970. A limited press access room was installed midway between the Senate and Assembly chambers. Keys are assigned to accredited TV and radio stations and newspapers. Desks and typewriters are also furnished.

There has been an electric roll call recorder in the Assembly for over forty years. It is presently being modernized and mechanically strengthened. The Citizens Conference recommended in 1970 that the Senate install a similar voting machine. Although in mid-1973 the Senate approved the purchase of such a machine, that action was recently rescinded and is now under further study.

The Citizens Conference on State Legislatures believes it is through the strengthening of these rather undramatic details—bill procedure, staffing, facilities, committee structure—that state legislatures can begin to regain their rightful and important role in the federal system.

Wisconsin has one of the most respected legislatures in the country. This respect is largely due to legislative leaders, members, and staff, who have worked hard and maintain a willingness to continue to work to strengthen and improve the legislative process.

# An Environmentalist's Manifesto

By Kent Shifferd

I am warmed by the heat of trees and plants long buried,  
nourished by foods from distant places and  
My thoughts informed by the ideas of men and women from long ago.  
My life's existence depends on other people, other places, other times.

I am my Mother's childhood dream of me,  
I am the gentle rains over Kansas wheatfields,  
and the soil of Hoosier truck gardens,  
The light of my lamp is the light of the sun from a million years ago,  
and I am Voltaire, Luther, Marx and Plato,  
My life fluids are sustained by the snows which melted on the north slope of  
the Penokee Mountains, last spring,  
My joys and hopes are the hopes and joys of Everyman,  
My understanding that of Buddha, and Aldo Leopold.

I am the birds I see, and the footprints of the field mice in the snow,  
I am the corn I eat, and the good hot Illinois fields which made it grow.  
I am the labor of my fellow men and women,  
Hoosier gardeners and Kansas wheat farmers,  
The bakers who made my bread and the truckers who hauled it to me,  
For without them, without the humble yeast, without the sun I would be nothing.

And I am what I have passed on, of these things, to others—to my children  
and my friends and to those who read these lines.  
The great web of life extends into all the reaches of the biosphere  
and the farthest corners of the social world,  
It extends back in time, tying us by invisible and unbreakable strands to  
events and peoples of the past.

Individuality and presentness are illusions of infrequent convenience.  
We are all what we have been, what we might be and what we will be,  
and we are all extensions of one another and of all things living,  
and non-living.

*Kent Shifferd is on the faculty of the Sigurd Olson Institute of Environmental  
Studies of Northland College in Ashland, Wisconsin.*



# The Delectable Weeds of Wisconsin

## *A Short Primer and Field Guide*

By L. G. Monthey

*There's a trace of the pioneer and explorer, even the gypsy,  
in all of us. Maybe this is why we are always  
looking for something new and different to see or experience.*

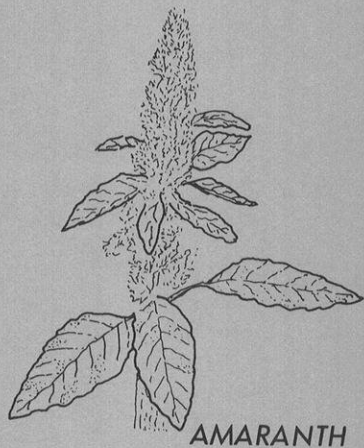
*It may also account for our growing interest  
in the natural world, that wonderful system of life and environments  
that exists all around us—so close,  
in fact, that we often fail to see its marvelous organization  
or to appreciate the many gifts that it provides  
so freely and abundantly.*

*A good example of just one of Nature's gifts is the large  
supply of edible wild plants found in  
Wisconsin and elsewhere. We are only now beginning to appreciate  
this important food source. Seeking these plants  
and enjoying their unique flavors  
and healthful qualities can provide fun,  
adventure, and good food for thousands of people, both old and  
young, throughout our area. Thus,  
it's one way of satisfying some of that pioneering  
instinct that most of us have! But, perhaps we should take a closer  
look before we start.*

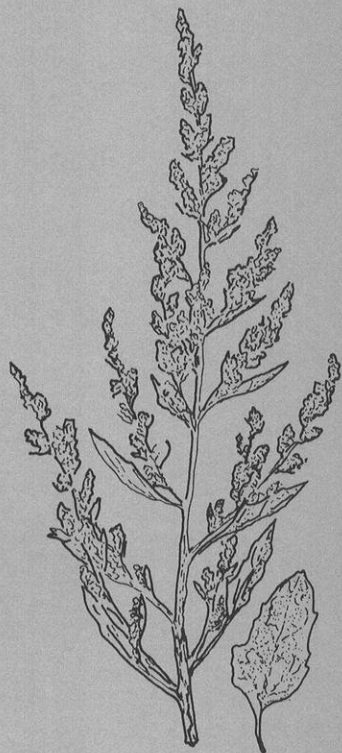
*In all, Wisconsin has about 1,900 different species of green,  
seed-producing higher plants. Of this total,  
approximately 1,800 species are native to Wisconsin, and the  
remainder were either introduced by man or "hitchhiked"*

(continued page 22)

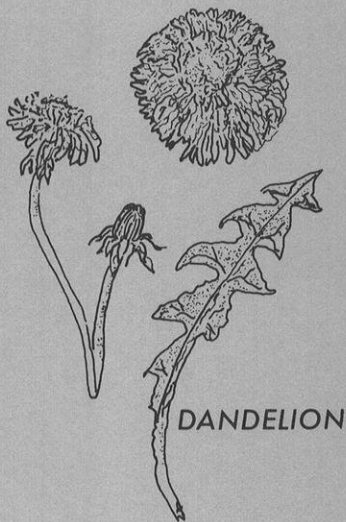
SPECIAL LIFT-OUT SECTION  
Wisconsin Academy Review  
Summer, 1974



AMARANTH



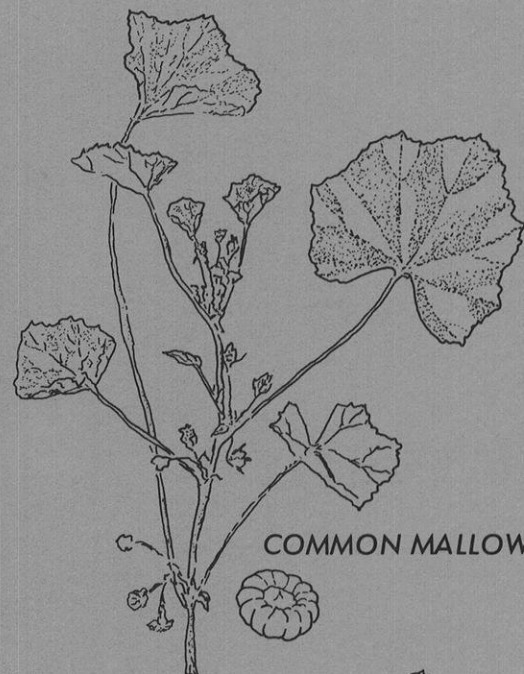
LAMBSQUARTERS



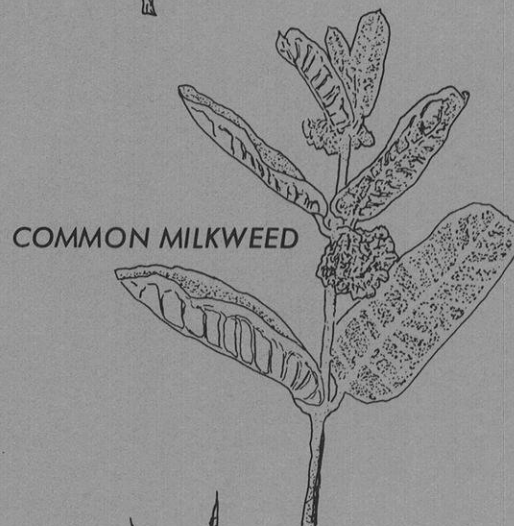
DANDELION

Name Species Name, Other Common Names	Key Characteristics	Parts Used and Uses
<p>Green Amaranth (<i>Amaranthus retroflexus</i>)</p> <p>Pigweed; rough pigweed; redroot pigweed; redroot; wildbeet; amaranth.</p>	<p>Annual, reproducing by seeds. Erect stem, 6' or more, shallow red taproot. Leaves dull green, hairy to rough; long petioles. Flowers small, greenish, in dense panicles in upper leaf axils and top of stem. Seeds ovate, shiny black.</p>	<p>Young plants; young leaves on older plants; ripe seeds. Green material used in salads or as potherb; ripe seeds are dried and ground into a meal or flour.</p>
<p>Lambsquarters (<i>Chenopodium album</i>)</p> <p>Lambs' quarters; smooth pigweed; goosefoot; white goose foot; wild spinach.</p>	<p>Annual, reproducing by seeds. Stem erect, grooved, 3'-4'tall. Leaves alternate, 1"-3" long, smooth, usually white mealy-coated on underside and in early stages, edges toothed. Flowers small, green, numerous, at ends of branches and in leaf axils. Seeds shiny black, disc-like.</p>	<p>Young plants (produced all summer); tender tips and top leaves of older plants; ripe seeds. Used as potherb also in salads and soups. Ripe seed used to make cereal and cakes.</p>
<p>Dandelion (<i>Taraxacum officinale</i>)</p> <p>None</p>	<p>Perennial, reproducing by seeds. Leaves 3"-10" long, arise as thick rosette from crowns at soil surface. Floral heads consist of yellow ray flowers borne on long, hollow stalks. Light brown seeds with tuft of hairs carried by wind.</p>	<p>Young leaves, buds, and crowns are used as potherb in spring, young plants in fall. Same parts are used in green salads. Roots are used as a cooked vegetable, or as coffee substitute.</p>
<p>Common Mallow (<i>Malva neglecta</i>)</p> <p>Low mallow; round-leaved mallow; dwarf mallow; cheeses; cheese mallow.</p>	<p>Annual or biennial, reproducing by seeds. Stems branching, nearly erect or spreading. Leaves large, circular, simple-toothed or slightly lobed, mostly hairy; long, slender petioles. Flowers small, with five whitish petals borne singly or clustered at base of petioles</p>	<p>Young plants; young leaves; immature seedpods. The green material makes a satisfactory potherb, although quite mucilaginous. Green seedpods can be added to soups, stews.</p>
<p>Common Milkweed (<i>Asclepias syriaca</i>)</p> <p>Silkweed; cotton-tree; Canadian asparagus.</p>	<p>Perennial, reproducing by seeds and spreading rootstocks. Stems stout and erect, 2'-5' tall, with milky juice, hairy. Leaves opposite, oblong, rounded, 4"-8" long with prominent veins; upper smooth, lower hairy. Flowers pink to white, in clusters at tip of stem and axils of leaves. Seeds flat, oval, tufted with silky hairs. Seedpods grayish.</p>	<p>Tender shoots up to 6"; young leaves and green floral buds; young seedpods (while firm); flower clusters. Young leaves and floral buds used as potherb; shoots are used as asparagus; green pods as cooked vegetable; flowers used to make fritters.</p>
<p>Mustard(s) (<i>Brassica nigra</i>, <i>B. kaber</i>, <i>B. juncea</i>.)</p> <p>Black mustard; charlock; field mustard; white mustard; Indian mustard.</p>	<p>Coarse annual with taproot. Stems erect, branched, 3'-6' tall, lower part hairy. Leaves somewhat hairy; upper leaves narrow, long petioles; lower leaves divided, with large terminal lobe, fine-toothed margins. Flowers yellow, with four petals. Seedpods 1/2"-3/4" long.</p>	<p>Young plants and young leaves from older plants are used as spinach; bud clusters as broccoli substitute. Seeds are source of mustard seasonings; also used to produce a vegetable oil.</p>

<i>Collection Guide</i>	<i>General Preparation</i>
<p>Gather young, tender plants under 6" tall; also young foliage from growing tips of older plants. Thresh ripe seeds from mature plants in September or later.</p>	<p>Cook the washed young plants and leaves as you would spinach or chard; boil for 12-15 minutes in salted water. Serve with butter or vinegar. Can be added to soups and stews. Use tender leaves in green salads.</p>
<p>Collect young plants when 3" to 8" high, discarding those with spots or insect damage. During dry spells, pick young top leaves from older plants. Thresh ripe seeds in autumn.</p>	<p>Cook young plants and leaves as you would spinach; boil in salted water 8-10 minutes, drain and serve with butter or vinegar. To add flavor, add dandelion or dock greens; some cooks use bacon or minced onion. Tender leaves are good in salads too.</p>
<p>Gather young leaves with crowns and floral buds before blooming in spring; also young plants in September and October. Collect roots in late fall and early spring. Blanch some plants for salads by covering them with boards or heavy paper in spring.</p>	<p>Boil the leaves, buds and crowns in salted water for 6-8 minutes, then decant first liquid (or use as tea), if you wish to remove bitterness; add fresh boiling water and cook another 5-8 minutes. Cook larger roots as you would carrots; roast some in oven and grind for coffee.</p>
<p>Collect young plants and leaves from late spring until fall, as seedlings spring up after summer rains. Young seedpods (cheeses) are available all summer until fall freeze.</p>	<p>To cook as a potherb, boil young greens for 15 minutes in salted water; serve with butter. Can be used like okra to thicken soup or stews. Young green seedpods are a fair cooked vegetable (like peas) and can be added to soups.</p>
<p>Harvest the young shoots in early spring as you would asparagus. Collect young plants as they unfold from shoots; pick young leaves until buds form. Gather green bud clusters before blooming and flower clusters as they bloom. Collect young seedpods when small (1" to 1-1/2") and firm to touch.</p>	<p>Cook the tender shoots as you would asparagus, decanting first water to remove bitterness (from latex). Boil young plants, leaves and bud clusters in salted water 5 minutes; change water and boil another 10-15 minutes. Young seedpods can be cooked in the same way, but need more boiling. Serve with butter, cheese sauce, or a cream sauce.</p>
<p>Gather young plants, leaves, and plant tops in spring; snip off bud clusters when first flowers appear. Harvest ripe seeds from mature plants.</p>	<p>Cook the young plants, leaves, and plant tops as you would spinach; decant after 10 minutes if mustard flavor is strong; then add fresh boiling water and cook another 10 minutes. Steam the bud clusters, or boil in a small amount of salted water 3 to 5 minutes until bright green.</p>



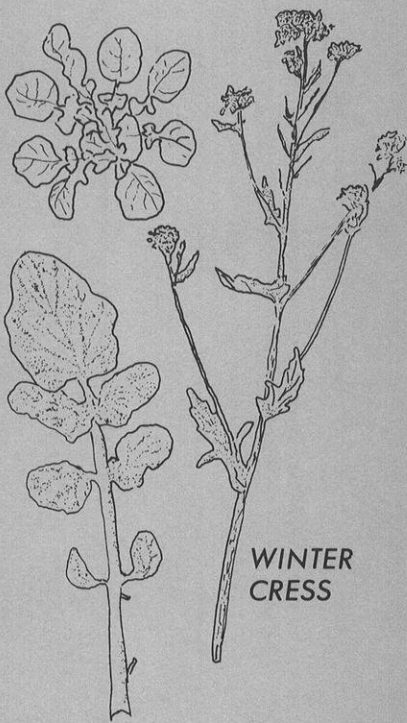
COMMON MALLOW



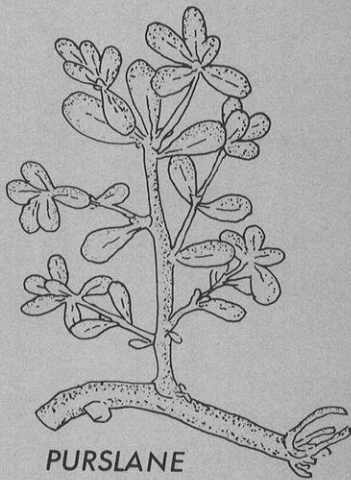
COMMON MILKWEED



BLACK MUSTARD



WINTER CRESS



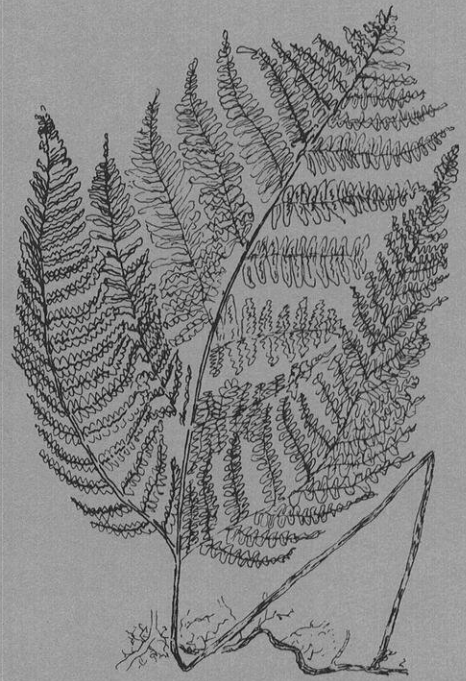
PURSLANE



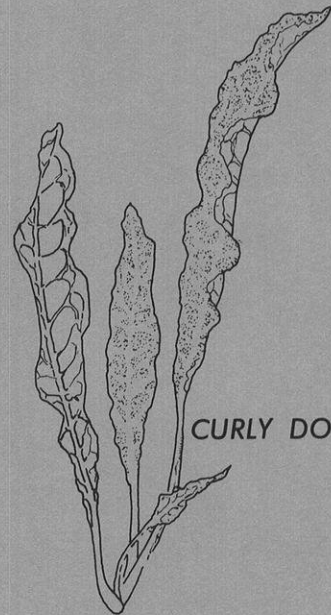
CATTAIL

Name Species Name, Other Common Names	Key Characteristics	Parts Used and Uses
Winter Cress ( <i>Barbarea vulgaris</i> )  Yellow rocket; rocket; upland cress; land cress.	Winter annual, biennial, or perennial; reproducing by seeds. Stems numerous, 1'-2' tall, branched near top, smooth and angular or ridged. Basal leaves with large terminal lobe, 2"-8" long, dense rosette. Stem leaves shorter, smaller, less lobed. Flowers lemon yellow.	Young plants of this winter annual make a good potherb while in "rosette" stage; also used in green salads. Young floral bud clusters are a good broccoli substitute.
Purslane ( <i>Portulaca olerace</i> )  Pusley, pussley; pigweed; portulaca.	Annual, reproducing by seeds. Stems prostrate, mat-like growth; smooth, juicy, turn up at ends. Leaves alternate or clustered, smooth, succulent, wedge-shaped. Flowers small, yellowish, open on sunny mornings. Seeds numerous, small, glossy black.	Young plants, older leaves and leafy tips are used in green salads and as a potherb; thicker stems are pickled. Seeds used by Indians to make flour.
Bracken Fern ( <i>Pteridium aquilinum</i> )  Bracken; brake fern; pasture brake; pasture fern; hog brake; eagle fern.	Perennial, reproducing by spores or shoots from thick, black, scaly rootstock. 1'-4' tall. Fronds arise from rootstock, many branches; each branch consisting of numerous segmented leaflets. Spores borne on underside of each leaflet.	The young, tightly rolled fronds (emerging "leaves") are called "fiddleheads"; these are used as an asparagus substitute; or added to soups, stews, or salads.
Cattail ( <i>Typha latifolia</i> )  Cat's tail; cat rush; catreed; reedmace; Cossack asparagus.	Perennial, reproducing by seeds and rootstocks. Plants 2'-9' tall, stout-stemmed, with stiff strap-like leaves up to 6' long and well-developed "rings" at sheathing bases. Flowers dense, sausage-like heads, turn brown as seeds ripen.	Sprouts and young stems are used in salads or as a cooked vegetable. Green floral spikes are cooked and eaten like sweet corn. Roots are potato substitute, and pollen is used for flour.
Clover(s) (Red clover: <i>Trifolium pratense</i> )  Other clovers in Wis.: white, alsike, Ladine, rabbitfoot, etc.	(Red clover described) Biennial or short-lived perennial, reproducing by seeds. Stems erect, hairy, 6"-10" tall. Flower heads ball-shaped, red to purple; large stipules hairy and nerved. Leaflets in threes, oval, tapering to tip. Seedpods thin, one-sided, enclosed within corollas.	Young leaves and blossoms used in fresh salads; older leaves and young plants are cooked or steamed as a potherb. Blossoms and leaves are used for tea; roots as a cooked vegetable.
Curly Dock ( <i>Rumex crispus</i> )  Curled dock; yellow dock; narrow-leaved dock.	Perennial, reproducing by seeds. Large, yellowish taproot. Stems smooth, erect, 1'-4' tall; grow singly or in groups from root crown. Leaves mostly basal, smooth, 6"-12" long, lanceolate, with curled margins.	Young leaves (April and May) are used in salads or as a potherb. The Indians used seeds to prepare meal and flour.

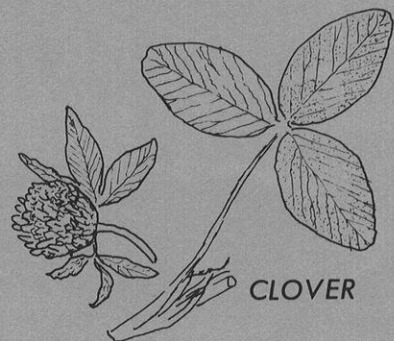
<i>Collection Guide</i>	<i>General Preparation</i>
Gather young leaf rosettes in late winter or early spring, before floral stems begin to develop. Also available in late fall. Pick the young bud clusters just as blooming starts in late April or during May.	Add young leaves to tossed green salads or use them on their own with your favorite dressings. Cook the young leaf rosettes as you would spinach; change water once if too much mustard taste. Steam bud clusters or boil for 2-3 minutes. Serve with butter.
Harvest the tender young plants in late spring and all summer long, when weeding gardens. Nip off the tender leafy tips from older plants until freeze-up. Cut stem segments from older plants for pickling.	To cook, drop the washed greens into salted, boiling water; boil for 5-6 minutes until tender. Serve with butter or an oil-vinegar dressing. Add chopped greens, especially the tender tips, to green salads, or to soups and stews. Pickle stem segments as you would cucumbers.
Gather young fiddleheads in late April or early May before they start unroll. Snap off the top 3"-4" to ensure tenderest portions. Where abundant, quantities can be canned for winter use.	Rub off the rust-colored, woolly coating, wash and boil for 30 minutes, decanting water once (or twice) to remove tannin. Can also be steamed like asparagus. Parboil (discarding water) and chop into pieces for soups, stews, and salads.
Collect young stems in late spring by pulling upward on the leaf clusters, which separate from rootstock. In fall and spring, dig up roots with enlargement (sprout) at the tip. Collect young green female spikes in early summer; pollen from staminate spikes when loaded with yellow "powder."	Peel the lower 12"-15" of young stems, slice up raw for salads or steam as you would asparagus. Cook immature green flower spikes 5-6 minutes and eat like corn-on-the-cob. Young root sprouts can be boiled as vegetable, used raw in salads, or pickled like cucumbers. Blend pollen 50/50 with white flour and use it to make pancakes.
Harvest young leaves and blossoms in May and early June, mature flowerhead in July, ripe seeds in August. The roots are best in early spring of second year.	Use early leaves and young blossoms in green salads. Pan-steam the clover greens in deep fry pan with some butter and a small amount of water. Use high heat, stir the greens occasionally, and steam about 15 minutes until fully wilted. Season with salt and pepper and serve.
Gather the young leaves in the spring when they are 4" to 8" long, or when plant is opening up from the "shoot" stage.	Boil the greens in a little water for 5 minutes; discard liquid and replace it with fresh boiling, salted water. Cook another 8-10 minutes, then serve with butter, vinegar, or lemon juice. Very young leaves can be added to tossed green salads.



**BRACKEN FERN**

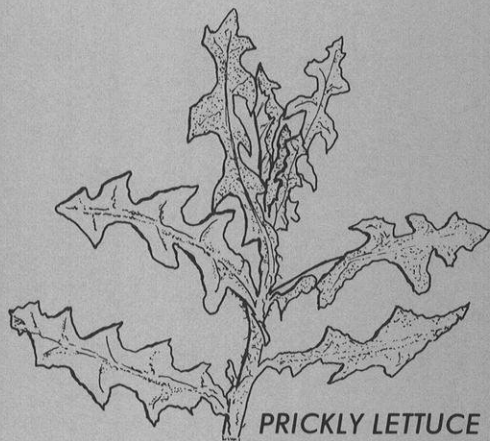


**CURLY DOCK**

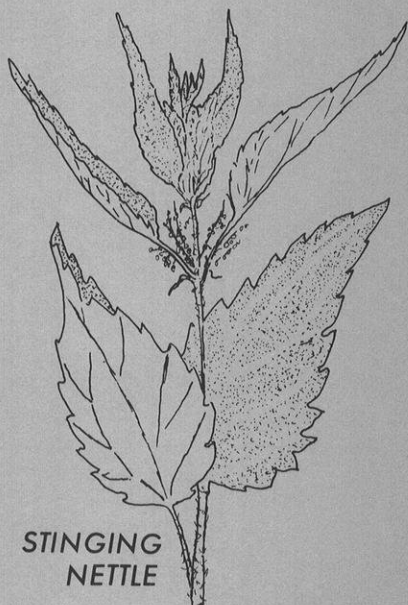


**CLOVER**





PRICKLY LETTUCE



STINGING NETTLE

Name Species Name, Common Names	Key Characteristics	Parts Used and Uses
Wild lettuce(s) ( <i>Lactuca scariola</i> also <i>L. canadensis</i> )  Prickly lettuce; tall lettuce; horseweed; "compass plant".	Annual or winter annual, reproducing by seeds. Stems erect, 2'-6' tall, stiff, leafy, hollow, prickly, contain milky juice. Leaves large, coarse, with bristles along margins, and lower midrib. Lower leaves lobed; upper small, linear.	Young spring plants can be used in green salads. Leaves from older plants up to 15" are used as a potherb.
Common Plantain ( <i>Plantago major</i> )  Dooryard plantain; broadleaf plantain; ribwort.	Perennial, reproducing by seeds. Stems erect, leafless, 6"-12" tall, terminating in floral spike. Roots fibrous. Leaves simple, broad, egg-shaped, with conspicuous veins and wavy margins.	Young spring plants and early leaves are used as potherb.
Stinging Nettle ( <i>Urtica dioica</i> )  Tall nettle; great nettle; nettles.	Perennial, reproducing by seeds and rootstocks. Stems erect, slender, 2'-7' tall, branched near top. Leaves opposite, coarse, dark-green, pointed with saw-toothed margins; rounded at base, covered with stinging hairs.	Young plants, leaves, and tender tops are used as potherb. The leaves, fresh or dried, are used for herb tea.
Quickweed ( <i>Galinsoga ciliata</i> )  Galinsoga	Annual, reproducing by seeds. Stem slender, 1'-2' high, hairy, much-branched, usually erect. Leaves opposite, hairy, oval to lance-shaped with pointed tips and toothed margins.	Young plants, which spring up after each good rain, are used as a potherb.

(continued from page 17)

to this area from other parts of the United States or the world. But all are "wild" plants in the sense that they can reproduce themselves and grow freely without being planted, cultivated, or protected by man.

The 1,900 Wisconsin seed-bearing plants range in size from the smallest, water-floating duckweed—about the size of a pinhead—to the largest pine tree that may be almost one hundred feet tall. Most of these species (surely over one half) have one or more parts that are edible to birds and mammals, including man, if only on a survival basis.

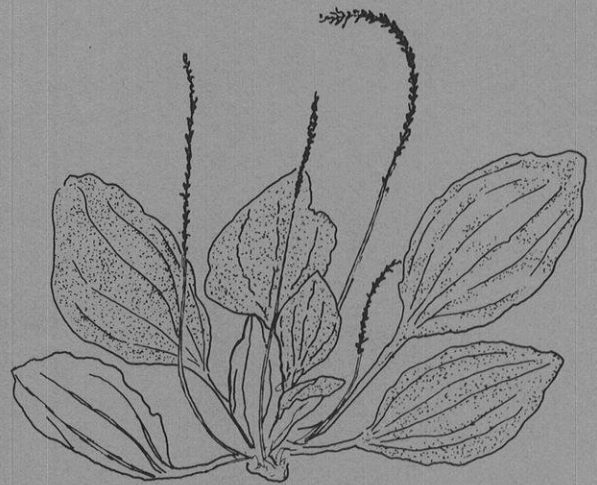
As recorded by scholars, at least three hundred species were used for food and medicine by the American Indians, and the prehistoric peoples preceding them, who lived in the Wisconsin area. Many of the earlier pioneers learned about these foodplants from the Indians, who taught them how to identify and use the plants as sources of food and other necessities. In like manner, Indian guides introduced their wild foods to the French ex-

plorers, missionaries, and traders who preceded settlement by a century or more. Scholars today can find references to them in the old journals and historic papers found in European libraries. Father Marquette, for example, enjoyed the wild onions and leeks from the forests of Wisconsin's eastern shore (about 1670), and told about them in journals that were published after his untimely death in 1675.

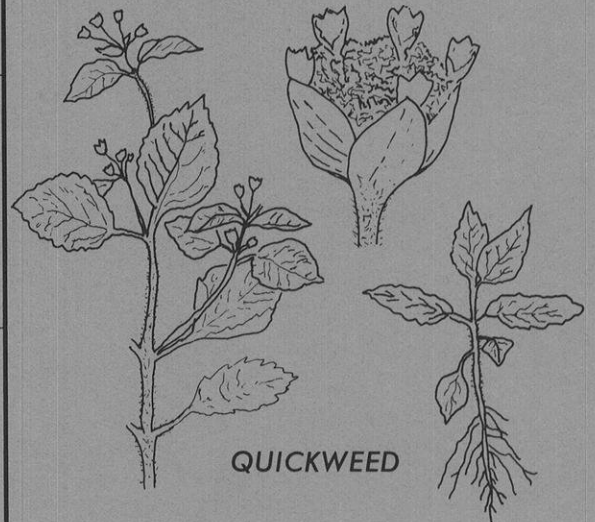
Wisconsin pioneers of the period 1830-90 used wild foodplants quite extensively, and we find many references to such usage in their letters, newspapers, and published accounts. As in the case of the original Americans, much of the information on what to use and how to use it for food purposes was passed down from generation to generation.

Many of our familiar cultivated vegetables and fruits, particularly carrots, onions, salsify, and the berries, were derived from wild foodplants that are still found in Wisconsin. Other plants, now growing free and wild in this area,

Collection Guide	General Preparation
Collect young plants (up to 6" high) in early spring. Pick leaves from older plants during June and July before blooming.	Like dandelion, wild lettuce can be used as a substitute for spinach and commercial lettuce. Decant water once (or twice) in boiling older leaves, which tend to be bitter.
Collect very young growth in April and early May before floral spike (stem) starts to rise. (Older leaves get stringy.)	Cook young leaves in small amount of salted water for 3-4 minutes, using covered pan. Mix dandelion greens with it to add some flavor.
Gather small, new plants in early spring when 3" to 8" tall. Pick leaves and tender tips from larger plants in late spring. Use gloves.	Cook leaves, young plants, and tender tops in boiling, salted water for 5-10 minutes. Serve with butter. To make tea, simmer young leaves in hot water for 5 minutes; strain and add lemon juice or honey.
Collect young plants 3" to 5" tall (before they bloom), when weeding garden and flower beds. Wash well, as their hairy foliage tends to gather dust and soil.	Prepare as you would spinach greens. Boil in a minimum of salted water for 12-15 minutes; serve with butter or vinegar. The greens can be added to soup or stews.



COMMON PLANTAIN



QUICKWEED

originated as introduced vegetables or herbs from other countries—or other parts of this country—and were first grown in pioneers' gardens but later "escaped" and established themselves on adjacent lands. Some of these have since spread over considerable areas, not only in Wisconsin but throughout much of the nation. A few of them have become almost universal in their distribution, including several of our most common edible weeds.

Other of the plant species in this latter group were brought to this area, or to the United States, inadvertently in shipments of seed, feed, straw, or hay. Their new environment proved so favorable that they quickly established themselves and spread out over the countryside. In every decade, most parts of America gain some new, and often unwanted, plants in this manner.

Of the 1,900 flowering plants in our state, roughly fifty species have some degree of toxicity to a human being in average physical condition. Most of these are only moderately

toxic, but about one-third of them could be lethal if too much were ingested. These are the "bad guys" that we must recognize and avoid if we are to forage widely.

A list of the more common poisonous species in Wisconsin might include the following: baneberry (*Actaea*) berries; blue flag (*Iris*) roots; buckthorn (*Rhamnus*) berries; cowbane (*Oxypholis*) roots; dogbane (*Apocynum*) stems and leaves; fool's parsley (*Aethusa*) foliage; goat's rue (*Tephrosia*) roots and seeds; poison hemlock (*Conium*) seeds, roots, and foliage; water hemlock (*Cicuta*) roots and young foliage; henbane (*Hyoscyamus*) foliage; false hellebore (*Veratrum*) leaves; wild indigo (*Baptisia*) leaves and stems; jimsonweed (*Datura*) seeds, leaves and stems; wild lupine (*Lupinus*) seeds and leaves; moonseed (*Menispermum*) berries; nightshade (*Solanum*) berries (unripe) and leaves; arrowgrass (*Triglochin*) raw seeds and foliage.

With the possible exception of black nightshade and bittersweet nightshade, most of these



poisonous plants (and particularly those that can be lethal) fortunately are not widespread or noticeably abundant in our area. None of them are easily confused with the delectable weeds that will be described later. However, a word of caution should be given and heeded, particularly when foragers start looking farther afield for the less common edible species, some of which do resemble certain poisonous species rather closely.

It is also good to remember that even some of the most edible plants, both wild and cultivated, do have certain poisonous parts or properties, although the number is rather small. For example, all cherry, plum, and apricot leaves, pits, twigs, and bark are toxic. So are apple seeds, rhubarb leaves, potato vines and green tubers, and locust bark—to name the more common ones. Many favorite ornamentals also have toxic parts, but over thirty such species are used widely in and around our homes. It is usually true that we have more kinds of poisonous plants around our houses and yards in town than can be found in the fields and woodlands of the surrounding countryside—so we shouldn't take unnecessary chances anywhere.

The cardinal rule in all plant foraging, whether done near home or in the field, is simply this: *Be sure that you know exactly what you are collecting.* This is particularly important when you are trying any plant for the first time.

The chart lists some of the more common and most tasty edible weeds which are found in Wisconsin. Practically all of those described occur throughout the state; a few exceptions, however, may be limited to a major portion of it—such as the northern two-thirds or the southern half. These weeds are usually abundant where they occur, often producing vast amounts of good greens or salad materials when in season. (Some people will can, freeze, or dehydrate certain weeds to preserve them for fall or winter use.) In each case, instructions are given on how and when the plant material should be collected, and how it can be used and prepared as food.

In all, sixteen foodplants are included, and all except three of them would generally be classed as lawn, garden, or agricultural weeds. The others are presented only because they are so common and could also provide a large additional amount of human food. None of these plants are in the so-called "gourmet class," although two of them (dandelion and

winter cress) would probably earn that distinction if they weren't so abundant.

The so-called "Big Eight" are presented first because they are so abundant and all of them are grown as "vegetables" in certain other parts of North America and the world. Furthermore, these "weeds" are practically universal in their geographic distribution, occurring throughout the temperate zones. And, they are probably the finest wild greens we have, both in quality and quantity, equaling or surpassing any spinach, chard, or lettuce that can be produced in home gardens. This group includes the following plants: green amaranth (*Amaranthus retroflexus*), lambsquarter (*Chenopodium album*), dandelion (*Taraxacum officinale*), common mallow (*Malva neglecta*), common milkweed (*Asclepias syriaca*), field mustards (*Brassica* spp.), winter cress (*Barbarea vulgaris*), and purslane (*Portulaca oleracea*).

Another group of eight wild vegetables round out the second half of the selection that might be termed "The Sweet Sixteen." They are probably as well known as the first eight, but most of them are more limited in their distribution and also more scattered in their occurrence—even within their primary range of distribution. Bracken fern, for example, is limited to wild pastures and woodland clearings in the northern two-thirds of Wisconsin (although there are scattered stands in the southern third too). And, although cattails are found all over Wisconsin, their occurrence is limited to those wetlands which will have standing water in all but the most droughty summers.

Foodplants included in this second group are bracken fern (*Pteridium aquilinum*), cattail (*Typha latifolia*), clover(s) (*Trifolium* spp.), curly dock (*Rumex crispus*), wild lettuce(s) (*Lactuca* spp.), common plantain (*Plantago major*, et. al.), stinging nettle (*Urtica dioica*, et. al.), and quickweed (*Galinsoga ciliata*).



All illustrations except those for bracken fern, cattail, plantain, and quickweed are reprinted from WEED IDENTIFICATION AND CONTROL by Duane Isely (c)1960 by Iowa State University Press.

L.G. Monthey is an Extension specialist with the UW Recreation Resources Center in Madison. He has undertaken extensive research on common and edible wild foodplants and has presented several "Evening at the Academy" programs on the topic.

# The State of the Arts in the Black Community

By Cheryl Coomer Birtha

While forms of artistic expression differ from one place to another, from one culture to another, the basic thrust behind the need for people to produce statements about themselves, their feelings, their hopes and their ideas, remains the same. Time and again it has been demonstrated that the creative process is a powerful dynamic.

This continuing desire for artistic expression has been strong within the Afro-American community. Black people in America have been music-makers and music-innovators; dancers and dance-creators; orators, poets, and writers of fiction; actors and actresses who created illusions that others could enjoy or contemplate. Indeed, black people have long been willing participants and observers of those areas of life defined as the arts.

From the landing of the first Africans in 1619 throughout slavery and beyond, black people in America have not only developed a culture that is distinctly their own, but a culture that has contributed heavily to the development of the arts generally in America. Sometimes, on their long journey from the shores of West Africa to slave ports like Savannah, Georgia, Africans danced on the decks of slave ships to the delight and amusement of their white captors. As the institution of slavery became firmly entrenched in the antebellum South, songs like "Follow the Drinking

Gourd" and "Bound for the Promised Land" signaled the presence of agents from the Underground Railroad who had come to take black men, women and children from bondage to freedom in the North. Out of the Afro-American slave culture came an impressive body of mother wit, aphorisms, and folktales, among them the stories told in the person of Uncle Remus about Brer Fox and Brer Rabbit. It has been long pointed out that many of these materials were attempts at putting one over on the white man in a subtle, partially disguised way. And often after a long day's work, slaves would return to their quarters on many a Southern farm or plantation to dance to tunes played on makeshift fiddles, banjos, and guitars or to mimic and satirize, through song and poetry, the ways and activities of their masters and mistresses.

After the Civil War, the Emancipation Proclamation, and the blunted promise of freedom, black people continued to express themselves through song, dance, and mime. Many Afro-Americans became members of traveling minstrel shows, and groups like the Fisk Jubilee Singers of Fisk University in Tennessee toured this country and others, gaining wide acceptance and applause for their renditions of what are known today as Negro gospel and spirituals. Throughout this time until today, the black man, through the arts, tried to depict the frustration

and alienation he felt in a country that he had helped to build but in which he couldn't fully participate. Often, the most readily available forum for the black man's creative expression was the black church which set the tone and provided a starting point from which Afro-Americans would later seek a more comprehensive and viable definition of their art and their culture.

Not until the 1920s did black Americans begin to approach a more cogent definition of their art outside the church. This period, often referred to as the Negro Renaissance, saw the emergence of a number of black men and women who began to address themselves through various artistic media to a distinctly black audience. If we think of art as a mirror of society, then almost without exception the writers and visual artists of the Negro Renaissance tried to show to the masses of black people the hows and whys of their participation in American life. Though the images and metaphors were less militant than those found in the poetry that would emerge in the sixties, the artists of this period expressly attempted to raise the political and social consciousness of a group of people that had systematically been denied a basis of pride. This, indeed, was the beginning of an artistic and cultural movement that would continually say to Afro-Americans and all other Americans that "black" had not sprung from primitiveness or jungleness; that, indeed, it was deeply rooted in a continent and heritage that produced magnificent kingdoms like Mali, Ghana, Egypt, and Songhai long before the white man came;

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and that "black," like any other truth, could be beautiful.

### URBAN REVOLT AND THE 1960s

The Depression in 1929 almost signalled an end to the continued development of the arts and artists in the black community. Except for the intervention of the federal government and programs like the Federal Writer's Workshop, young and artistically aspiring Afro-Americans had virtually no outlet for their creativity. Yet, even this was short-lived, for as World War II ended, so did the federal monies and black people became more and more dependent upon the sorely limited resources of their own communities for support. Yet, however limited the resources, the black community itself was becoming increasingly and actively aware of the importance of the creative process to their political, social, and cultural growth. In Wisconsin, particularly in cities like Milwaukee, Racine, and Beloit, individuals were coming together to read and discuss the works of Afro-American writers; black fraternities, sororities, and social organizations began to sponsor oratory and writing contests for black youth; and generally, a wider and more active interest in promoting and gaining exposure to dance, music, and drama which reflected aspects of the Afro-American experience was developing.

Not until the late fifties and the decade of the sixties, when the Civil Rights movement began educating all Americans to the social, political, and economic inequities to which blacks were subjected, did the Afro-American cultural movement gain a momentum that could be sustained. As Watts, Newark, Detroit, and Milwaukee erupted in racial dissatisfaction, black people seized (and sometimes militantly so) the opportunity to further determine their political, social, and cultural participation in America. Black college and university students and the parents of Afro-American children in public schools began to demand that the presence and contributions of Afro-Americans be more accurately reflected in the curricula of our educational institutions. Throughout the country,

"I'm black and I'm proud" was heard in one black community after another, and nowhere was it reflected with such consistency and determination as in the arts.

The middle and late sixties saw the development and promotion of black arts festivals and community street festivals in Beloit and Racine. These festivals provided a vehicle for black visual and performing artists to communicate directly with a majority of black people. Units like the UW-Madison Afro-American Community Center and the Inner City Arts Council, Inc. of Milwaukee began to emerge and to provide the black populations of Wisconsin with an opportunity to see and hear artists like Nina Simone, Don L. Lee, Gwendolyn Brooks and Nikki Giovanni; or to attend plays like Lorraine Hansberry's *To Be Young, Gifted*

first and only gallery that would display, on a regular basis, the paintings and sculptures of Afro-American visual artists, the Gallery Toward the Black Aesthetic. And generally, the response of the black community was overwhelming and served as an affirmation of the Afro-American's commitment to a clearer, more definitive statement of who he was and what he and his children could and would become.

### A SEARCH FOR IDENTITY

Probably one of the most significant groups to emerge during this period was the Ko-Thi Dance Company, Inc. of Milwaukee. Begun in 1969 under the direction of Ferne Caulker-Bronson, Ko-Thi, a word meaning "go black" in the Shebro dialect of Sierra Leone, West Africa, has performed

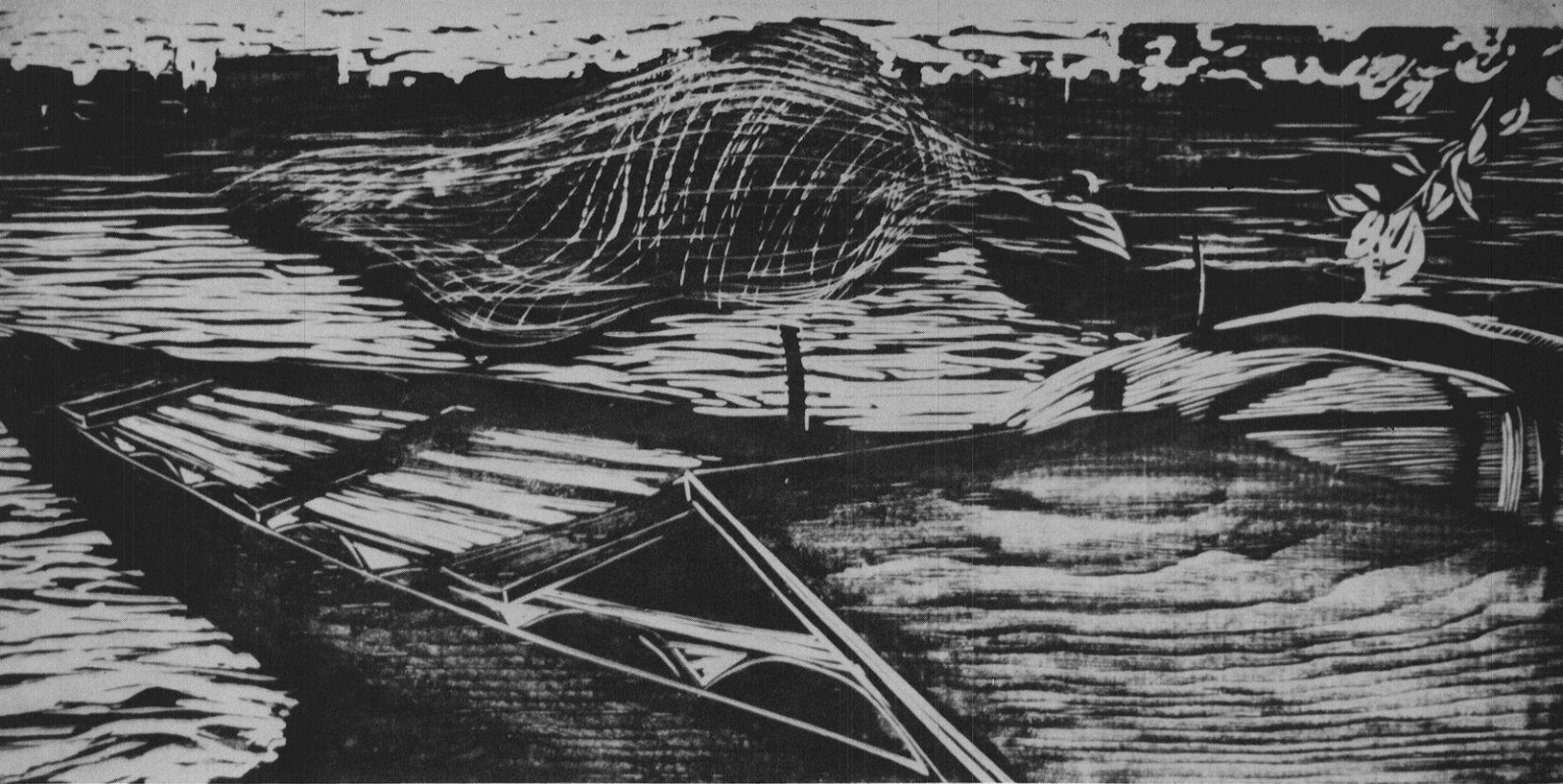


The Ko-Thi Dance Company, Inc. of Milwaukee performs the "Gahu," a social dance from Ghana, West Africa. It is symbolic of a cultural heritage that Afro-Americans can be proud of and from which they can grow.

and *Black and No Place to Be Somebody* by Pulitzer Prizewinner, Charles Gordone. More specifically, the Afro-American Community Center sought to provide the student and resident black communities of Madison with a Revolutionary Arts Theatre that could instruct and allow for the participation of any and all who were interested in the performing arts. In Milwaukee, a group of young black artists trained in Wisconsin established what would be the

throughout Wisconsin and the Midwest to the acclaim of black and white audiences and critics. Ms. Caulker-Bronson describes the reception by the black community of Ko-Thi's repertoire of African and Afro-American dances as "strong."

"I wanted to help the young black people in the community who were having a struggle finding an identity for themselves. I wanted to turn the negatives into positives."



Freida High's "Fisherman at Lagos Lagoon," a woodcut contrasting the traditional Nigerian way of casting nets from dug-out canoes with the modernity of urban landscape, is one variation on the Afro-American heritage. (12" x 30", 1973)

Originally from Sierra Leone, Ms. Caulker-Bronson came to Wisconsin in 1964 and, to use her words, experienced a "cultural shock." Her search for knowledge of dance, as with many of the members of Ko-Thi, began with the study of ballet. However, she found ballet too rigid for the natural movement within her. More expression and freedom of movement could be achieved in modern dance and in the native dances of Africa.

"That's where the importance of being black came in. In the dances of Africa, and then in the Afro-American dances of this country, I found the truest expression of the black aesthetic."

Presently, Ko-Thi is a force within the black community of Milwaukee, if not Wisconsin, that has had a significant impact on the cultural and political consciousness of Afro-Americans. Recently, Ko-Thi was chosen to represent Wisconsin at the mid-west regional competitions held in Chicago to select participants for the North American Zone Festival to be held in Washington, D.C., later this year. At this competition, Afro-American artists from throughout the country will be selected to perform at the Second World Black and African Festival of Arts and Culture to be held in Lagos, Nigeria in 1975.

Though the members of Ko-Thi span a wide range of age and ex-

perience, together they continually seek to reach a more definitive understanding of their art, which in turn can be communicated to their audiences, particularly their black audiences. According to Ms. Caulker-Bronson, "We have seized the power to define for ourselves our existence as black people in this country. Our definition will be manifested through the particular art form we have chosen—dance."

### THE STRUGGLE TO SURVIVE

With few exceptions, the majority of the efforts to build and sustain viable vehicles for the arts within the black community is sorely limited. Recently, we have seen the demise of the UW-Madison Afro-American Community Center and the Gallery Toward the Black Aesthetic. Cynthia Pitts, a member of the board of the Inner City Arts Council, Inc. of Milwaukee states: "There is never a lack of response from the black community. There is always an audience willing to participate and appreciate the efforts of our Black Arts Theatre, the Paint Box Artist Workshop, or our People's Theater. Also, there are many talented people within the community willing to teach our children and our adults dance, drama, music, and various aspects of the visual arts. The problem is in securing the

funds and the facilities to sustain and house the activities that we're being asked to provide on a long-term basis."

Originally funded by the state legislature during the Knowles' Administration, the ICAC is struggling to survive. After the Council's funds were terminated in 1969, it sought to continue its operation through various fundraising activities. In addition, the Black Arts Theatre component of the Council had a yearly contract with the Wisconsin State Fair to perform. However, this was cancelled without prior notification. In its place, the Council was told, an "international theatre" would be established and various other performing groups, including Afro-American, were being contracted to participate. However, the Council later found this to be untrue.

"What the State Fair had done," said Ms. Pitts, "was to ignore and bypass the Council which is the base for the arts in Wisconsin's largest black community. As a result, they were spending less money, if any money at all, in our community, even though the black citizens of Wisconsin participate substantially in the State Fair and should be able to expect some form of representation outside of a few black faces in some nebulous thing called an 'international theatre.'"

And the problems do not stop there. Very often, the work of Afro-Americans in all artistic media, but particularly the visual arts, is subject to the interpretation of critics that have had little or no contact with the black experience in America. As a result, says Freida High, Professor of African and Afro-American Art at the UW-Madison, the work of black artists is often misinterpreted and inaccurate evaluations of the work are presented to the black community.

According to Professor High, "Black art is that which captures the internal characteristics of black culture which embrace every element of life extending from birth to death, be it joy, sorrow, anger, or tranquility."

When explained in terms of imagery, black art can exist in realistic or abstract representations of black people, the way they live and their particular heritage. It can be expressed symbolically through African motifs or through depicting the interactions of Afro-Americans in a country whose political, social, and economic ideologies are deeply rooted in the arbitrary use of color to discriminate against certain segments of its population.

"It must be emphasized," says Professor High, "that no artist who has not lived in society as an integral part of the black cultural experience can produce the internal characteristics of black culture, though many have attempted to

do so. What they do produce, however, is an outsider's observation of blacks and what they see as the black man's relationship to society which, obviously, is not a black interpretation."

### THE FUTURE: SPACE AND CONTROL

While the basic ideological thrust at this point concerning art and the black community is one of defining how art by and for Afro-Americans will evolve, the crucial problems of sustaining and adequately promoting the creative process within the black community cannot be ignored. Even though the exposure of black artists in all areas has increased, particularly in music, theatre, film, and electronic media, such as radio and television, it has often been done in a way that takes the control of the arts outside the black community. While performing artists frequently give concerts in cities like Racine, Beloit, Milwaukee, and Madison, the profits from these performances seldom, if ever, find their way back into the black community. Black visual artists are often forced to organize their own exhibits as they are generally overlooked by established galleries and civic art centers. Dance and repertory companies like Ko-Thi or People's Theater are forced to practice and rehearse in facilities that are totally inadequate for the kinds of extensive training their members need and

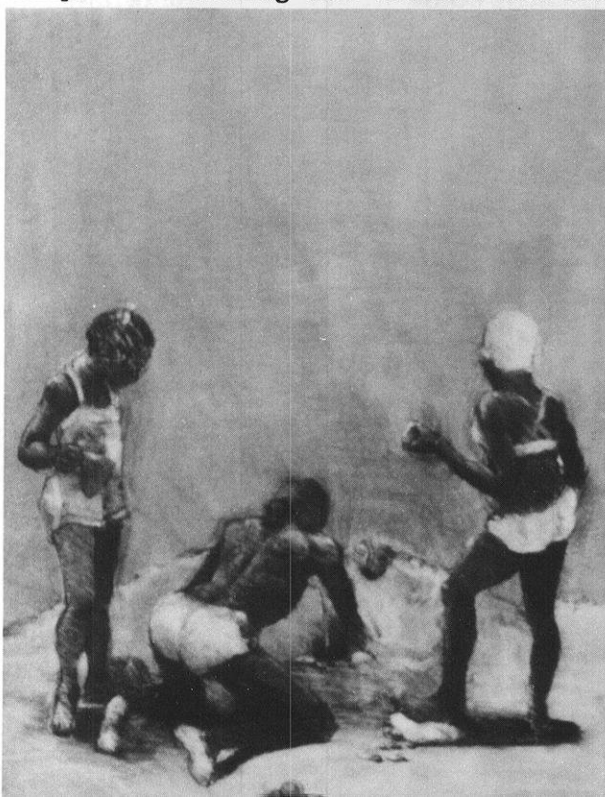
desire. Evelyn Terry, a Milwaukee artist whose works have been on exhibit at the Whitney Museum of American Art in New York and who is affiliated with the Milwaukee Art Center's Collectors' Gallery, sees a desperate need for more black art teachers in the schools and the inclusion of black artists in art history texts and courses.

Then, there is always the need for financial resources to sustain the artists and their work. While the black community is responsive, it is often not in an economic position that will allow it to support and adequately fund the kinds of activities desired, e.g., cultural exchanges between cities in other states, dance and music workshops.

Thus, there is a need for facilities and funds that will allow groups like the Inner City Arts Council of Milwaukee and Educulture of Madison to pursue and realize the kinds of efforts that are needed to perpetuate the development of the arts and artists in the black community. An institute for the study and presentation of a wide range of Afro-American art has been the desire of many within the black community; promotional funds and activities must be had if black artists are to get the kind of exposure all artists desire and need so that they can continue to create; and most importantly, the control of the resources that are produced from the sale and promotion of art originating in the black community must be realized if the creative process in all its forms can become a viable political, social, cultural, and economic force that will benefit the black community.

Like the struggle for freedom that black Americans have waged for over three hundred years, the struggle to develop and sustain definitive art and cultural forms rooted within the Afro-American experience continues. The impact of its development thus far has been one of presenting and strengthening directed social and political images of black Americans in this society. Its future development must see an element or elements of control which will ensure not only the cultural survival of Afro-Americans, but which will help to direct the course and content of their political, economic, and social survival as well.

"On the Beach" from *PLAYING THE GAME*, a series of four etchings in charcoal and conte crayons by Evelyn Terry of Milwaukee, depicts the experience of searching and exploring which children of all colors have. (23" x 30", 1972)



It is a well-known and heavily documented fact that employment opportunities for teachers at all levels are more restricted today than at any time in recent history.

At the public school level, the National Education Association (NEA) reports, 337,619 persons completed teacher training between September, 1971, and August, 1972, but only 197,000 were needed in the fall of 1972. There could be a national surplus of over 700,000 beginning teachers by 1977 if college enrollments in education remain stable.

On the other hand, there is some indication that enrollment trends are dropping. The NEA also states in an overview of trends in "Teacher Supply and Demand in Public Schools from 1973-1976," "Enrollment information from sixty-seven of the nation's largest teacher preparatory institutions suggests that graduating classes of potential teachers will be smaller in 1973 and in at least three subsequent years than they were in 1972. If these institutions are representative of all teacher education institutions, the number of graduates completing preparation to enter teaching in 1976 will be only two-thirds of the number in 1972, and the ratio of graduates seeking teaching jobs to the number of jobs open to them will be about one and one half to one instead of two to one in 1972."

There is significant agreement that the market for Ph.D.'s in teaching is likely to be highly restricted through the 1970s and early 1980s. According to the Carnegie Commission on Higher Education, "the major factor depressing the job market for Ph.D.'s in the 1970s or into the 1980s will be the expected slowing down in the rate of increase and the subsequent decline in enrollment in higher education. On a full-time equivalency (F.T.E.) basis, the lowest of the Carnegie Commission's three projections indicates that the annual rate of increase in enrollment is likely to decline from about 5-6 percent in the very early 1970s to less than 1 percent by 1980. After that, there is likely to be an absolute decline in enrollment until about 1987, when increases may resume at a modest rate. These changes will reflect the fact that students entering college from about 1974 on will have been born in a period when the birthrate was declining and that those entering from about 1978 on will have been born in a period when the absolute number of live births was declining. The Commission's projections of undergraduate enrollment in the late 1980s have recently been revised to reflect the continued decline in the number of births in the last few years. The outlook for the 1980s is now very unclear because of uncertainties surrounding the future behavior of the birthrate. The important point is that the demand for college faculty members is likely to decline somewhat in the 1970s and to begin a sharp descent toward the end of the decade."

Faced with these kinds of data, which, unlike previous data are augmented by reasonably accurate short term enrollment projections, what alternatives are available to the schools and departments which are directly or indirectly involved in the preparation of teachers?

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*Robert G. Heideman is director of the Educational Placement Bureau of the University of Wisconsin-Madison.*

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# Future Alternatives in Teacher Education

By Robert G. Heideman

*Faced with increasing supply and decreasing demand, teacher preparatory institutions must respond with new approaches, programs, and objectives.*



*There is great need for faculties of schools of education to coordinate their program efforts—both internally and externally.*

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One alternative is to ignore the data and continue to produce trained individuals in present or increasing numbers. As catastrophic as this would appear, there are many rational arguments to support this alternative. They are based, in general, on two major assumptions:

(1) Individuals should be free to choose whatever curriculum pattern they feel suits their needs and abilities and not have their choice dictated by the nature of the job market. This is supported by the traditional view of a university or college being relatively independent of strictly vocational pressures. Up to now, in most institutions this has been the operative strategy. But recent pressures of budgeting and enrollment as well as a change in the needs of college students are changing this approach. Whenever possible, however, most schools and departments continue to resist administratively imposed restrictions on enrollment, opting rather for open admissions or departmentally self-imposed restrictions.

(2) In the area of teacher education, many educators argue, teachers are prepared for much more than teaching and the discipline of "education" transcends utilitarian or vocational demands. The study of the "process of education," they say, is one which is of value to all students not just those planning to teach. In view of the singular importance of education today and the present dilemma of public schools and higher education, this conclusion seems to be somewhat justified.

A second alternative is to arbitrarily reduce the number of teachers being trained to meet projected needs. As has been previously stated, this is being done in a limited way and will probably increase as an administrative mandate and as a result of self-regulation by schools or departments specializing in teacher training. The impact of this policy will reach beyond the undergraduate level. Over 45 percent of new Ph.D.'s in all disciplines enter teaching; in some fields, notably the humanities, as many as 90 percent become teachers.

An inherent danger in this approach, in addition to restricting freedom of choice, is the risk of overreacting. Projections need to be very accurate to prevent possible serious shortages. But the variables are complex and difficult to estimate. Not only is there a minimum time lag of four years involved in the preparation of a teacher, but also nearly 80 percent of the country's four-year colleges and universities have teacher training programs which would have to be coordinated. An additional factor which must be considered is that the shortages and oversupplies are not uniform, but vary from field to field.

The third alternative recognizes the manpower projections but involves a restructuring of teacher training to enhance its role in general education, as well

as teacher preparation, a posture which might significantly increase, not decrease, enrollments. These changes must be based on completely new premises from those of the acquisition of primary academic knowledge which were operative in the past. Quoting again from the Carnegie Commission Report:

"Change, once again, as from 1870 to 1910, now seems likely to proceed at an accelerated rate—not so fundamental in its essence as in that earlier period of change in the history of American higher education:

1. There are new types of students—more of them drawn from among minorities and low-income families but more of them also coming from the more affluent classes. Many in the former group are more vocationally oriented and some in the latter group are more inclined toward political activity than have been most students in earlier times.

2. There are new interests among students, regardless of their origin, such as in service activity, in creative expression, in their "emotional growth" in social problems.

3. There is more and more new knowledge to be introduced into each field and into the content of general education—often more than can be absorbed easily.

4. There is a new job market less capable of readily absorbing all college graduates, more fluctuating in its specific demands for trained talent.

5. There are new social problems as a basis for research and service such as the problems of the metropolis and the physical environment.

6. There is a new technology available, the most important for higher education in 500 years."

Working from these premises and others, a number of possible alternatives based on constructive change can be suggested for teacher training programs.

There is a great need for faculties of schools of education to coordinate their program efforts more effectively both internally and externally. Internal reorganization is needed to insure a "team approach" to the solving of educational problems and external coordination is needed to insure that the issues involve the public schools and state and federal departments of education. A good model for cooperative approaches to issue-oriented problems is that of successful research and development centers such as the one at the University of Wisconsin in Madison.

This team approach would involve individuals at every level of education and should include those specialists who have not traditionally been involved in the solving of educational problems—namely counselors, admissions personnel, placement personnel, and financial aid counselors. The recently released "National Composite College Board Summary Reports," based on 1972-1973 high school seniors, indicates that there is a "staggering" student demand among college-bound seniors for counseling in traditional areas. To quote: "Though the national profile of college-bound students indicates that large numbers are, by their own account, seasoned and successful at academic work and ambitious for advanced placement and advanced degrees, approximately 70 percent also indicate a strong need for college counseling about educational and vocational plans and opportunities. This suggests that many students reporting degree and major field plans are reporting very tentative plans. In addition to educational and vocational counseling, nearly half of the students want 'special assistance' or help in developing good study techniques. Nearly as many want help in improving mathematical skills, increasing reading skills, and improving writing skills, while fewer students feel a need for counseling about 'personal problems.'"

It is recommended that joint committees composed of public school, state department, teacher training, and all-university faculty members be formed to investigate common problems in education. This would involve review of the curriculum, certification patterns, personnel practices, and assessment policies and would necessitate experimental and innovative approaches to staffing and teaching. A restructuring of the profession of education could take many forms:

(1) There could develop "learning centers" staffed by university and public school personnel where problems involving *both* theory and implementation might be investigated. Although these parallel the excellent research and development centers, there would be many more of them with more active participation of the public school element and with emphasis on implementation and the development of learning tools and use of educational technology.

(2) There could be a more active exchange of university-level teachers with public school staff as well as business and industry, until now a possibility only discussed, not practiced.

(3) Graduate programs and degree requirements could be restructured to emphasize action programs as well as theoretical.

(4) There would be a greater need to develop teacher education programs based on clearly stated objectives; evaluations would be made based on these objectives.

(5) There would be continual need for internal course and instructor evaluations geared to meeting these objectives and making suggestions for innovative and planned change.

(6) There would need to be renewed emphasis on meeting vocational needs through ongoing manpower analyses and vocational and career counseling, with cooperative work at all levels in

both public school and post secondary programs so that the transition from high school to post secondary schools would be smoother and less arbitrary and rigid.

(7) There would need to be development of sensitive training programs to enable individuals to become aware of their personalities and lifestyles to help them to adapt to the "work world."

(8) There would be a need to increase continuing education services for adults, handicapped, and retired individuals.

(9) New uses could be developed for "old fields." For example, there has been for many years an oversupply of teachers in English and social studies at the public school level. However, social studies minors such as psychology, economics, anthropology, sociology, and geography have been in demand as so-called "enrichment courses." Is it not as advisable for all public school teachers to have six credits of courses involved with "social awareness" as it is for them to have six credits of reading, a regulation in effect in Wisconsin? Instead of English being taught as a single subject, is it not more realistic to combine it with other vital subjects such as radio and television, theatre arts, allied arts, journalism, science writing, or social writing? And why should men's and women's physical education involve such a narrow spectrum of activity when sports medicine, physiology of exercise, health science, sex education, creative dance, and other imaginative disciplines are available for combination? Why should elementary education deal with subject matter related to "normal" children only when many of the principles of teaching the behaviorally disabled have proven to be effective for *all* individuals? Why not combine the two fields more often to enlarge significantly the scope of both? These are but a few of the exciting potentials of discipline re-orientation which is possible in education.

(10) There would be a need to reassess the traditional psychological barrier of chronological age in terms of college admission and other cooperative high school and college programs.

(11) Problems of urban education would need to be assessed and individuals recruited to train to teach there, not as disciplinarians, but as imaginative stimulators and planners.

(12) Alternative and traditional educational programs should be assessed and individuals trained to fit them.

These are but a few of many possibilities for constructive educational change in teacher training institutions. However, most of them apply to all disciplines in *any* institution. If universities and colleges actively pursue and implement changes of this type, it may be possible to alter the present gloomy forecast to a much more pleasant and exciting one. It is necessary, however, to contemplate change since the future of teacher training would appear to depend on it.



## WISCONSIN PERSPECTIVE

*The rags-to-riches story  
was successfully played many  
times in Wisconsin's  
late 1800s.*

# Promise and Profile

By Paul Vanderbilt

The early image of money is sometimes the image of want, but of want containing a desperate energy. A count in 1892 listed sixty-four millionaires in Wisconsin, eight of whom lived in the Eau Claire lumber operations area. But the image of these few was a distant and sometimes a hated image. The promise, in terms of prosperity, was more evident in the effervescence of the many, than in the frozen grandeur of the few.

Not so long ago, Ellis Huntsinger, an unemployed salesman, planted a half acre of his back yard to horseradish. He grated his own roots, bottled his own product, and peddled it from door to door. It took him twenty years to have enough condiment business to incorporate, but he ended up with 3,150 acres and an annual payroll of \$250,000. His soil is tested, improved, and retested; his fields are equipped with portable pipe irrigation systems and diggers propelled by small tractors. From his processing plant, Huntsinger's horseradish, originally sold to Eau Claire's back porches, is distributed from coast to coast.

The Farmers' Co-operative started in 1890 with stock involving an outlay of sixty-three dollars and consisting of three barrels in a barn, one each of rice, coffee, and sugar. Thirty years later it was a chain of thirteen big stores.

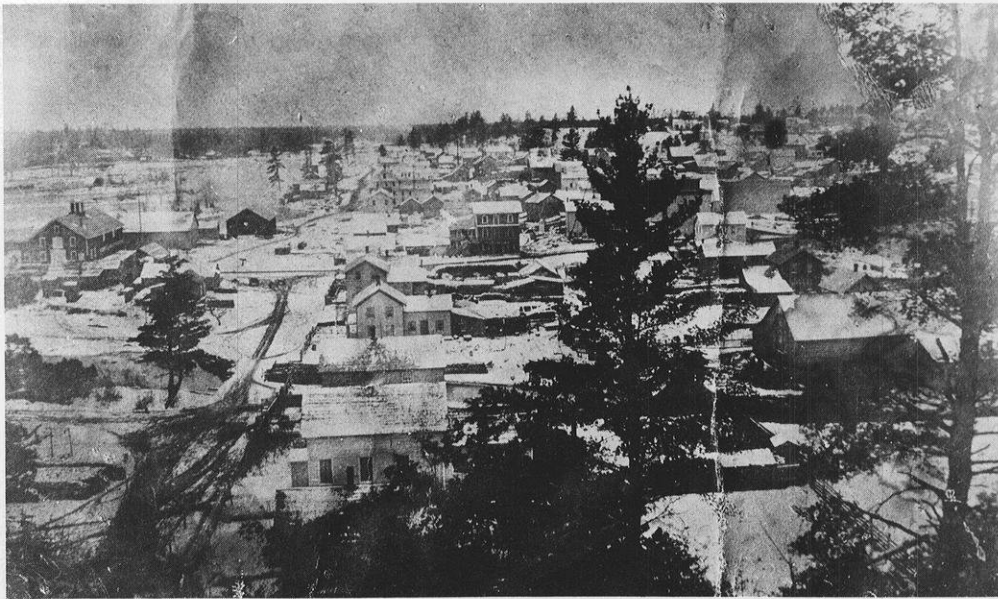
The Huebsch Laundry started in 1893 with two employees and a pickup man driving a one-horse wagon. Six years later they had one hundred employees in the local plant, a remodeled shoe factory, and all eight Huebsch brothers were in the laundry business, from Maryland to San Francisco. The plant washed the entire complement of clothes, costumes, and related articles for the Ringling Bros. Barnum & Bailey Circus during an Eau Claire stopover, natu-

rally in a big hurry. W. L. Vaudreuil married a Huebsch girl and became president.

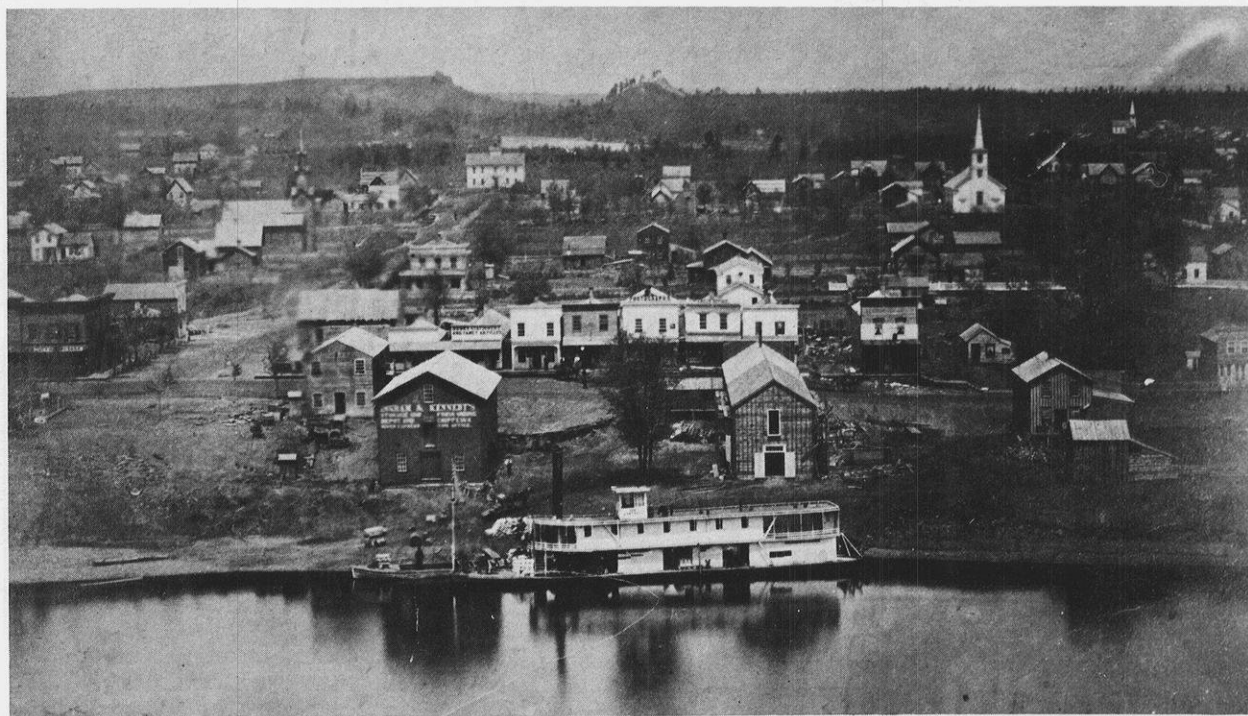
The story is often told, in variant forms. Its energetic survival roots go further back. At the Old Settlers' Picnic, John C. Barland recalled his youth as thirteen-year-old boy scaler in the woods, when three yoke of oxen would haul an entire tree to where it was to be cut up. He recalled the time when a band of five hundred Chippewa cut down pine trees and built themselves a stockade to keep off the warlike Sioux. He told of the songs sung in the year when the Republican Party was born, when John C. Fremont battled with Buchanan "who sold out to the slave owners." He told of the winter of the great snow, 1856, four feet on the level; of California, the gold craze, the ship with gold for a bank in New York which burned to the water level off the Gulf of Mexico, and how men weighted with belts of gold had gone down; of the big oldtimers coming to Wisconsin. He mentioned a lot of names: kings and queens he called them. Then Mr. Barland read a poem.

They prospered. At the formal opening in Eau Claire of the Galloway House, "the leading hotel of northern Wisconsin," there was a beautiful young lady, a guest from the north, who not long before had been chased by a mother bear and had "only escaped by leaving some of her skin in the bear's teeth." This adventure made her the heroine of the ball and occasioned considerable rivalry for her hand in the various quadrilles, waltzes, schottisches, mazurkas, and Virginia reels, as she was pointed out as "the girl who was bitten by a bear."

Ah, those were the days of graceful dancing and courtly manners. The Galloway House menu for New Year's Day (about 1885) included green turtle soup, boned turkey with truffles, oysters and macaroni,



The sleepy 1870 towns of Chippewa Falls (top) and Eau Claire (bottom) were by the late 1800s transformed into bustling centers of new wealth. Marveling at the changes, the town sages could remark about the "great, free, enlightened city, with magnificent public and private buildings and great business establishments" which had sprung up.



State Historical Society of Wisconsin Iconographic Collections

buffalo tongue, haunch of moose, champagne jelly and much, much more. The constitution of the Eau Claire Lobster Pot (a men's eating club) provided (Sec. 3) that "each and every member shall measure at least fifteen inches more in abdominal circumference than under the arms;" (Sec. 4) that "no applicant shall be admitted who can see his pedal extremities around his abdominal protuberance;" (Sec. 5) that "the outline of the shadow of each and every member shall be chalked in the profile room . . . ;" and (Sec. 6) that "if by sickness or any other cause any member should be reduced below the standard, no fees shall be exacted of him until he can fill his chalk mark."

They passed pictures around, too, at these meetings, and reflected, looking back and forward: "Nearly all the houses represented on the picture have been burned down or moved off or changed around so that the man who took the original would not recognize it. Around these beginnings has sprung up a great, free, enlightened and prosperous city, with magnificent public and private buildings and great business establishments."

*Paul Vanderbilt is Curator Emeritus of the Iconographic Collections of The State Historical Society of Wisconsin.*

# POINT OF INFLECTION

ON THE ENVIRONMENT

A GUEST COLUMN OF VIEWS

By Fenton Kelsey, Jr.

## Pulling the Pieces Together Again

*Despite its current restricted usage, "environment" encompasses many aspects which must be considered in decision making.*

Environment is a battered word. It is a broad word—and yet it has been associated with specific situations so frequently that it seems to assume a new connotation with each decade.

In my younger years, for example, a major question of the day was whether environment or heredity was more important in a child's development. And not so long ago one spoke of social values in relation to the "environment of the ghetto" or a "bucolic environment."

During the past several years, the word has assumed an almost totally physical meaning, and it has come to be closely linked with "ecology." To most people, someone who is known as an "environmentalist" may also be thought of as an "ecologist"—a rabid conservationist, a nature bug.

An environmentalist, in the fullest sense of the term, is someone who is concerned with the circumstances, objects, or conditions by which he is surrounded. But today's usage restricts the definition very nearly to a physical orientation only. As an example, I cite

the response of two high school teachers of ecology, whom I had asked whether they considered environment and ecology interchangeable and whether the former had a physical connotation. Although they recognized the cultural implications, they saw these essentially as developments from the physical circumstances. Social ramifications were mentioned only after further discussion.

But what surrounds us is more than plants, animals, and minerals. Our social, economic, and political institutions play a major role in shaping our environment. Together, these may be thought of as the cultural impacts on society.

We at *Aware* magazine are continuously explaining that publishing a magazine concerned with environment is not the same as publishing an ecology magazine. Many find it rather surprising when we say there is much more to environment than ecology.

A professor of mechanical engineering at Kansas State University summed up the problem quite well when he wrote, "I feel it (environment) has the broader mean-

ing, but I am misunderstood when I use it without a qualifier, e.g., *social environment*." A Minnesota high school science teacher wrote us recently, expressing the belief that "ecologists have, with words, walled themselves away from those not sharing their views."

A few years ago this would not have been so. Popular usage of *environment* was then weighed with its social meaning. In explaining what we believe environment to mean, we perhaps extend its social sense. In addition to the physical aspects, we say, there are social, economic, and political environmental considerations also.

Our society tends to take a segmented approach to almost everything. Subjects taught in our schools have traditionally been bundled into neat little packages. If a topic doesn't fit well into these predetermined categories or if crucial aspects of a topic don't come within a course's boundaries, they are left out.

The presently limited usage of the word *environment* is indicative of a basic problem within our society. This is the time to take a systems approach to solving problems. We should be looking at an environmental situation with its ramifications in all areas rather than isolating it.

The very word that means "one's surroundings" has been segmented to the point that today, without any qualification, it is equated too often with only one aspect—the physical.

It is apparent that environment will continue to have this strong limitation of meaning, especially as long as governmental agencies, interest groups, and institutions with specific ecological functions are officially labeled "Environment."

We're deeply interested in physical aspects of environment, in our natural surroundings. To us, however, they alone are not complete without the social aspects being a fully recognized element in the use of the word *environment*.

*Fenton Kelsey, Jr. is publisher of Aware, an environmental magazine about the electric industry.*



## Vis-a-Vis

# The "Ah!" of It All

By James R. Batt

*There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid.*

—Old Testament  
Proverbs XXX, 18

Nobody much speaks about "wonders" and "marvels" anymore. Maybe those are words we've used up. Maybe even our language has a built-in obsolescence. Maybe P.T. Barnum and the movie moguls of an earlier era burned out the wires of wonder. Or too much television.

We probably know more about Wonder Bread than we do the Seven Wonders of the World.

And who was that precursor of the modern day advertising man (advertising person?) who so grossly limited the Wonders of the World to seven? I can name you seventy times seven—or seventy times seventy for that matter, starting with the four identified in our scriptural lesson from Proverbs.

Perhaps we have attached too much "show-biz" and too much of the spectacular to the term. My desk-side dictionary, however, relates that wonder, as a noun, is "that which arouses awe, astonishment, surprise, or admiration; a marvel: 'the decision of one age or country is a wonder to another' (John Stuart Mill)." It goes on to refer to "the emotion thus aroused" and "a feeling of puzzlement or doubt."

As an intransitive verb, the word simply means "to have a feeling of awe or admiration; to

marvel," or "to be filled with curiosity or doubt."

And so I marvel at the exquisite beauty of the awakening Wisconsin landscape at springtime. I stand in awe of the known and the unknown of biological life. I am ever surprised by the artistic and scientific resources of the human mind, and I admire those who capture such resources through accomplishment. I am astonished by and puzzle over my very existence. In short, I live and I thrive in wonder.

But it isn't always so easy. The years sometimes cloud our perception. We acquire a veneer of sophistication which does not permit us to wonder and to marvel in public—or sometimes even in private. Wonder becomes something to be seen in the eyes of the child.

Well, here's to wonder. And here's to the Wisconsin Academy, for that is what we have been all about for over one hundred years . . . exploring, learning, wondering. A Zen Master put it another way, "Have you noticed how clean and glistening the cobblestones in the street are after the rain? Real works of art! And flowers? No words can describe them. One can only exclaim 'Ah!' in admiration. You must learn to understand the 'Ah!' of things." Alan P. Tory picks up the same theme in his book, *Wonder: Learning the "Ah!"*

*of Things* (San Francisco Book Co./Ballantine Book).

A look at the array of papers presented at our 1974 Annual Meeting at the University of Wisconsin-Green Bay last May gives evidence of our claim to being in the business of wonder. Take, for example, "The Common Origin of Creative and Criminal Behavior," by Gilbert F. Pollnow of UW-Oshkosh. Or "Secularization and the Circus: Threats Upon the Environment for Performance Creativity," by Robert C. Sweet of UW-Whitewater. Or "Systems Theory of Human Evolution and Its Creative Selective Basis," by Thomas J. Smith and Karl U. Smith of UW-Madison. Or any one of more than fifty other papers presented by persons both within and outside academia.

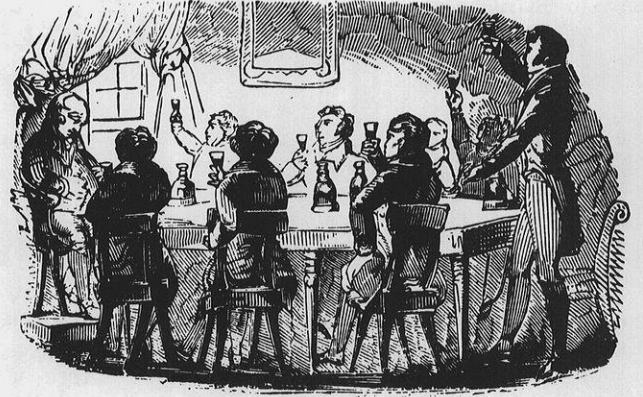
And so we take exception to a Green Bay daily newspaper which poked a bit of fun at some of the subjects of the Annual Meeting papers, suggesting its readers might better spend the day on a picnic. We've nothing against outings; we've sponsored our share of them. But, as past Academy president John Thomson once noted, we also have a grand time with our "intellectual picnics."

Come wonder with us. Come discover the "Ah!" of life. It can even lead to some pretty constructive things, for you and for society.

# SENDING & RECEIVING

A COLUMN ABOUT COMMUNICATION

By Arthur Hove



## “No Introduction...”

*“Our speaker tonight needs no introduction . . .”*

Fifteen minutes later the speaker who needs no introduction finally makes it to the platform after the earnest but amateur master of ceremonies has made a few casual remarks, told a couple of jokes (one of them in bad taste), and, just for the edification of those in the audience who conceivably might have missed a few details, has chronicled the life of the speaker from his first prenatal stirrings to the present moment.

In the meantime, cigars have been fired up and a fog of acrid smoke drifts lazily through the room. Digestive juices have begun diligently working on the sodden lumps of food that have settled in the stomachs of the diners.

The opening of another banquet program. A scene played out virtually every noon and night around the country. For some people, such an event is a reassuring source of warmth, camaraderie, and edification. For others it is an occasion only slightly less desirable than having one's teeth drilled by a dentist.

Although the ritual of sharing one's food in the company of others dates back to prehistory, the configuration of the present-day banquet is distinctly medieval. As J. J. Jusserand has noted: “In the Middle Ages, men received their equals, not by way of simple charity, but as a habit of courtesy and also for pleasure . . . There

was in every house the *hall*, or large room where the meals were taken in common; the newcomer ate with the lord at a table placed on a raised platform called the *dais*, erected at one end of the room; his followers were at the lower tables along the side walls.”

Early university students had little option when it came to participating in the nightly banquet. Robert de Sorbon, in prescribing rules for the college which still bears his name, insisted that “no one shall eat in his room except for cause. If anyone has a guest, he shall eat in hall. If, moreover, it shall not seem expedient to the fellow to bring that guest to hall, let him eat in his room and he shall have the usual portion for himself, not for the guest.”

Even so, the medieval banquet halls seemed to offer the best in a series of very limited opportunities. The halls were often cavernous and usually drafty. They were the sites of political intrigues that would make even the Watergate Committee gasp in wonder at their deviousness. But the halls were also rooms whose starkness was overcome by large and colorful tapestries hanging from the walls. The table was well set with food and drink. And there was entertainment ranging from jongleurs to dancing bears. In light of the general austerity and harshness of medieval life, it really was the only show in town.

Modern day desires to eat at or near the high table arise out of

different circumstances, particularly in America. Sinclair Lewis explained some of the motivations in his *Babbitt*:

Of a decent man in Zenith it was required that he should belong to one, preferably two or three, of the innumerable ‘lodges’ and prosperity-boosting lunch-clubs; to the Rotarians, the Kiwanis, or the Boosters; to the Odd-fellows, Moose, Masons, Red Men, Woodmen, Owls, Eagles, Maccabees, Knights of Pythias, Knights of Columbus, and other secret orders characterized by a high degree of heartiness, sound morals, and reverence for the Constitution. There were four reasons for joining these orders: It was good for business, since lodge-brothers frequently became customers. It gave to Americans unable to become Geheimrate or Commandatore such unctuous honorifics as High Worthy Recording Scribe and Grand Hoogow to add to the commonplace distinctions of Colonel, Judge, and Professor. and it permitted the swaddled American husband to stay away from home for one evening a week. The lodge was his piazza, his pavement cafe. He could shoot pool and talk man-talk and be obscene and valiant.

Banquets are not always the most moveable of feasts. However, they do take on certain familiar aspects no matter where they are

held. Banquets are often designed to single out individuals for recognition—invariably when they are near the end of the line, sometimes so near that it causes one to be apprehensive about whether they will make it through dessert. This kind of event may create a sense of good feeling in the hearts of those who attend, but it is not always a totally rewarding experience for those being honored. Comedian Bob Newhart used to do a monologue about a retirement party. The retiree is giving a speech thanking those who have arranged the banquet for their tribute and for the watch they have given him to memorialize his years of loyal service to the company. The more he talks, the more the retiree thinks about a lady in the same firm who has embezzled \$50,000 and absconded to some Caribbean isle. The contrast between his condition and that of the embezzleress is not one he finds appealing. The lady is certainly lolling comfortably under the tropical sun finding all kinds of ways to spend her "fifty thou" while here he is at this banquet, with little more to show for his devotion to duty than a "crummy watch." By the end of the evening, he will no doubt have developed a case of indigestion, and the next morning he will have a hangover.

Banquets are also for calling attention to special occasions, like anniversaries, team victories, and phases of the moon. Banquets are held to pass out awards or motivate people into doing something for a higher cause. And banquets are often held just to give people a chance to see each other so that when they go home they can talk about how silly so-and-so looked in the dress that was too small for her; or wasn't it pathetic the way Old Charlie guzzled down the martinis before dinner and then fell asleep during the program afterwards.

One could make the generalization about most banquets that nothing succeeds like excess. The feast of Trimalchio described in *The Satyricon* of Petronius Arbiter catalogs all the excesses of food, drink, and entertainment that an arriviste Roman, living in the already excessive and decadent time

of Nero, can expect to lay out in an effort to impress his neighbors. Trimalchio's banquet is a Hollywood producer's dream, a big-budget bonanza to stimulate the imaginations of set designers, art directors, and casting directors and stir them on to capture new heights of opulent vulgarity on the screen. Cecil B. DeMille would have done the event proud. Unfortunately, he never quite got around to it. He had to settle for Moses parting the waters of the Red Sea instead.

Such bashes as Trimalchio's still go on now and then. But inflation is taking its toll. The cost of living has had its impact on the rich. Newport has faded, leaving primarily the flaccid and oftentimes rancid goings-on among the members of Palm Beach high society. The party of the Sixties was the one Truman Capote threw at the Plaza Hotel for a few hundred of his intimate friends. Those of us who aren't normally invited to such galas must make do with the more commonplace. We derive our pleasures, receive nourishment for our egos and sustenance for our bodies at such occasions as the father-son banquet at the church, the Harvest Moon Festival at the country club, or the "Husbandman of the Year" blowout at the Grange.

It is at these more modest undertakings that the true essence of the banquet can be appropriately analyzed. The more cynical revelers will point out that certain things should be expected as the staples of any banquet. Coffee will be spilled down the back of some unsuspecting diner. The silverware should be wiped with a sterile gauze before using. The main course of the dinner will consist of at least one of the following: ham (dry and curled up at the edges), roast beef (cooked to the consistency of sole leather), chicken (which must be chewed and chewed and chewed), and vegetables that have been cooked until their color and their vitamins have been drained away. Gravy, when available, is glutinous to the point where it can be used to mend a broken chair leg. Ice cream, if it is used to top off the meal, will have the consistency of buttermilk.

These minor discomforts are augmented for the banquet-goer at large hotels in large cities. This fortunate person has his meal pushed at him by surly waiters dressed in uniforms that make them look like soldiers in a foreign army. Communication with these individuals is all but hopeless because they do not speak the language of the majority of the people they serve.

What follows the meal can be even more trying. Isaac Hill Bromley is not one of our noted American poets, but he deserves to be remembered for these lines:

*These dinner speeches tire me, they are tedious, flat, and stale; From a hundred thousand banquet tables/ comes a melancholy wail, / As a hundred thousand banquetters/ sit up in evening dress/ And salute each mouldy chestnut/ with a signal of distress.*

Many people are inveterate banquet-goers. These are the same individuals who continually implore, "Let's have lunch." For them, the thought of having a noon meal without some premeditated business to conduct is enough to send icy tingles of apprehension through their veins. These are the same people who for decades dutifully began their day with Don McNeill and his Breakfast Club, a banquet of the air beamed into your home and designed to make you start the day with a positive feeling, even if you did burn the toast.

Others are not so sanguine about banquets or their reasonable facsimiles. They are the ones who have to be dragged kicking and screaming to the latest affair.

As they reluctantly slide into their seat and gaze at the fruit cup set before them, they moan:

*"Caveat convivium."*





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# BOOK REVIEWS

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## Differences of Opinion

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**CRISIS IN WATERTOWN: THE POLARIZATION OF AN AMERICAN COMMUNITY** by Lynn Eden; The University of Michigan Press, Ann Arbor, Mich., 1972. 218 pp. \$6.95.

Alan Kromholz was fired as the minister of the Congregational Church of Watertown, Wisconsin on May 19, 1968. This book, written by a young woman who did her research for the text during the summer of 1970 between her junior and senior years at the University of Michigan, reveals the disquieting circumstances involved in the dismissal of Rev. Kromholz.

A major reason was his interest in promoting social change in a community that was apparently not ready to accept that change. As one Watertown citizen noted: "It takes people a long time to accept the changes and what Reverend Kromholz wanted to do was to change it too fast. And what Reverend Kromholz did was to undermine the authority of parents in the community. He just didn't agree with our ways and then he took some of the kids into Milwaukee marching with—what's his name? Oh, Father Groppi, and then the kids came back and told their parents all sorts of things that their parents didn't agree with."

There are other voices in the narrative, other perceptions, other opinions. The precocious judgment evident throughout Miss Eden's book is her obvious determination to let the people of Watertown do the talking. The mosaic of their thoughts and opinions, captured in a conversational style, leaves readers to form their own conclusions about the justification inherent in the firing of Alan Kromholz.

The action of this story took place at a time when other events were swirling around us—Vietnam, Cambodia, and Kent State; Civil rights marches in Milwaukee; the assassinations of Martin Luther King and Robert Kennedy. It was

a difficult time for establishing the difference between good and evil—in the pragmatic as well as the Biblical sense. Perhaps that is why there are no certifiable heroes or villains in this book. Only people with deep differences of opinions about morality and the obligations a minister has to his congregation.—A.H.

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## Of Time and the River

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**JACQUES MARQUETTE, S.J.: 1637-1675** by Joseph P. Donnelly, S. J.; Loyola University Press, Chicago, Ill., 1968. 395 pp. \$8.  
**SETH EASTMAN'S MISSISSIPPI: A LOST PORTFOLIO RECOVERED** by John Francis McDermott; University of Illinois Press, Urbana, Ill., 1973. 149 pp. \$10.

The Mississippi River tercentenary is over. A small group of modern day explorers has retraced the route of Joliet and Marquette from St. Ignace on Michigan's Upper Peninsula to the junction of the Mississippi and Arkansas rivers. It was a dramatic way to call attention to the original exploration, to the river which continues to have a tremendous influence on the life of Middle America as it descends from Lake Itasca to the Gulf of Mexico. Wisconsin readers will be interested in these two books because they contribute to the understanding of the early exploration of the state and the inroads that the coming of "civilization" made on Indian society.

Father Donnelly's book is a portrait of a man of faith who thought it was his manifest destiny to bring God to the "savages." In August of 1675, on the way back from the confluence of the Mississippi and the Arkansas, Marquette observed: "God called me to the Society of Jesus so that I might spend my life working for the salvation of the Indians whom He redeemed with His Blood."

Marquette, as Father Donnelly religiously points out, was devoted to his work and showed a great

deal of physical courage in the face of continual and extreme hardship. He did not save the savages—a visit to any reservation in northern Wisconsin should convince any doubters—but he did participate in an exploration that helped light up the darkened interior of the American continent.

This biography of Jacques Marquette relies on traditional sources, largely *The Jesuit Relations and Allied Documents*. Father Donnelly is effective at weaving in other important sources to make a cohesive narrative. He is, however, prone to flights of hyperbole and scene setting which have questionable basis in the available documents. The result is a sentence like this: "On a shining summer day, probably in mid-August, 1668, delighted as a schoolboy released for his summer holidays, Father Jacques Marquette, vicar-general of the bishop of Quebec, set out for his high adventure."

The discriminating reader will consider Father Donnelly's book on two levels. First, there is the story of a courageous man who died an untimely death a few days short of his thirty-eighth birthday. Then there is the concurrent story of the push of the French fur trade, aided by the Church, into the interior of the continent. It was an initial thrust that was to start an irreversible alteration in the lives of the people who already occupied the area. The saga of this latter development is a tremendously important story. It is one that has not yet been adequately told.

Like Marquette, soldier-artist Seth Eastman was a pioneer. He was among the vanguard that moved into the upper Mississippi River area as part of the American westward expansion. Eastman, who Prof. McDermott calls "the first master of the Mississippi River scene," was a West Point drawing master who made pencil and watercolor drawings of the river on his way to assignment at Fort Snelling, Minnesota. His renderings of what he saw are so precise that they can be used today to identify points in the landscape.

His passion for accuracy and his skill as a draftsman make his sketches particularly valuable. They are the only historical record we have of how the Upper Mississippi River looked in the 1830s and 1840s—before the new American civilization became established in the former wilderness.

The works in this portfolio are part of a sequence of sketches Eastman executed in 1847 and include several views of the area around Prairie du Chien. The sketches had been lost to public view until 1970 when they were presented to the St. Louis Art Museum by a descendant of Henry Lewis, the St. Louis artist and panoramist who cribbed from Eastman's sketches to make drawings for his own *Das Illustrierte Mississipithal*, published in Germany in 1854.

The sketches not only record the look of the river at the time, but they also reflect the type of life and business that transpired along the river. Indians and early settlers are seen as part of the landscape. They never dominate the scene. They seem to have been put there to provide a sense of scale. But a closer look at the figures in the sketches reveals another story. Two cultures—native and pioneer—are shown in the initial stages of contact. One civilization is giving way to another. The Indian, who lives as a part of nature, is being pushed off the river by the settler, someone who has business to do and a wilderness to tame. His flat-

boats slide across the water. His forts and houses, shot towers and farms are springing up along the river banks. Eastman's sketches provide this frozen moment for us to examine.—A. H.

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### On the Flyway

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**WILD GOOSE MARSH: HORICON STOPOVER**, by Robert E. Gard, photographs by Edgar G. Mueller; Wisconsin House, Ltd., Madison, 1972. \$9.95.

Thundering down on thousands of wings each autumn, the geese of Horicon Marsh recreate the legendary abundance of game on the North American continent. Abundantly, too, flock the hunters, the naturalists, the ornithologists—to savor this magnificent spectacle, this re-creation of America's past.

It was not always thus. The Marsh passed through many cycles of exploitation and restoration on the way to the current unbelievable and stirring multitudes of geese. It is the haunting flavor as well as the story of the Marsh that Robert Gard has captured so well in *Wild Goose Marsh: Horicon Stopover*. Through the memories of "oldtimers" on the Marsh, through the recording of interviews with those who work with or have worked or lived on the Marsh, Gard gives the reader the impression of sitting down by the fireside with these many people and talking with them about the Marsh, its life, its people, its history. Those

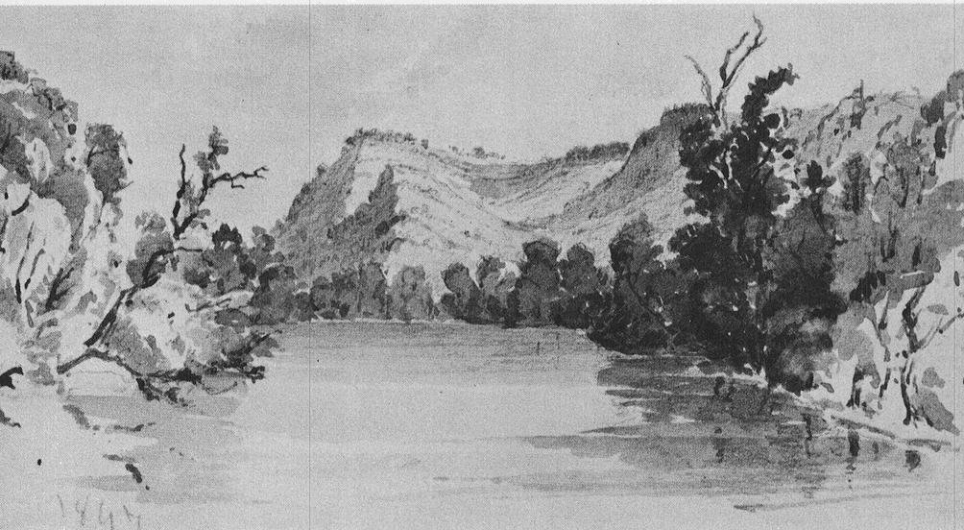
who, like the reviewer, have had relatives who were oldtimers in Wisconsin will read this book with nostalgia; it so realistically brings back the tales of former days afield.

Gard commences with the story of an Indian trail tree which first inspired him to gather the information for the book. In the following chapters he recounts the oldtimers, the Indian days, the early lore, Indian marks and mounds, the tale of an Indian scare, of Black Hawk's presence, and of peace. The first dam and the lake which it created become a part of the story. The changes which they wrought on the Marsh, as well as on the lives of the surrounding people, are woven into the story. Then follows a description of the gun clubs and their exploitation of the resources of the Marsh, the hunters, the haymakers, the trappers, and the wildlife.

A new phase of the Marsh's existence commenced with the purchase of parts of the Marsh by the State of Wisconsin and the U.S. Fish and Wildlife Service. The new state dam in the early 1930s brought new management policies. Eventually the geese learned of the refuge and began to flock to it in the spring and fall, using it as a stop on the great Mississippi Flyway, bringing with them new problems which Gard discusses in the words of the people who face the problems.

The story of the Marsh is told in the inimitable style of the teller of tales of Wisconsin for which Bob Gard is so well known. The book is well illustrated by an abundance of black-and-white photographs by Edgar G. Mueller, many of them of the geese on the Marsh, but many too of other wildlife, of the vegetation, and of humans and their artifacts as they relate to the Marsh and its history.

When the nights are cold and you are waiting for the geese to return, sit down for many a pleasant evening of reading, perusing the photos, enjoying the tales, the story of the ever-changing Marsh environment, and be ready to enjoy and understand more deeply on your next visit to Horicon and the geese. It matters not whether you be naturalist, hunter, or lover of Wisconsin; this is a book for you.—John W. Thomson, Botany Department, UW-Madison



Ten Miles Above Prairie du Chien looking North. 1847. From Seth Eastman's *Mississippi: A Lost Portfolio Recovered*.

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## The Blooming of a Generation

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**A SECOND FLOWERING: WORKS AND DAYS OF THE LOST GENERATION** by Malcolm Cowley; The Viking Press, New York, 1973. 275 pp. \$7.95.

The Lost Generation was fortunate in its early days not to have a corps of press agents to ballyhoo the accomplishments of its members before they had a chance to assimilate the experience that was so vital to their later artistic development. That same Lost Generation is fortunate to have a memorialist like Malcolm Cowley to preserve a set of remembrances that give us a candid look at America's most talented literary generation since the flowering of New England writers in the mid-nineteenth century.

This volume, successor to the author's *Exile's Return*, published nearly forty years earlier, adds more perspective to the experience that has since been romanticized as Paris in the Twenties. The names of Cowley's contemporaries are familiar—Fitzgerald, Hemingway, Dos Passos, Cummings, Hart Crane, Faulkner, Wilder, and Thomas Wolfe. All were born between 1894 and 1900. Cowley contends that, as a generation, they were more lucky than lost—born at the right time to be exposed to the right kind of education, to have survived the First World War, to have had their professional reputations established before the Depression, and, finally, to have died at the right time, before 1965 when a new generation appeared on the scene "with its leaders and spokesmen, its costumes, its music, its new

style of life, and moving with disciplined indiscipline toward a general assault on the fathers."

The members of the Lost Generation were part of a literary brotherhood and they are fortunate to have a sensitive and perceptive Boswell in Malcolm Cowley. He knew them in their moments of glory and often in the throes of self-doubt. He helps us to understand more about their personal ambitions and idiosyncrasies, more about what motivated them to write the singular works they produced.—A.H.

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### Received and Noted

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**THE PSYCHOLOGY OF HUMOR: THEORETICAL PERSPECTIVES AND EMPIRICAL ISSUES**, edited by Jeffrey H. Goldstein and Paul E. McGhee; Academic Press, New York and London, 1972. 294 pp. \$11.95.

**REFLECTIONS ON THE CAUSES OF HUMAN MISERY: AND UPON CERTAIN PROPOSALS TO ELIMINATE THEM**, by Barrington Moore, Jr.; Beacon Press, Boston, 1972. 201 pp. \$7.95.

**EXISTENTIALISM AND CREATIVITY**, by Mitchell Bedford, Philosophical Library, New York, 1972. 376 pp. \$12.50.

**DICTIONARY OF AMERICAN PHILOSOPHY**, by St. Elmo Nauman, Jr.; Philosophical Library, New York, 1973. 273 pp. \$10.00.

**HANDBOOK OF REASON**, by Dagobert D. Runes; Philosophical Library, New York, 1972. 200 pp. \$6.00.

**ASPECTS OF SOCIOLOGY**, by the Frankfurt Institute for Social Research; Beacon Press, Boston, 1972. 210 pp. \$9.95.

**HUMAN SEXUALITY: CONTEMPORARY PERSPECTIVES**, edited by Eleanor S. Morrison and Vera Borosage; National Press Books, Palo Alto, Calif., 1973. 431 pp. \$5.95.

**COMPARATIVE MORPHOLOGY OF THE MAMMALIAN OVARY**, by Harland W. Mossman and Kenneth L. Duke; The University of Wisconsin Press, Madison, 1973. 461 pp. \$25.00.

**MAN OF THE WOODS**, by Herbert F. Keith; Syracuse University Press/The Adirondack Museum, Syracuse, N. Y., 1972. 164 pp. \$7.95.

**SELECTED POEMS: MIGUEL HERNANDES AND BLAS DE OTERO**, ed. by Timothy Baland and Hardie St. Martin; Beacon Press, Boston, 1972. 267 pp. \$2.95.

**THE PIRANDELIAN MODE IN SPANISH LITERATURE: FROM CERVANTES TO SASTRE**, by William Newberry; State University of New York Press, Albany, 1973. 227 pp. \$10.00.

**THE EARLY FRENCH NOVELLA: AN ANTHOLOGY OF FIFTEENTH- AND SIXTEENTH-CENTURY TALES**, edited and translated by Patricia Francis Cholakian and Rouben Charles Cholakian; State University of New York Press, Albany, 1972. 244 pp.

**FAMILY LETTERS OF ROBERT AND ELINOR FROST**, edited by Arnold Grade; State University of New York Press, Albany, N. Y., 1972. 293 pp. \$9.95.

**PRESENTNESS**, by Ross and Martha Snyder; Abingdon Press, Nashville, 1974. 79 pp. \$3.75.

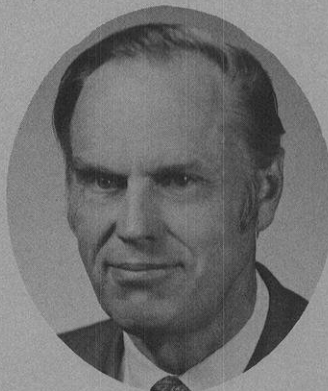
**CONFRONTATION AT WORMS: MARTIN LUTHER AND THE DIET OF WORMS**, by De Lamar Jensen; Brigham Young University Press, Provo, 1973. 119 pp.

### Coming in the September REVIEW...

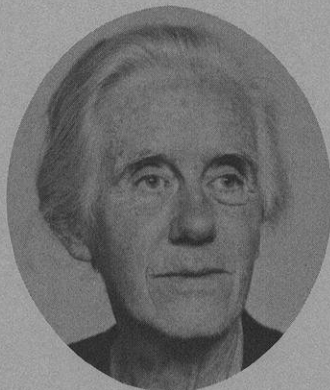
- "Metamorphosis of a Hunter" by Mel Ellis
- "New Deal Art in Wisconsin" by Frank DeLoughery
  - "Mathias Schwalbach: Master Mechanic, Inventor, and Tower Clock Maker" by Joseph G. Baier
- "A One-Eyed Glimpse of the Garden" by Gretchen Holstein-Schoff
- "The Wisconsin Humanities Committee: What's It All About?" by Robert Najem
- "The Dictionary of American Regional English: A Progress Report" by Frederick G. Cassidy

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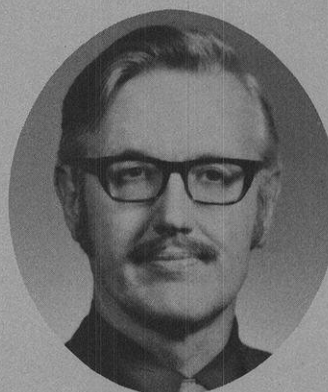
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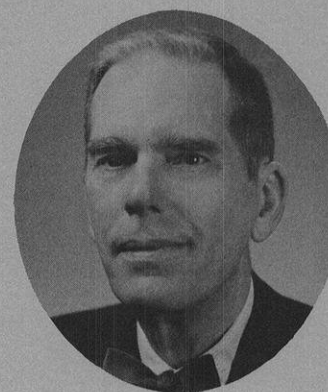
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