

The Art in the Air

By ANNE HOLLANDER

Impressionism: Reflections and Perceptions by Meyer Schapiro

(George Braziller, 359 pp., \$50)

His fifth volume of Meyer Schapiro's *Selected Papers* is the second book to be published since his death, at 91, in the early spring of 1996. Schapiro had begun preparing a book of his writings on Impressionism during the last two years of his life, while he was still working on the galleys of his *Theory and Philosophy of Art: Style, Artist, and Society*, which appeared shortly before he died. By then he had already chosen the illustrations for this volume, and he had incorporated most of his pertinent later observations into his original Patten Lectures on Impressionism, delivered at Indiana University in 1961. Many earlier thoughts found their place in this last book, too, since Schapiro had been writing and lecturing about Impressionism since 1928. All along he kept every note and alternative text and added to them, and everything was steadily reorganized again and again by Lillian Milgram, his wife and Lady of Perpetual Help, who also presided over the final production of this posthumous volume. The Patten Lectures, perhaps a summation when they were given, only provided a new starting point for the ceaseless forward and backward scan of Schapiro's view of the Impressionist enterprise.

The result (ably edited by James Thompson) offers essays of unparalleled freshness and mobility, rich, warm, and light as fine cashmere, all the more pleasurable since the subject has been so heavily conned in the harsh light of present-day interests. As a speaker, one of Schapiro's secrets was to make you feel smarter and wiser than you were, by sharing his thoughts in a manner so simple and fluid that you felt you were thinking them, shifting from central to peripheral points and back, considering the idea from all angles almost simultaneously, encompassing and possessing the subject by means of a sort of delicious and effortless dance. Impressionism seems to make the perfect quarry for this benign kind of chase, this gradual gathering of the topic into a shimmering net of modern reference,

historical learning, insight, sympathy, and the play of a wide, glad eye.

Impressionism is itself elusive and shifty. Even the list of its practitioners, its temporal scope, the meaning of the term, are indefinite, like the boundaries of form in the actual works; and the aim of this hunt is not to seize and fix, but to pose questions, to seek light, to open up connecting paths. The theme of freedom is central in Schapiro's study of this group of painters. He invokes it constantly, with respect to their subjects and their objectives, their physical relation to the paint and the surface. He finds a further exhilarating liberty in the huge reverberations of their work, seeing the whole wide-ranging future of modern art unleashed by those first six or eight emancipators.

Schapiro is careful to state repeatedly that he does not mean liberation from the importance of subject-matter to painting, which many have attributed to them. Instead he sees freedom in the connection between the Impressionists' new use of color and stroke and the new life of Paris and its environs that they elucidated. The Impressionists' subjects, far from being arbitrary phenomena serving as pretexts for painterly exercise, were what Schapiro calls "favored texts of perception," to which they returned again and again. Themes were consistent, always illustrating a new escape from old constraints of vision, belief, and behavior—old constraints on artistic conception and practice, and on everyday urban or suburban custom at the same time.

These painters offered not just people in the park, but a new way of painting people in the park that suggested a new way the public and the painters might be feeling, a change in what art and life were now like. Society was more liberal, people were having more kinds of encounters with one another, Paris and the suburbs were more connected, nature and culture were less and less perceived to be absolutely opposed. The city seemed more amiable, the country more accessible. Sunday was no longer a day of

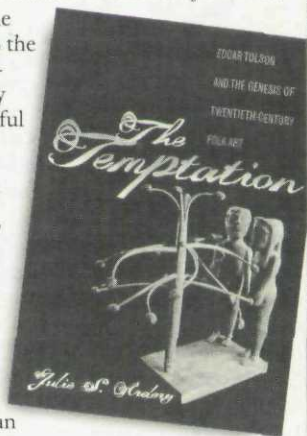
THE TEMPTATION

Edgar Tolson and the Genesis of
Twentieth-Century Folk Art

JULIA S. ARDERY

"Indispensable for anyone seeking to understand the emerging field of contemporary self-taught art and its underlying sociopolitical dynamics."—Tom Patterson, author of *Reclamation and Transformation*

"A welcome addition to the still all-too-slim library of thoughtful studies on key contemporary folk artists, among whom Tolson looms."
—Lynda Roscoe Hartigan, Smithsonian Institution



Approx. 416 pp., 7 x 10, 10 color illus.,
77 b&w illus. \$45 cloth / \$19.95 paper
Available at bookstores in April

A MEASURE OF PERFECTION

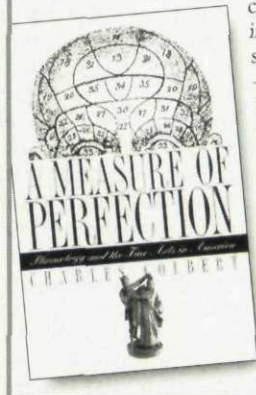
Phrenology and the Fine Arts in America

CHARLES COLBERT

"Deeply researched, continuously engaging. . . Colbert makes a clear and convincing case that phrenology is central to an understanding of the development of American art in the nineteenth century. . . [and] casts light on other aspects of American culture, including literature and social reform."

—David S. Reynolds, City University of New York

464 pp., 137 illus.
\$55 cloth /
\$24.95 paper
Cultural Studies
of the United
States



at bookstores or by toll-free order

THE UNIVERSITY OF
NORTH CAROLINA PRESS

Chapel Hill
Phone (800) 848-6224
Fax (800) 272-6817
<http://sunsite.unc.edu/uncpress/>



ritual gloom but of spontaneous renewal, which need not mean escape from town, but maybe local pleasure at a café or a show. Accordingly, certain French painters were breaking away from careful classical forms and self-conscious traditional themes, offering instead the reflection of a new perceived value in direct experience.

Schapiro points out that all this had to be a Parisian phenomenon. Since 1789, the population of Paris had repeatedly confirmed the sense of itself as a unit with a collective consciousness. Only the self-aware Parisian crowd (unlike that in Rome, London, or New York) collectively felt itself free, no longer subject to state or church and "jealous for its liberties," as Schapiro says. By the 1870s these liberties had come to include the modern freedom to indulge in steady random flow and informal mingling without an urgent goal. Schapiro contrasts Daumier's single-minded crowds all rushing one way with Impressionist waves of multidirectional throng on the quais and boulevards. Parisians were now favoring casual outdoor clustering, says Schapiro. Picnics were *à la mode*, and the chic new "gracelessness" of manners they called for—munching in shirtsleeves on hand-held drumsticks, maybe even disrobing—was rendered by Monet and others in paintings where, he says, "the paint provided the elegance." Schapiro further perceives such celebrations of freedom in paint and behavior as looking forward to Gauguin's Tahitians and Matisse's dancers.

The Impressionists' new take on the link between art and life basically elevated a new freedom of vision, a freshly inebriating sense of sight as the mark of modernity. These painters celebrated the untameable look of things, which never stays still, is free to all, and can offer everybody the sense of a universal vitality in any phenomenon. They gave to situations in the street or square, or to out-of-town trees, boats, and water, a new mobile universe to inhabit, a glittering, unified world of infinite possibility directly realized in a piercing visual joy. Thus a small church, set on a rise with nearby trees and receding hills, could be caught in a fluid net of brushstrokes that shaped them only with contrasting touches of vibrant color, applied according to the fluctuating intensity of an eager visual lust. (Forget piety, community, sublimity.) This optical eagerness might also assimilate a rural scene to an urban one or vice-versa: the same convergent paths and intermittent structures, man-made or not, would share in the same fierce visibility. The variably

colored surface would be like the air, pulsating with shifts of light and emotional tone. The optical sensation and the emotional flavor of the "impression" would be painted as if to imitate their vibrant fleeting state, with its built-in shifts of attention.

Schapiro finds a background for this new sense of nourishment through the eye in the literature of the epoch and earlier, in the imaginative writings of Gautier, Maupassant, and Fromentin. These and other writers often registered the potent visual impact of scenes and surroundings as it fed the soul directly, not as it evoked associative memory and fantasy, piety, and historical awareness. Romantic and Academic artists had been painting nature as if the sight of it were meant only for such evocations, and the artist's whole task was to temper the raw look of the world with painterly harmony, applying ideal beauty or divinity, morality or anecdote as appropriate.

So had most painters for thousands of years. It was writers, says Schapiro—offering striking examples from antiquity and the Middle Ages, as well as the nineteenth century—who always knew how to record with brilliance the tonic effect of acute optical experience, which is the whole world's natural birthright. Opposing the pious idea that artists teach people how to see, Schapiro finds people naturally very good at it, and painters in fact rather slow in catching up with writers' truthfulness in dealing with the delights of eyesight.

But Schapiro's study of Impressionism dwells less on the disjunction of this school of painting from earlier ones than on its connection to them. As if he were one of them, he shows how Impressionist painters took strength from studying the work of the past, a strength that guaranteed the value of the originality they bequeathed to future painters. Schapiro shows how Renoir's *Moulin de la Galette* and *Luncheon of the Boating Party* were each constructed like a Rubens or a Veronese, and then loosened up to allow the molecular surface of Impressionist paint to create the quality of spontaneous visual impact and random interior movement. The result gives a richer satisfaction for its unnoticeable debt to past compositional strategies. He remarks on the filiation linking Corot—the classically-trained, romantic-minded teacher of Boudin, the painter of beaches and big skies—and Monet, Boudin's pupil, to whom he introduced *plein-air* painting. Then he compares Corot and Monet, showing both the similarities and the differences. He proves that the development of Impressionist principles, just like

those of modern poetry, depended on a most attentive and effectively larcenous rejection of earlier ones.

The universal community of artists is a natural theme for Schapiro because he was a member of it. He drew and painted all his life, ever since he had been the one child in the evening art class given at the Hebrew Educational Society Settlement House in Brownsville, where his family settled after immigrating from Lithuania in 1907. Schapiro's wide-ranging study of art history was made essentially from the artist's point of view, his study of individual works undertaken as if from inside an artist's skin. Understanding of the kinship among artists allowed Schapiro to discuss the individual differences of any two historically-divided painters' works in the minutest terms—the application of individual brushstrokes, the subtlety of tiny compositional choices that affect surface flavor, the exact means by which the effect of distance or closeness is obtained, the technical moves that remain forever independent of anything else. Schapiro was significantly responsible for the recent study of art history that takes society as art's prime mover, since he searched for significant elements in the social ambience of artistic careers, and saw influences affecting the artist's hand and mind of which the artist himself might have been unaware; but his purest gift and greatest virtue was his artist's heart and eye.

Most painters do in fact stare with competitive attention at how Velázquez did it, never mind what the king and the court had to do with it. It would seem that artists have always stared the same way, whenever works from other places and times have been available to them. We find Gentile Bellini copying a Persian miniature, Rembrandt copying another Persian miniature, Rubens copying Titian, Degas copying David, all getting in tune with old secrets and solutions and feeling out a way to use them. Schapiro assumed the existence of this primal solidarity and reciprocity among artists, the view that all artists have always known they were contenders in the same game and members of the same club, despite alien politics, unfamiliar religions, or widely differing conditions of cultural servitude. He could thus permit the modernity of the antique to appear, and make the crumbling Romanesque sculptures come to instant life.

It is not surprising that Schapiro's New School lectures in New York (1936-52) were attended by many more painters and writers than art historians. Schapiro was almost alone in being able to

appreciate and to interpret the work of the artists of that period, both Europeans and those of the emergent New York School, and also being able to integrate them into the history of modern Western art—that unbroken history that he specialized in describing, the one with its feet in the Middle Ages. The notes for these essays on Impressionism contain no evidence that Schapiro studied the work of his contemporary professional art historians, with the idea of entering into any dialogue with them. His sources are the critics contemporary with Impressionism, along with the writers and thinkers of every kind who flourished at the period, or led up to it, or came in its wake, or foreshadowed it in antiquity.

Exquisitely learned, gifted, and imaginative in many areas since early youth, Schapiro made his own estimate of how the work of scientists, architects, and politicians, not to speak of poets, novelists, and composers, interacted with works of painting or sculpture. He sought and found his own set of connections between the role of the world in art and the unaccountable power of art in the world. While considering the genesis of any painting as if he were the painter, he never failed to take on the whole texture of living, the political climate, currents in the common will, the aesthetic flavors of the time.

Having taught himself German (via Yiddish), and having absorbed the great works of Alois Riegl, Wilhelm Vöge, and Emile Mâle as a student at Columbia, and having written a brilliant dissertation on the twelfth-century Romanesque abbey of Moissac after five years of research on site, Schapiro became a lecturer at Columbia, then assistant, associate, and full professor, then University Professor and eventually Emeritus Professor in 1973, having relentlessly gone his own way in the same place starting in 1928. He allied himself with no fixed theory of art or scheme of thought, offering his own perceptions, discoveries, and convictions, speaking extempore out of his crowded head. He probably didn't read the art historians who flourished during the middle of his career, and they couldn't read him, since he did not publish books and his essays often appeared in recondite and out-of-the-way places. When his collected essays were successively published after 1977, recent scholars patently came under his influence; but he probably never read their works either. He was always a solitary prophet, a distinct shape against the New York skyline.

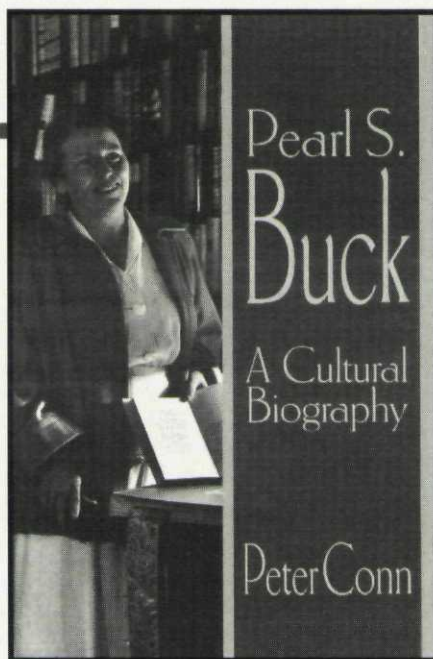
These essays on Impressionism are probably the first to deal with the way photography and railways, to take two examples, informed and invigorated the

consciousness of these painters of the late nineteenth century, along with current theories of color and light, of social improvement and political freedom, of psychology and human behavior, to say nothing of fresh departures in poetry and music, fiction and theater. Schapiro was the first to find all vital contemporary matters woven somewhere into the Impressionist net of colored strokes, even while knowing that any given picture is true only to its immediate "impression"—visual, certainly, but also psychological, personal, and unique.

The picture is always about the moment, charged as that is with overlapping inner feelings, surrounding cultural

forces, and the look of the light on the snow. But for the first time, the picture is now manifestly a field of paint, laden with differing thicknesses of pigment, differing densities and directions of stroke, differing colors and intensities of color. The strokes represent the complexity of the "impression," and they harmonize to convey its totality; but they simultaneously convey their own harmony, just as did the rhythmic, sinuously composed lines of the sculptured Romanesque epiphanies. In the old miraculous scene, or the new suburban site, painted strokes and carved lines lead their abstract life, offering their own integrated satisfactions to the thirsty eye.

Now in paperback...



Pearl S. Buck A Cultural Biography Peter Conn

"[T]his brilliantly conceived biography steers a sympathetic yet intelligently balanced course, revealing in fascinating detail the gripping life story of a compelling woman."

— Publishers Weekly

"A fascinating book and one that is, for all its scholarly apparatus and methodical presentation of data, as much of a page turner as anything Buck ever wrote..."

— The New York Times Book Review

"Conn examines almost every piece of work Buck ever wrote and explains why it's important today....[he] has gone far beyond merely touting Buck's literary merits to portray a consistent, believable and immensely fascinating woman. This is biography at its best: informative and entertaining....Conn has done an amazing amount of research....a compelling biography, a must-read for people interested in China, the publishing world, awe-inspiring women, the struggles of people of color, or, the day-to-day dramas of human life."

— The Los Angeles Times

"At last! A fascinating biography of Pearl S. Buck, vividly written, vigorously researched...This is a wonderful book — nuanced, textured, surprising; a gripping, stunning read."

— Blanche Wiesen Cook, author of *Eleanor Roosevelt*

63989-1

Paperback

\$17.95

Available in bookstores or from

CAMBRIDGE
UNIVERSITY PRESS

40 West 20th St., N.Y., NY 10011-4211.

Call toll-free 800-872-7423.

MasterCard/VISA accepted.

Prices subject to change.

Web site: <http://www.cup.org>

What was most new in the Impressionists' version was the freedom of individual expressiveness that their works deliberately embodied. No two painters were alike; their application of the paint was like their handwriting (and here Schapiro characteristically inserts the fact that handwriting analysis was invented just at the Impressionist moment by J.-H. Michon, in 1872). No two paintings were alike, either, varying in the exact fleeting moment of action they registered and in the nature of the painterly mosaic it was registered in; and no two areas of one painting were alike, since the character of the surface would change according to the painter's shifting responses.

Schapiro extends the varieties of Impressionist individuality to include Cézanne, Manet, and Degas, whose spirit, strokes, and subjects came to differ so much from those of Monet, Sisley, or Pissarro. He points out that horse-racing and ballet had aristocratic associations suitable to Degas's upper-class status and mentality; but that Degas's view of any dancer or jockey was the same as his view of any laundress or orchestra-member. Schapiro finds Degas identifying with all of them as fellow-artists, workers whose precarious job, like the Impressionist painter's, is to carry off a successful performance. Whether Degas shows them relaxing or preparing, as he does bathing prostitutes (more performers), or paints a laundress making collars crisp, a cellist drawing his bow, or a *modiste* making a hat-ribbon sit well, he sees each playing the role of minister to the general elegance, each supporting, just like himself, the high aesthetic standard of Parisian life. Schapiro says that Degas never saw them as Daumier did, examples of oppressed humanity slaving for the ease of others. Manet painted the rag-pickers and Caillebotte the floor-scrapers and Pissarro the house-painter, says Schapiro, in the same spirit of fellowship with the work of the hands, which is the real effort painters make.

No more than the coal-heaver should the painter be thought a visionary. In reality, his hands are solving hard problems in a difficult material, struggling just like the milliner's to get the right effect. Schapiro talks about Monet's ecstatic images of trains entering and leaving railway stations: "They show the most passionate, impulsive streaking, scribbling, cross-hatching and hatching of strokes that in concert evoke the original exciting phenomenon.... That fury of the brush was a personal reflex.... The abrupt rhythms and the vehemence of the brush expressed a vital personal

reaction, besides imaging keenly observed features of the site." He watches Monet seeing the railroad as a human environment continuous with nature, something wonderful added to street life and country life, part of the lyrical celebration of modernity.

Then Schapiro links these paintings to the literary moment: "Every touch possessed an uncanny rightness and power of suggestion, as in the best French writing of the time, in which the evocative word or phrase or the rhythm of a verse or sentence was so often a discovery, an outcome of the will to realize in language the qualities of unique, unnameable sensation." Thus Impressionist painters, like the contemporary writers reinventing the language, sought to make the paint realize their personal responses with all their nuances, to suggest that painterly discovery was simultaneous with visual discovery, and to make the process as vividly apparent as the chosen scene. There were no precedents for doing this; that was the idea. There could be no formula, for freedom from formula had been declared.

Always at the painter's elbow, Schapiro reminds us that arriving at this direct spontaneous effect meant slow methodical work, most of it trial and error. Impressionists made countless new versions of the whole and the part, constant experiments in color combination, contrast, and juxtaposition, in size of stroke and choice of hue, so as to create all relations between dimness and luminosity, repose and motion, opacity and transparency, and, of course, all effect of "fury of the brush." A clear blue might convincingly appear to shade one side of a white sleeve in large strokes, but only if they were unevenly interspersed with smaller strokes of green and tiny flecks of red and yellow, to catch reflected light from the white, itself sunstruck by short strokes of paler yellow rendered still more dazzling with purple speckles; all to tell the eye that there is no light and shade, only changes of color. Nor are sea and sky separate elements; they are both woven out of variably dim gray streaks, with rose and mauve flecks of different sizes making a cool glow appear to hover over a cooler sheen.

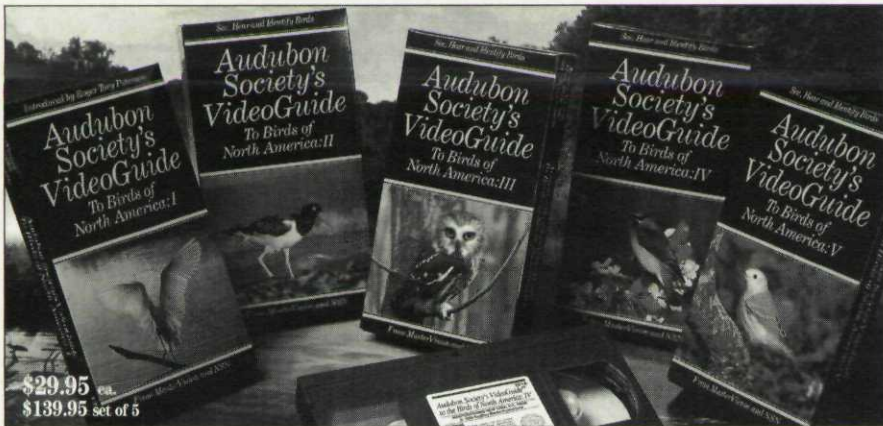
The flickering surface became a complete material composition on its own, confected with the same slow care once put into a tapestry by many patient hands, but now meant to suggest one painter's volatile soul, clear eye, and pliant wrist joined in quick activity on the actual site. This effect would further convey that the painter was pointing nothing out for the viewer's good; he was sharing

the bright moment with a fellow spectator on whom he placed no burdens at all. Ostensive delineation and modelling of form were abandoned on purpose to realize this idea, so that only the dense or sparse flecks of color, made of unbelievably life-inducing paint, had the authority to conjure the image. And that wasn't all. Whether for smooth living faces or rough open country, for dirty walls or fine clothes, fast trains or dead trees, old fences or young dancers, shrubbery or rubbish, all flecks had equal status. The mutable texture of paint on canvas became the only matter there was.

And from this, Schapiro points out, came all the later authority of paint alone to create images in this century. Such total authority was lacking in pictures by Turner and many others who had wrought in sketchy strokes before. In the chapter called "Impressionism in History," Schapiro shows how El Greco (he doesn't mention Grünewald) or Turner, Constable, or Delacroix, or even Corot the forerunner, created magnificent atmospheric effects with a quivering screen of painted touches, even to the point of generating proto-mini-Impressionist works in parts of their pictures; yet they could never wholly abandon shadow and outline, the comely arrangement of objects, the application of episode, allusion, association, and all the rest, or think of yielding the entire surface to a web of strokes with a sovereign, organic life.

Which painters were true Impressionists? Monet is the arch-example, the real thing, never wavering from the original conception throughout his long career, continually proving its further freedoms and its limitless range as it filled the changing needs of his art. He is the only one to whom Schapiro devotes an entire chapter. Cézanne, Manet, and Degas are all there to show the extreme scope and flexibility of the new mode of painting and the vast differences among its practitioners; Renoir is another standard example, but always less impassioned and imaginative than Monet. Sisley and Pissarro limited themselves to landscape and showed smaller development; Van Gogh, Toulouse-Lautrec, and Gauguin, Seurat and Signac, are part of a later stage, what Schapiro calls the reaction, during which, in the case of Seurat, the initial free play of the principle was harnessed in a formula at last. Delineation, shading, story all returned; but they would never be the same again.

Schapiro compares Monet not only to his predecessor Corot but also to Cézanne his contemporary, and early Monet to late Monet, using the same scene



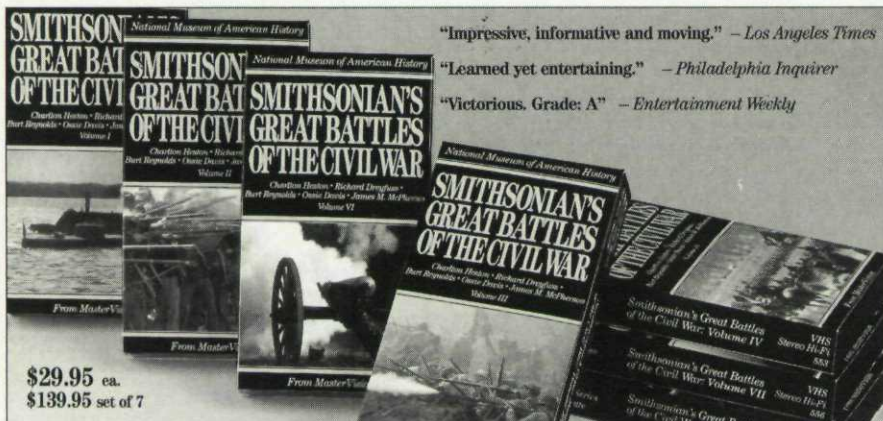
See, Hear & Identify 505 Birds by Video

"A skillful mix of video and stills that will delight and inform." —*New York Times*
 "A fine investment and an important addition to printed bird guides." —*Philadelphia Inquirer*
 "Enthusiastically recommended...The best videos for the identification of American birds." —*Library Journal*

Audubon Society's VideoGuide to Birds of North America contains bird sights and sounds on five videocassettes for simple and accurate identification of each of 505 species that breed in North America. Moving pictures show each bird's markings, in its natural habitat, with bird calls and sounds that complement informative narration and stunning visuals.

Whether you're an expert birder or simply enjoy identifying the birds that gather at your backyard feeder, the *Audubon Society's VideoGuides* promise hours of pleasure.

- Volume I:** 116 species of loons, ducks, pelicans, hawks, vultures, falcons, game birds and others. 94 minutes.
- Volume II:** 105 species of water birds, including herons, egrets, cranes, terns, alcids and others. 78 minutes.
- Volume III:** 77 species of doves, cuckoos, owls, hummingbirds, swifts, woodpeckers, others. 61 minutes.
- Volume IV (Songbirds I):** 98 species of flycatchers, larks, nuthatches, creepers, wrens, thrushes, waxwings, shrikes, thrashers, vireos, others. 75 minutes.
- Volume V (Songbirds II):** 109 species of warblers, orioles and blackbirds, tanagers, grosbeaks, finches, buntings and sparrows, and others. 80 minutes.



Great Battles of the Civil War

The Critically Acclaimed New Video Series from the Smithsonian

A visually stunning provocative new video series puts you on the battlefield for a sweeping look at the military, political and social history of the Civil War. Had there been television news then it would have looked like this, with the added benefit of modern analysis and production techniques. The seven-volume, nine-hour series is narrated by Richard Dreyfuss, with readings by Charlton Heston, Burt Reynolds, Ossie Davis and others, and on-camera appearances by Chief Historical Advisor Dr. James M. McPherson and other distinguished historians from West Point, Annapolis, VMI and the Citadel. Comprehensive and compelling, Smithsonian's Great Battles is a must for history buffs, students or anyone interested in learning about the US.

- Volume I—Ft. Sumter * First Manassas * Ft. Donelson * Ironclads and the Navies * Shiloh.** 60 minutes
- Volume II—The Battles of New Orleans and the Mississippi River * Shenandoah Valley * Second Manassas.** 67 minutes
- Volume III—Antietam * Corinth * Perryville * Fredericksburg * First Drive on Vicksburg.** 69 minutes
- Volume IV—Stones River * Chancellorsville * Brandy Station * Gettysburg.** 76 minutes
- Volume V—Sieges of Vicksburg and Charleston * Chickamauga * Chattanooga and Lookout Mountain.** 84 minutes
- Volume VI—New Market * The Wilderness and Spotsylvania * Cold Harbor * Battle of the Crater * Mobile Bay * Battles for Atlanta.** 95 minutes
- Volume VII—Destruction of CSS Alabama * Cedar Creek * Franklin * Fort Fisher * Siege of Petersburg * Bentonville * Appomattox.** 86 minutes

CALL NOW TO ORDER: 24 Hrs. 7 days Visa, MC, AMEX \$5 S&H order. Add NY, MI, TN tax where applicable.

1-800-876-0091

OR MAIL **MASTERVISION/New Republic**
 ORDER TO: PO Box 51790 Livonia, MI 48151

AUDUBON SOCIETY'S VIDEOGUIDE TO BIRDS

Volume I \$29.95 Volume III \$29.95 Volume V \$29.95
 Volume II \$29.95 Volume IV \$29.95

Special offer! 5-Volume Set! Only \$139.95

SMITHSONIAN'S GREAT BATTLES VIDEOS

Volume I \$29.95 Volume IV \$29.95 Volume VI \$29.95
 Volume II \$29.95 Volume V \$29.95 Volume VII \$29.95
 Volume III \$29.95

Special offer! 7-Volume Set! Only \$139.95

AUDUBON SOCIETY'S BUTTERFLY VIDEOS

Butterflies for Beginners \$19.25
 Butterfly Gardening \$24.95

LITTLE LEAGUE BASEBALL VIDEO/BOOK

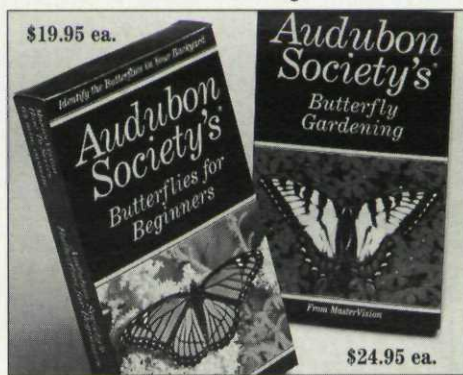
Little League Video \$19.25
 Little League Video & Book \$29.95

Please add \$5.00 S&H per order.

Visa, MC, Amex accepted, or include check or money order (no cash please).

Add NY, MI, NC sales tax if applicable

New Butterfly Videos



\$19.95 ea.

\$24.95 ea.

Audubon Society's Butterflies for Beginners is an easy-to-follow, informative introduction to the butterfly's biology and lifecycle, with up-close looks and identification tips for 33 of the most common and wide-ranging North American species. 64 minutes

Audubon Society's Butterfly Gardening is a comprehensive video introduction to 25 of the best commercially-available butterfly attracting plants, with profiles of 60 of the classic North American garden butterflies that frequent them. 92 minutes

CONTENTS

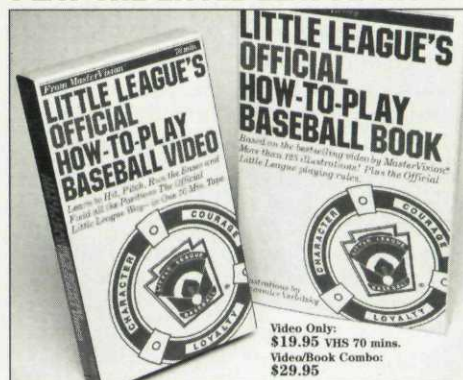
Butterflies for Beginners:

- Butterfly Biology and Lifecycle • Butterfly Gallery—33 North American butterfly species • Raising Butterflies from Caterpillars • A Note about Butterfly Collecting

Butterfly Gardening:

- Gardening for Butterflies Basics • Plant Gallery—25 common garden plants • Butterfly Gallery—60 classic North American butterflies • Raising Butterflies in your Garden

PLAY THE LITTLE LEAGUE WAY!



“★★★★...Excellent!”

—*Los Angeles Times*

“A Four-bagger!”

—*New Orleans Times-Picayune*

“The best! The Little Leaguers homer!”

—*New York Daily News*

Fun, easy-to-follow instruction in hitting, bunting, baserunning and fielding all the defensive position will help youngsters learn to play—on their own or with friends. Use the video at home, the book in the field at practice.

Either alone or together, *Little League's Official How-to-Play Baseball Video and Book* are easy enough for beginners, yet in-depth enough to help even the hottest young stars shine more brightly. And they make great gifts for any season. (Ages 7-14)

painted first in 1871 and then in 1904. He shows Monet more and more seeking "fusion," a gracious increase of harmony among all parts of the canvas, while Cézanne always urges "drama," a harsh opposition among contending forces inside the picture; he finds Corot forever

distancing the viewer while Monet includes or engulfs him. Such comparisons are always accomplished through detailed attention to individual works, that passionate attention Schapiro never failed to pay to the delicate, vital, dynamic particulars of the object itself. He never

stopped feeling that individual human freedom truly lives there, deep inside works of art, however mortal it becomes among human institutions.

ANNE HOLLANDER is the author of, among other books, *Moving Pictures* (Knopf).

Models, principles, and the future of democracy in Asia.

What Korea Teaches

By ROBERT KAGAN

I.

At the dawn of this century, Henry Adams, dazzled and humbled by "the acceleration of history," by the advances in science that were transforming his age, predicted that "every American who lived into the year 2000 would know how to control unlimited power. He would think in complexities unimaginable to an earlier mind. He would deal with problems altogether beyond the range of earlier society." Today we flatter ourselves that Adams was right. Our particular conceit as we enter the twenty-first century is that we know how things work. About new issues, such as the machinations of international financial markets and the revolutionary effect of computer technologies, and about old ones, such as questions of politics and international conflict, we tend to believe that, with enough information and the right methods, these can be measured, mapped, and manipulated. This is still the age of the social sciences, and we are particularly enamored of models. We have models for everything—for how economies grow, for how nations democratize, for how wars start. The Enlightenment dream of mastering nature and the complex interactions of mankind has been realized. Mr. Adams, meet Messrs. Rubin, Greenspan, and Camdessus.

Or so we would like to imagine. But sometimes our confidence in our knowledge is matched only by the disorientation that overwhelms us when what we know one year turns out to be wrong the next. Last year, the common wisdom held that the twenty-first century would be the "Asian century." Last month, the director of the International Monetary

ROBERT KAGAN is senior associate at the Carnegie Endowment for International Peace.

Fund warned that the most salient issue of the next century would be the Asian financial crisis. Our trusty models turn out to be almost comically useless. They have proven unable to predict or to explain the most consequential events of our time, whether it is the collapse of Soviet communism or of Asian economies. They are like the flamingo mallets and the hedgehog balls of Alice's croquet game, which unfurl and pad away from us just when we feel confident enough to use them.

*Korea's Place in the Sun:
A Modern History*
by Bruce Cumings
(Norton, 527 pp., \$35)

*The Two Koreas:
A Contemporary History*
by Don Oberdorfer
(Addison Wesley, 472 pp., \$30)

For more than a decade we were told that the "Asian model" of "guided capitalism," in which the state intervened heavily and strategically to support and to steer industry in the most promising directions, was probably superior to the American model, according to which the national economy unfolded without clear direction or sense of national strategy. Apostles of the Asian model, such as James Fallows and Chalmers Johnson, took evident pleasure in the way the Asian miracle, which seemed to depend on the limitation of individual freedoms in favor of the collective interest, pointed up the deficiencies of the American system. Rather than look for ways to remake other cultures in their own image, Fallows chided, "Western societies should first concentrate on whether and how to remake themselves." Many Americans, and their political leaders, took these warnings to heart and supported various

forms of what was once known as "industrial policy."

For Samuel P. Huntington, the stunning success of the Asian model was the central pillar upholding the dubious thesis of *The Clash of Civilizations*, that the West was in decline relative to the rising power of the "Sinic" civilization of East Asia. Confidently projecting Asian growth rates in a straight line into the future, Huntington predicted that by 2020 Asia would contain "four of the five largest and seven of the ten largest economies," and would account for more than 40 percent of the world's economic output. And this astounding growth would have enormous geopolitical, cultural, and ideological ramifications—all of them bad from the standpoint of American power and Western principles. It would mean an ineluctable shift in the balance of international power away from an American-dominated West and toward a China-dominated East. It would mean that the "liberal" model of political and economic development—which assumed that economic growth had to be accompanied by political liberalization—could be challenged and even replaced by a new model, represented by the capitalist authoritarianism of China or Lee Kuan Yew's Singapore. "The mounting self-confidence of East Asia," Huntington argued, had given rise "to an emerging Asian universalism comparable to that which has been characteristic of the West."

Those fashionable theories had some important things in common: a tendency to deny the universality of such "Western" ideals as freedom, individual rights, and democracy; economicism, or the tendency to view political and social matters as determined by economic matters; and a tendency to dismiss as futile, arrogant, and undesirable any attempt by the United States to try to shape the direction of history.

Copyright of New Republic is the property of New Republic and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.