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The Observer

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THE OBERLIN COLLEGE FACULTY AND STAFF NEWSPAPER

Computing Center Investigates Future of Campus E-Mail

The QuickMail screen greets you in the morning when you turn on your computer, you enter your password, click on Connect, and are told "No Such Mail-Center." You know there is, too, such a mail center; it's yours; and you want it—now! Frustrated, you disconnect, start QuickMail again. Whew, it's there. Or—drat—it's not! What's going on?

"QuickMail has outgrown its britches," says John Bucher, director of computing. QuickMail software was designed to handle about 200 clients, he says, and Oberlin is cajoling it into serving about 950. The coaxing doesn't always work.

The most common reason that QuickMail fails is heavy traffic, says Elliot Jolesch, data-communications manager and the computing-center person who best understands communications technology, including QuickMail. QuickMail has never worked well on DOS machines. And receiving attachments from students, who do not have QuickMail but use another system, doesn't work well in QuickMail on DOS or Macintosh machines. Now the manufacturer, CE Software, has told the computing center that it will no longer develop the QuickMail product that Oberlin uses. If QuickMail will never get better, what happens next?

Change. Big change. The College, probably this coming summer or next fall, will abandon QuickMail and move to another kind of mail program, says Bucher, one that will be truly cross-platform (work equally well on DOS and Mac machines) and is designed for the number of users, the volume of traffic, and the kind of use College faculty, staff, and students will give it.

By the time this issue of the *Observer* is in readers' hands, Bucher will have assembled a committee of computing-center staff and others to set a course for changeover. Most likely, they will pick a program—such as Netscape Communicator, Microsoft Explorer, Simeon, or Mulberry—that follows Internet Message Access Protocol (IMAP). (To find out more about IMAP, go to www.imap.org or www.sandybay.com/pc-web/Internet_Message_Access_Protocol.htm.) Less clunky than the old Vax Mail system that many Oberlin employees used before QuickMail came to Oberlin about six years ago, the new IMAP-based system will likely offer word wrap, a spelling checker, a choice of fonts, and a filtering system that sorts

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Watch Rock, Utah, an albumen print by Carleton Emmons Watkins (1829-1916), will see heavy exposure in the next three years as the Allen Memorial Art Museum launches its North American Landscape project. The photograph is a 1990 purchase of the Art Museum Gift Fund.

REPRODUCED BY PERMISSION OF THE ALLEN MEMORIAL ART MUSEUM

Art Museum Receives Two Major Grants; One Will Engage Much of the College in Study of North American Landscape

The Allen Memorial Art Museum (AMAM) has received two major grants, \$112,500 from the Institute of Museum and Library Services (IMLS) for general operating support over two years and \$185,000 from the Andrew W. Mellon Foundation for interdisciplinary programs and publication support over three years.

Staff Support, School and Public Programming

The IMLS general operating support grant means that the museum will be able to continue employing an education-office staff for community outreach

in the Lorain and surrounding rural county schools. The money will also go toward increased public programming; staff travel and professional expenses for specialized training in topics that include the Internet and electronic-information access; and storage-facility improvements.

The new IMLS grant is Oberlin's second in a row (see "\$112,500 in General Operating Support Goes to the Allen Memorial Art Museum" in the October 12, 1995, *Observer*). The grant application asks for information about the museum's long-range purpose and how the museum carries out its goals,

says grants officer Barbara Fuchsman, who wrote the grant proposal with Leslie Miller, assistant to the director of the museum, and others. "We had to demonstrate strong programs in collections, education outreach to the larger community, and other areas," Fuchsman says. Marjorie "Betsy" Wieseman, acting director of the AMAM and curator of western art before 1850, is the project director.

Landscape Project

The Mellon grant "enables us to actually do the three-year interdisciplinary

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Long-Range Planning: What Will Happen This Year

By David Boe

At the beginning of this semester the General Faculty Planning Committee (GFPC) began coordinating the next phase of the College's strategic long-range planning process: using the existing College governance structure and decision-making processes to transform the concepts and recommendations developed last year during the campus-wide long-range-planning process.

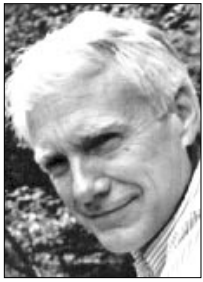
Two weeks ago the GFPC matched strategic recommendations to appropriate areas of responsibility within the committee structure of the divisional and General faculties and asked a dozen or so persons who either chair committees or coordinate programmatic areas to scrutinize the recommendations in their areas. Because some of the recommendations involve more than one

committee or may bear directly on one and obliquely on another, we suggested consultation and communication with other groups wherever appropriate.

The GFPC will facilitate, monitor, and coordinate the process in part by assigning a GFPC member as liaison to each planning group. As each group examines the recommenda-

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Faculty and Staff Notes



The Bromeliad Society of Victoria, an Australian organization, has reprinted *The Biology of the Bromeliads*, Danforth Professor of Biology **David Benzing's** first book. Published originally by Mad River Press in 1980, the volume had been out of print. • **Marcia Colish**,

Artz Professor of History, will deliver a keynote address, "Haskins' Renaissance Seventy Years Later: Against Anti-Burckhardtianism," tomorrow at the meeting of the Charles Homer Haskins Society in Houston. She gave a shorter version of the paper, "Against Anti-Burckhardtianism," at the meeting of the Midwest Medieval History Conference at Bradley University, in Peoria, Illinois, September 27. Yale University Press has just published Marcia's latest book: *Medieval Foundations of the Western Intellectual Tradition, 400-1400*. The volume is the first of a new series, the Yale Intellectual History of the West, whose editors are John Burrow, William Bouwsma, and Frank Turner.



Eight more volumes will take the story to the end of the 20th century. • **Allison Gould**, head of circulation in the main library, was quoted in the *Plain Deal-*



er's October 8 story about the Co-op Bookstore. "The next year's board will need all the active involvement . . . and constructive criticism from the membership that they can possibly gather," she told the *PD* reporter. Allison is president of the co-op's board. •

Affiliate scholar **Marlene Merrill** read a paper at the Fourth Biennial Conference on the Greater Yellowstone Ecosystem, held in Mammoth Hot Springs October 12 to 15. She based her paper, "Yellowstone in Transition: A.C. Peale's Observations during the 1871 Hayden Survey," on the book-length manuscript she recently edited on the topic. Drawn from journals and letters written in the field, the manuscript provides the first day-to-day account of the survey that led Congress to designate Yellowstone the first national park. Marly has signed a contract with the University of Nebraska Press for the book, "Yellowstone and the Great West: Journals, Letters and Images from the 1871 Hayden Expedition," which will include illustrations by photographer William Henry Jackson and painter Thomas Moran, who created the earliest extant images of the area during the survey. • During fall break **Gary Lee Nelson**, professor of electronic and computer music, lectured and performed concerts at SUNY Fredonia, Syra-



cuse University, Hampshire College, Berklee College of Music, and Colby College. • During the past month **David Orr**, professor of environmen-

tal studies and politics, has given lectures at Ball State University (the keynote address for the Greening of the Campus II Conference), Slippery



Rock State University, Pennsylvania State University, the University of Vermont (for the School of Natural Resources' 25th anniversary), Harvard University (for the Graduate School of Education, Graduate School of Design, and Divinity School), and Goucher College (the Meyerhoff Lecture). • Working with players of the cornett, sackbutt, and shawm, **Steven Plank**, professor of musicology, gave a master class for early-music performers at Bowling Green State University October 21. Steve is a contributor to the newly published *Seventeenth-Century Music: A Guide to Performance* (G. Schirmer Inc., 1997); he wrote the chapter on the trumpet and the horn. • *Rhetoric Review* has published "Stuck in Composition: Two Anecdotes from the 112th MLA Convention," by **Leonard Podis**, professor of



Object—Everything You Ever Wanted to Know About Art Research, But Were Afraid To Ask!," in its summer 1997 (Volume 9, No. 3) issue.

expository writing and English, in its fall issue. "The article is perhaps somewhat noteworthy," Len says, "for being the only scholarly piece I've ever written that also includes a significant personal or autobiographical component. It's based on some of my experiences at the Modern Language Association convention last December." Influenced by feminism, post-modernism, and multiculturalism, recent years have seen increased interest within the field of rhetoric and composition, he says, in writers' attempts to cross boundaries between personal and academic discourse. Len and his wife, JoAnne, recently co-presented a paper for the Ohio State University First-Year Writing Program. "A Tale of Two—or More—Discourses" was part of a pre-quarter workshop for new graduate teaching associates. A follow-up letter they received from the program's director told them, "Listening to your presentation and then responding actively to that presentation better prepared our GTAs to talk frankly with their students about the conventions of college writing and the possibilities for re-imagining those conventions." • *Personal Property Journal*, a periodical of the American Society of Appraisers, has published the first of art librarian **Jeffrey Weidman's** four-part article, "Researching Your Art



Object—Everything You Ever Wanted to Know About Art Research, But Were Afraid To Ask!," in its summer 1997 (Volume 9, No. 3) issue.

Long Range . . .

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tions, it may wish to rank them according to which can be taken up sooner, later, or not at all. We have asked for periodic status reports, and hope that by mid-April each group or facilitator will submit recommenda-

tions for implementation plus a blueprint for continuing work. The GFPC will report periodically to the General Faculty about the planning activities, and expects the *Observer* to cover the topic for the wider College community. The committee will publish a newsletter for the trustees.

The groups we have asked to contribute to the process include the two divisional faculty councils and the General Faculty Council, the college Educational Plans and Policy Committee and the conservatory Educational Policy Committee, the Student Life Committee, Student

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Transitions

New Employees

Dawn Tremblay (Oberlin College B.A. 1997) is a client-services intern in the Houck Computing Center. She won the 1997 Metcalf Award for her student work in the library. As a student she also worked in the expository writing program and the art department. She looks forward to learning as an intern and going to graduate school. She likes traveling, collecting Cabbage Patch Kids, and candlemaking.

Departures

On October 3 **Sandra Ronan** left her position as research assistant in the biology department; she started working for the College in 1989. October 30 was **Brent Flood's** last day in the Allen Memorial Art Museum safety and security office. He joined the staff in 1995. On October 31 **William Powell, Jr.** left Campus Dining Services, where he had worked since 1980. November 1 was the last day at the Conservatory Dean's Office for **Carol Snyder**, where she had been a secretary since 1992.

The Observer (ISSN 0193-368X), the faculty and staff newspaper of Oberlin College, published 17 times a year, is delivered to employees and made available to students on campus. Copies are mailed to retired employees, certain alumni and friends of the College, and paid subscribers. The editor welcomes off-campus readers but does not always provide background information for them: news that has already been reported in the *Review* (the student newspaper) or announced elsewhere may not be reported fully or prominently in the *Observer*.

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Letters to the editor directly related to campus events are welcome; those from employees and students take precedence over those from other correspondents. All letters are subject to editing; if time permits, the editor will consult with the correspondent about changes.

All Oberlin College Office of College Relations publications include a minimum of 10 percent postconsumer waste. Discarded *Observers* may be recycled with office paper.

POSTMASTER: Send address changes to *The Observer*, Oberlin College Development Resources, Bosworth Hall 4, 50 W. Lorain St., Oberlin, OH 44074-1089.

Faculty Meeting

In Short Meeting General Faculty Hears Reports on Long-Range Planning, Benefits

On October 28, following a brief announcement from President Nancy Dye on personnel matters in the Office of the Dean of Student Life and a reading of the minutes of the last meeting, the General Faculty (GF) heard a report from Professor of Organ David Boe, chair of the Long-Range Planning Committee. (See a version of his report starting on page 1, "Long-Range Planning: What Will Happen This Year.") Gary Kornblith, professor of history and director of the Oberlin Center for Technologically Enhanced Teaching, asked whether there were a time table

for the plans and how the plans fit with the planned capital campaign. Boe responded that his committee had asked various committees charged with long-range-planning duties to submit reports by the end of the semester or, if the duties are more substantial, the end of Winter Term, and that the committee expected some proposals for implementation mid-April. Dye replied that several items discussed in last year's long-range-planning document would bear on the capital campaign, including the new science facility, a new campus center, and a new arts center, focus on

science literacy, and dealing with the residential-life needs of students.

Professor of Mathematics Jeffrey Witmer gave a brief report as chair of the Benefits Committee. Having fine-tuned the medical plan last year, the committee will look at the retirement plan this year, he said. No discussion followed.

Dye withdrew the final agenda item, about changing the meeting time of the GF, saying more discussion needs to precede such a motion and citing "a mismatch between college and conservatory available meeting times."

Sleeping Beauty . . .

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quired to bring them all on stage, for example).

Sleeping Beauty was one of the fortunate ballets. Its notation comprises 312 manuscript pages and two piano scores used (and marked up) in rehearsals. The dancers' variations (solos) are personalized, so that the first is marked "Candite, Pavlova" and includes helpful instructions: "Gradually open the arms to the side and lift the torso along with the arms. Repeat twice, that's all." In other words, not only were the dances notated in some detail, but the manuscript was prepared when the Imperial Ballet was at its creative pinnacle, with the troupe's most celebrated choreographer still attending rehearsals and the company's greatest stars performing the roles.

I faxed the Maryinsky with the good news the next day. There was more than enough material to restore the full prologue, and the embarrassment of riches would certainly suggest a slow, careful reappraisal of the choreography of the following three acts.

Most of the Imperial ballets notated by Stepanov and his students will never see full-scale revivals, but scholars of 19th-century ballet, long used to working with the sparsest of clues in a maximally elusive art form, have a priceless archive in the Harvard collection. If western scholars of Russian 19th-century ballets remain as rare as authentic Petipa choreography, Russian scholars and ballet companies will long occupy themselves with the invaluable keys to their own artistic legacy housed at Harvard University.

The *Sleeping Beauty* papers arrived in St. Petersburg last month, in time for a new staging of the company's signature work during the 1998 spring season. The heroine of that ballet awakens after a century's sleep; there is reason to suspect that portions of the ballet's original choreography will likewise be revived in quite familiar yet radically changed surroundings after a hundred years of unwitting neglect.

Tim Scholl, assistant professor of Russian, is a regular contributor to Ballet Review and Maryinsky Theater.



PHOTOGRAPH BY JOHN SEIFRIED

Oberlin Students Scare Kids with Music

The Oberlin Music Coalition used magicians, dancers, slides, and musicians in Finney Chapel October 30 to teach schoolchildren about music in What Makes Music Scary. The concert was part two of a four-part series that has entertained almost 2000 kindergartners through sixth graders over the past two years.

Student volunteers organized the coalition in 1995 to provide music-education programs for Lorain County youth. Oberlin seniors John Goodell and Krista Johnson created and organized the series. Goodell wrote and hosted the Halloween presentation, in which 15 students performed. Above, sophomore Javiela Evangelista, senior Nia Allen, and sophomore Ariel Heitler lead the appreciative audience in scary and hilarious interpretations of skeletons.

Art Museum . . .

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examination of images of the North American landscape that we've been fantasizing about," says Wieseman, who also directs the Mellon grant.

For the new Mellon project art museum staff and Oberlin faculty will develop interdisciplinary programming that centers on varied representations of the North American landscape in the 19th and 20th centuries. The project will examine, for example, how various historical groups—cultural, political, and religious—conceptualized, cohabited, or co-opted their native or adopted landscape. Visual images of the land, both interpretive and documentary, will be assessed in light of contemporary environmental, historical, literary, religious, scientific, and other considerations of the landscape. The program will serve many academic departments, including art, biology, English, environmental stud-

ies, geology, history, philosophy, politics, and women's studies.

A standing advisory group will participate in the research, curricular, and outreach aspects of the program, serve as information resources, and engage other faculty members, students, and outside scholars in the project. Members of the group so far include Norman Care, professor of philosophy; Clayton Koppes, dean of the College of Arts and Sciences; Amy Kurlander, curator of modern and contemporary art; David Orr, professor of environmental studies; Wieseman; and David Young, Longman Professor of English.

The AMAM's collection of North American landscape images will form the focus of the program. The collection includes paintings and drawings by Albert Bierstadt, Thomas Cole, Jasper Cropsey, and John Frederick Kensett, among others; photographs by Timothy O'Sullivan, Carleton Watkins, Ansel Adams, and more contemporary artists; paintings and drawings by local Ohio

artists; ledger drawings by Plains Indian warrior artists; and a contemporary collection of land art and environmental art. The collection also contains documentary and topographic prints, drawings, and photographs that can highlight the selective and interpretive nature of other forms of landscape imagery.

The Mellon-funded project will culminate in 1999-2000 with an interdisciplinary symposium and a related exhibition at the museum.

Publications, New CD-ROMs

The Mellon grant also provides funds for museum publications. One project, to be completed by January 1999, is an expansion of the newly released CD-ROM catalog of museum holdings, bringing the number of works described from 172 to 300. Another project will be a comprehensive, fully illustrated catalogue, also on CD-ROM, of Japanese woodblock prints from the collections of the Allen and two other midwestern college museums, the

Spencer Museum of Art at the University of Kansas, Lawrence; and the Elvehjem Museum at the University of Wisconsin, Madison. Charles Mason, AMAM curator of Asian art, will direct the woodblock-prints project.

Under the new Mellon grant Jenny Wilker, who has worked since 1995 as catalog editor, will now oversee all the museum's scholarly publications as publications editor. The funds also enable hiring a student assistant to help with programming, maintaining the museum's web site, updating the database, and monitoring outside publications and web sites for new software and approaches.

A 1993 grant from the Mellon Foundation to the museum funded the museum's first CD-ROM catalog, *Masterworks for Learning: A College Collection Catalogue* (see "Mellon Grants \$193,000 to the Museum" in the *Observer* of April 15, 1993) and supported an interdisciplinary forum as well as several exhibitions and symposia.

Long Range . . .

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Senate, the Multicultural Studies Committee, the Enrollment Management Team, the General Faculty Athletics Committee, the Science Advisory Committee, the International Studies Concentration Committee, the Off-Campus Study Committee, the Office of International Student Services, the International Students Association, the Standing Committee on Pluralism and Equality, the Center for Service and Learning, College Public Schools Committee, and the Office of Career Services. We have asked two of last year's planning teams to reconstitute themselves: the Arts Community Planning Team and the Planning Team on Oberlin College and the International Community. The GFPC will form a subcommittee to examine the strategic recommendations about educational technology.

Professor of Organ David Boe chairs the General Faculty Planning Com-

Campus E-Mail . . .

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incoming mail into user-defined categories.

But gone will be the days when folks could encourage each other with a "Don't Forget" message accompanied by a finger with a string tied around it, or signal consternation with the cartoon of an enraged man crying "AARRRGHHHH!" Graphics will be out (although Jolesch believes the future of IMAP mail will include bells and whistles not yet imagined). Also gone will be the ability to unsend an unread message or to find out whether a sendee has read a sender's message (or filed it, or deleted it without reading it).

On the other hand, one of the joys of an IMAP-client program—besides the ability to exchange enclosures with students, and besides no more "No Such MailCenter" messages—will be the ability to imbed hypertext links in mail messages. A message that refers to the *English Major's Handbook*, for example, could link to

the online handbook; by clicking on *English Major's Handbook* in the mail message, the reader could be taken to the handbook posted on the English Department's World Wide Web pages.

Besides network-traffic tie-ups QuickMail also suffers from crashes of the seven Macintosh servers that route QuickMail messages. Sometimes fixing a crash is easy.

"Sometimes you just reboot the machine. It's the magic of computers," says Jolesch, a twinkle in his eye. Sometimes the fix is not so easy. Jolesch looks forward to replacing QuickMail with an IMAP system partly because IMAP will operate on the Alpha, or another more stable computing environment than the current configuration of multiple Mac servers.

Meanwhile, even though between 1000 and 15,000 incoming QuickMail messages will continue to be routed through the Alpha every day, QuickMail should send out fewer "No Such MailCenter" messages since the computing center "flattened the

network" over fall break, Jolesch says. In flattening the network (going from "a routed to a switched environment," in Jolesch's other words) the center went to a faster way of handling all network traffic by moving messages from building to building in a new way. Where formerly all messages had to go through the computing center before reaching their destinations, now some messages—for example those from one King Building office to another—never leave their neighborhood of origin.

Those who want to get the jump on the changes to come may download Netscape Communicator software from www.netscape.com/download/client_download.html?communicator4.03 or Microsoft Explorer software from www.microsoft.com/ie/ie40/download/win95.htm now and use the mail programs immediately. They're free to educational institutions. Simeon's home page is www.esys.ca/pro.htm, and the web address for Mulberry is www.cyrusoft.com/. The Simeon and Mulberry products are not free.

Observations

A Sleeping Beauty Revives

By Tim Scholl

The relationship between dance historians and dance companies has long been tenuous. When classic works are revived, a dance scholar may be asked to write the program notes. But typically the historians find themselves next to the critics on opening night, and see new versions of well known works only after productions are fully staged.

It's not as though dance companies aren't interested in presenting historically authentic versions of dance classics, but the increasing financial perils of running a large dance troupe tend to hold directors' attentions just above the bottom line. When notions of stage-worthiness conflict with the integrity of the dance text, the former nearly always wins out. The situation is particularly grave because most ballets (especially those from the 19th century) have come down to us from one generation of dancers and balletmasters to the next. If textual liberties are taken with an opera, for example, the written score remains intact. But when the thread of a ballet's original choreography is broken, the dance is lost forever.

While on a mid-probationary leave last spring, I had the opportunity to participate in the daily life of a dance company that lately is interested in presenting its ballets as authentically as possible. The Maryinsky (former Kirov) Ballet in St. Petersburg, Russia, is the cradle of classical ballet; the ballets that form the backbone of the classical ballet repertory (*Swan Lake*, *Sleeping Beauty*, *Nutcracker*, *Giselle*) were either created or preserved there; the ballet's brightest stars, from Pavlova and Nijinsky to Nureyev and Baryshnikov, were nurtured in the theater; and George Balanchine, the giant among 20th-century ballet choreographers, learned his craft in the theater, where his predecessor, Marius Petipa, had redefined dance for the 19th century.

Now under new, post-Soviet management, the Maryinsky is engaged in the curatorial work of cleaning and refurbishing its exhibits. The company has begun reviving hallmark Soviet works, integrating "missed" 20th-century classics into its repertory, and occasionally displaying rare curatorial verve: it recently added the 1960s Moscow recension of *Raymonda* to the repertory, where it alternates with the Maryinsky's venerable Imperial Ballet production.

How far would these intellectual flights of fancy go in shaping the theater's new repertory? I wondered. Was the interest in doing the right thing merely a post-Soviet fad? Might the company consider a prolonged, penetrating gaze at the ballets that comprise its priceless legacy?

I got my answer during a discussion of a planned new production of *Sleeping Beauty*. The Tchaikovsky/Petipa work remains the company's crown jewel, one it has variously polished, cut, and reset for over a hundred years. Tempting a chauvinistic rebuff, I wondered aloud if Maryinsky balletmasters would be consulting the manuscripts in the Sergeyev Collection, housed in the Harvard Theatre Collection.

In the waning years of the last century, a dancer named Vladimir Stepanov developed a system of notating dances using musical staves to note positions of the dancing body. Stepanov's system was neither the first nor last of these sys-



Carlotta Brianza, front, played Aurora in the original (1890) cast of *Sleeping Beauty*.

tems, but was the first to be widely used: instruction in Stepanov's system was part of the curriculum for ballet students of the Imperial Theater School, and Stepanov's disciples notated scores of ballets and dances for operas in his system.

When Nikolai Sergeyev, an Imperial Theater balletmaster, left Russia after the 1917 revolution, he took the manuscripts with him, occasionally consulting them for his stagings of Russian ballets in the west. After Sergeyev's death in 1951, the Harvard Theatre Collection purchased the manuscripts.

My mention of the Sergeyev scores met with uncomprehending stares in St. Petersburg. And I was just as perplexed: could Sergeyev's successors be completely unaware of this unusually progressive chapter in the theater's history? The notion that the world's most venerable ballet company (with a repertory it had fought hard to preserve) had forgotten its own written record was a bit of a shock. Later I learned that a few Russian dance scholars knew of the collection though none had seen it. These scholars had never enjoyed particularly warm relationships with the theater's *ancien régime* bureaucrats, and no one in either group was in the habit of requesting artistic or humanitarian aid from the U.S.

In 1997, however, all concerned admitted that the Prologue of *Sleeping Beauty* needed fixing. The royal processions (ideologically suspect during Russia's

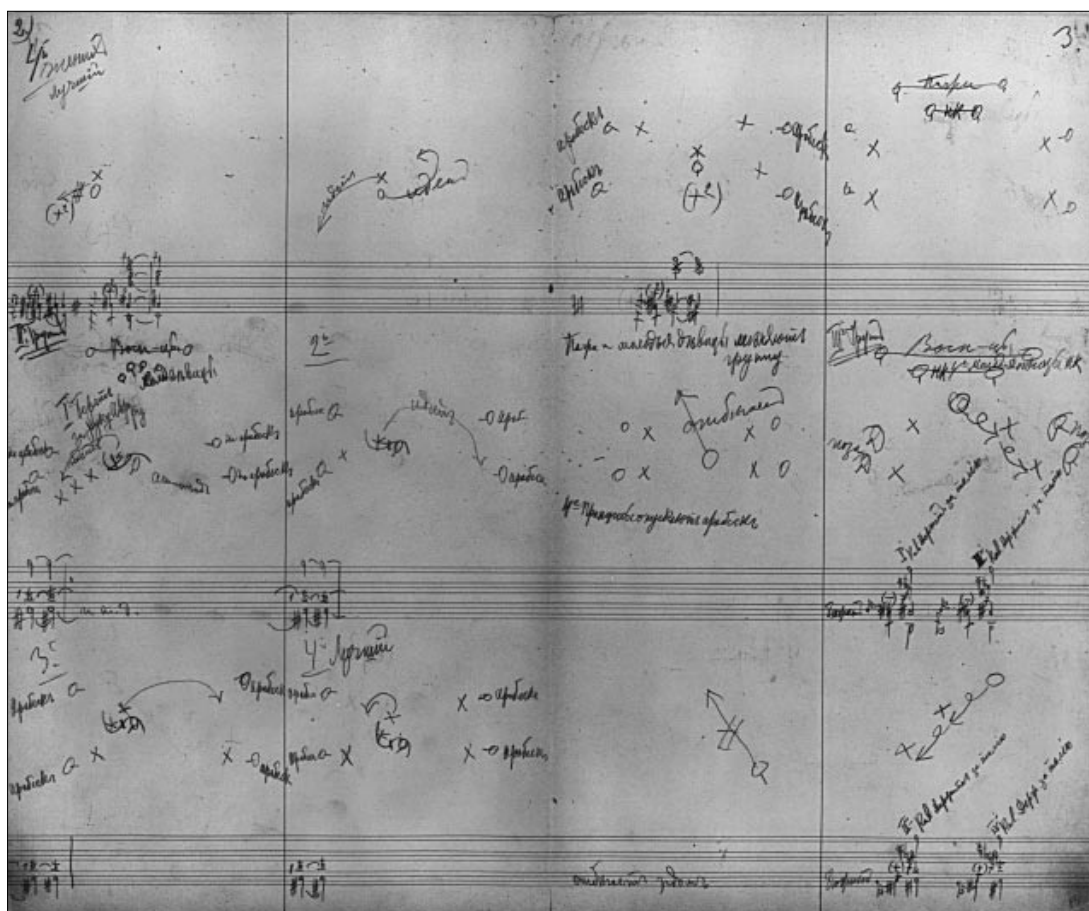
cultural revolution) had disappeared, and the remainder of the scene was whittled down so long ago that even the company's octogenarians—usually reliable—were no help. As I prepared to leave Russia in May, all conversations with theater administrators and balletmasters ended with the same entreaty: "You will look at those papers for us?" Of course I would. The four-month immersion in the Maryinsky repertory had rekindled an old fascination with the 19th century's "grand" ballets.

In truth, I approached the project with some trepidation. Dance notations—even in systems widely used in this century—rely on skilled interpreters to bring them to life and transform their message into movement. And the Stepanov system seemed to have no latter-day adherents. I located Stepanov's only book, *Alphabet des mouvements du corps humain* (1892), in the New

York Public Library's Dance Collection, and braced myself for long hours with handwritten notes in Stepanov's complex, if ingenious system. I guessed that a full restoration of a forgotten ballet from the manuscripts alone would prove near impossible, but that in the case of *Sleeping Beauty* and other works with mostly unbroken performance traditions, the documents could very possibly fill in troubling blanks.

In July in the Harvard Theatre Collection, I experienced those rushes of archival nirvana that keep most of us in academia. The names of the most famous Russian Imperial ballets (*Esmeralda*, *Nutcracker*, *La Bayadère*, *Sleeping Beauty*) leapt from the collection's list of contents, with names of their roles' foremost interpreters scrawled across the pages. To understand how much of the 19th-century repertory has been lost—and understand the value of the manuscripts in the Sergeyev Collection—it's worth noting that the Maryinsky performs only a brief section of *Esmeralda*, lost the whole of the original *Nutcracker* long ago, and abandoned the fourth act of *La Bayadère* when postrevolutionary manpower was lacking to stage the destruction of the ballet's elaborate onstage temple. Notations for other, forgotten ballets lay there too, along with scores of dances from operas—all choreographed by Petipa and his assistant, Lev Ivanov.

The manuscripts proved a bit erratic. Some ballets received complete notations, with floor plans of the choreography, movements marked on staves, and extensive annotations of the pantomime performed. Other dances received shorter shrift: only one or two of these kinds of notations above elements, or less detail. Yet almost every page provided some tantalizing clue to the Imperial Ballet's golden-age performance traditions. The pantomime passages that Soviet dancers largely abandoned in the 1920s are carefully noted, and offer many surprises. At the end of *Esmeralda* we learn that the wronged Gypsy "falls to her knees and prays to God." (In the Soviet versions *Esmeralda* marched dutifully off to the gallows.) The stage diagrams that accompany the movement staves show not only the dancers' placement, but how many danced (and how many musical repeats would be re-



Stepanov's sketch shows the choreographic highlight of *Sleeping Beauty* Aurora's entrance, with her four cavaliers, in the Rose Adagio. Top left notation: "four big guys, the best ones."

COURTESY OF THE HARVARD THEATRE COLLECTION/THE Houghton LIBRARY

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