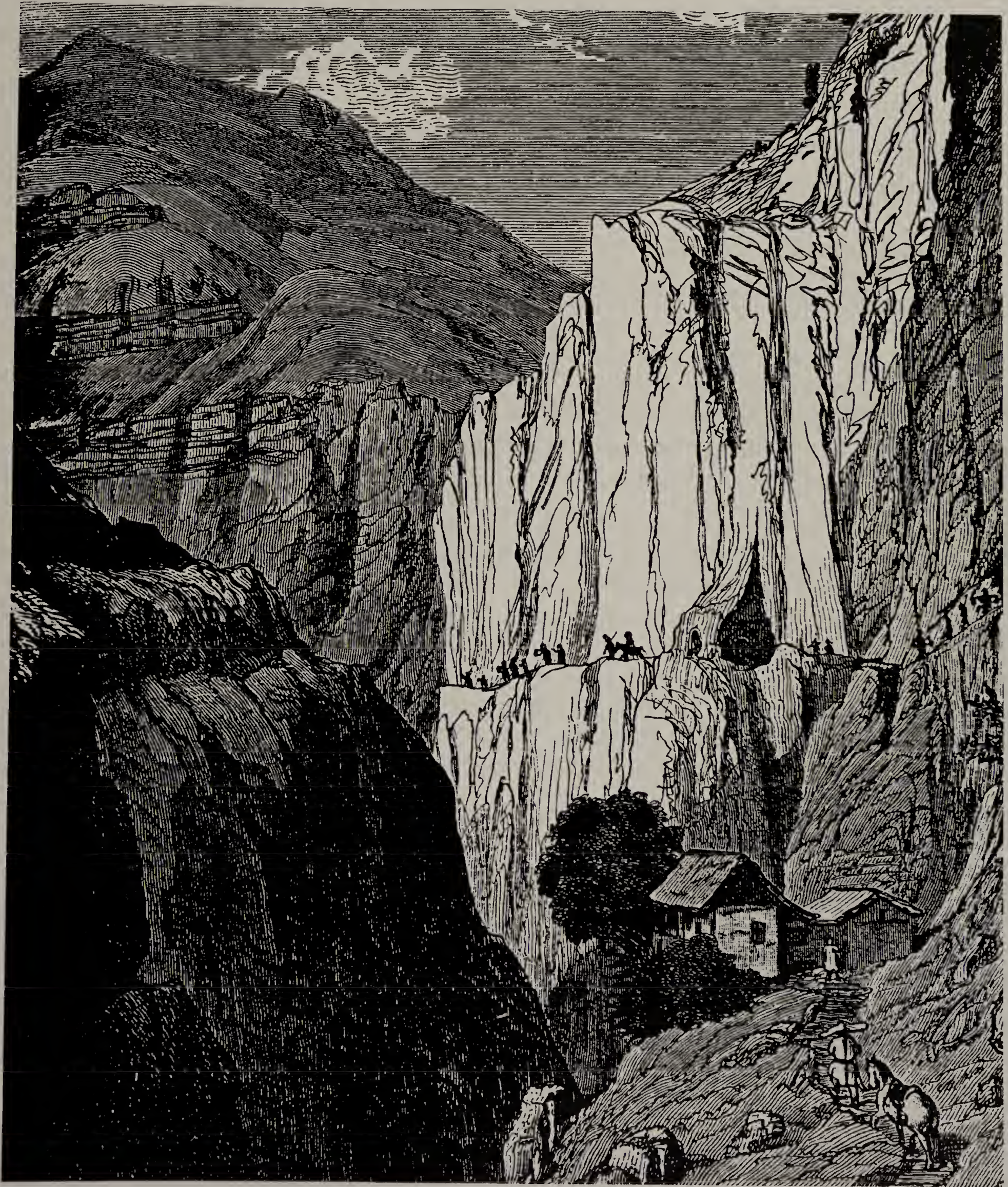


HUMANITIES WEST PRESENTS

VENICE TO XANADU: MARCO POLO'S SILK ROAD



MAY 4 AND 5, 2001 HERBST THEATRE, SAN FRANCISCO

*presented in cooperation with the Silkroad Foundation,
Center for the Pacific Rim of the University of San Francisco and its Ricci Institute,
The Italian Cultural Institute, and the Mechanics' Institute Library*

Venice to Xanadu: Marco Polo's Silk Road

FRIDAY, MAY 4 VENICE TO XANADU

8:00 PM (performance) *Uzbeki Dance* LAUREL VICTORIA GRAY (Silk Road Dance Company, Washington, D.C.)

8:10 PM (lecture) *Rediscovering the Silk Road* The "Silk Road," so named only in the nineteenth century, was a web of dozens of unpaved routes connecting India and China with the Mediterranean and Europe. Marco Polo traveled across one vast Mongol-ruled territory. Today it is divided into thirteen countries and many more cultural zones. S. FREDERICK STARR (The Nitze School Central Asian Institute, Johns Hopkins University) assesses how the legacy of the past will affect its prospects for the future.

9:00 PM Intermission

9:15 PM (performance) *Musical Legacies of the Silk Road* (SEE INSERT)

9:15 PM *Music From Marco Polo's Venice* ROY WHELDEN (vielle), PETER MAUND (percussion), CHERYL ANN FULTON (medieval harp)

9:35 PM *Azerbaijani Dance* LAUREL VICTORIA GRAY (Silk Road Dance Company)

9:40 PM *Music from Medieval China and Mongolia* WANG HONG and ZHAO YANG-QIN (Melody of China)

10:00 PM *Throat Singing From Tuva*: PAUL PENA

SATURDAY, MAY 5 MARCO POLO'S SILK ROAD

10:00 AM (lecture) *Mummies to Marco Polo: Perspectives on the Silk Road* DR. ALBERT E. DIEN (Stanford University) surveys the territory through which the Silk Road passes, where influences of the great civilizations of the East and West—China, India, Rome and Byzantium—mixed with the native ways of life to produce a hybrid, eclectic mix of religions, cultures and artistic traditions. We view early Bronze Age mummies, the beginnings of the Silk Road, the emergence of oasis kingdoms, and the eventual decline and isolation of that area as sea trade replaced camel caravans.

11:10 AM (lecture) *Marco Polo and other Early Travelers to China* PROFESSOR MORRIS ROSSABI (Columbia University): The thirteenth-century Mongols expedited and encouraged trade and travel between East and West, permitting Western merchants, craftsmen, and envoys, for the first time, to journey to China and Mongolia. Colorful and lively accounts include the writings about and of the famous Venetian merchant Marco Polo, missionaries John of Plano Carpini and William of Rubruck, and craftsman Guillaume Boucher. Rabban Sauma, a "reverse Marco Polo," was a missionary/diplomat from China who met with the Pope and the Kings of England and France.

Noon–1:30 PM Break for Lunch

1:30 PM (lecture/performance) *Costume and Dance from Central Asia* LAUREL VICTORIA GRAY (Silk Road Dance Company) presents sumptuous costuming and spirited dance traditions of Silk Road cultures. Historically accurate Azerbaijani, Kurdish, and Bukharan costumes include authentic embroidery and weaving Ms. Gray collected on her travels to the East and reflect painstaking efforts to preserve traditional dress in the face of rapid change due to exposure to the West.

2:35 PM Break

2:45 PM (lecture) *The Exchange of Princely Gifts Across the Silk Road* LAUREN ARNOLD (research associate, Ricci Institute of the Center for the Pacific Rim, University of San Francisco): Medieval diplomats and merchants alike would give and receive lavish gifts as they established foreign contact. Marco Polo presented "fine vessels of crystal and other things" to Khubilai Khan. Franciscan monks followed in the trader's footsteps at the Yuan court. The princely gifts that were exchanged, and artistic influences, can be detected in paintings from both China and the West.

3:30 PM Stretch break

3:35 PM (panel discussion) *Did Marco Polo really reach China?* DR. JOHN M. SMITH (U.C. Berkeley) moderator

Musical Legacies of the Silk Road

May 4, 2001

PROGRAM NOTES

I. *Music From Marco Polo's Venice*

Roy Whelden (vielle), Peter Maund (percussion), Cheryl Ann Fulton (medieval harp)

Lamento de Tristano & La Rotta	Anonymous, London, <i>Brit.Lib. Add.Ms 29987</i>
Via bombyci	arr CAF
Lauda selections	Anonymous Italian, 13th century
In Pro	Anonymous, London, <i>Brit.Lib. Add.Ms 29987</i>

The middle point of Marco Polo's life falls on one of the landmark dates of European music history: the beginning circa 1300 of the *ars nova*. The musicians of the *ars nova* explored new territory in the fields of rhythm, meter and polyphony. Interestingly, Italy, and Venice in particular, seem to have been a generation behind western Europe in the development of this new music.

The *ars nova* drew away from the tradition of monophonic music. Composers turned away from the antiquated traditions of the 13th century (troubadour, trouvère, cantiga, lauda) to concentrate on polyphony. But not, immediately, in Italy. The production of lauda (devotional songs) continued in Italy well past that landmark date of 1300.

While it is easy to point out the landmarks in the history of music from the perspective of seven centuries, in fact, the demarcation of musical styles is fuzzy. A case in point is the (predominately) monophonic dance form known as *estampie* (France) or *istampitta* (Italy). The earliest examples come from the middle of the 13th century in manuscripts of French provenance (Paris, Bibliothèque Nationale, fonds français 844). The latest examples, written in *ars nova* rhythmic notation, are from 14th century Italian manuscripts (London, British Library, Additional 29987). It is not surprising, perhaps, to find the monophonic tradition surviving as dance music. The practitioners of dance music would often be the *jongleurs* (instrumentalists), a class of musicians who learned and transmitted their art by oral tradition—a kind of music making that tends to be conservative.

We have combined these different traditions (*lauda* and *istampitta*) to give a representative sample of Italian music in the early 14th century. We offer four instrumental dances. The first is based on the *lauda Gloria in cielo* (performed instrumentally), which is then turned into an *istampitta* (specifically, into an *istampitta* and *rotta*—a characteristically Italian arrangement; the *rotta* is a fast variation on the just heard *istampitta*). We perform two 14th century dances from the 29987 manuscript: *Lamento de Tristano* and *In Pro*. The first of these is another *istampitta-rotta* pair. The second is a single *istampitta*, but one of very complex structure and character. The remaining piece, *Via bombyci*, is our own construction. There are only two or three dozen extant medieval instrumental pieces. Modern musicians wishing to play medieval music are often forced to write it themselves, either using fragments of 13th and 14th century music (the *istampitta Gloria in cielo* is based not only on the *lauda Gloria in cielo* but on fragments of orphaned *lauda*) or composing the music from whole cloth, using one's knowledge of the extant examples.

[A final note: *istampitta Gloria in cielo* was written and performed by Jann Cosart and the ensemble Altramar. With their permission, we transcribed the music from their Dorian Recording Nova Stella. This felt fair, since Altramar has been using one of our pieces for years—*Le premier estampie*, which we reconstructed from a fragment in fonds français 844.]

2. *Dance From Central Asia*

Laurel Victoria Gray

Jim Grippo (Kanun and oud); Susan Rudnicki (doire and tombak), Amy Cyr (nay)

8:00 PM MUNODZHAT

Munodzhat is a lament to God and the title of a poem by 15th century poet Alisher Navoi. The dance itself, set to classical Uzbek music, can be interpreted on two levels. One is the story of a young woman who is forbidden to marry the man she loves. She prays for her deliverance from this situation and, in her despair, hallucinates, thinking she sees her beloved before her. She dances joyously, only to realize that the apparition is just that—an illusion. She then surrenders to her fate. On a spiritual plane, Munodzhat symbolizes the search for the “beloved,” the Sufi allegory for union with the divine.

Choreography by People’s Artist of Uzbekistan, Ishar Akilov

9:35 PM THE DANCER OF SHAMAKHA

This dance is based on the eponymous book by Armen Ohanian, who describes her life at the beginning of the twentieth century in the Caucasus and Persia. The town of Shamakha, now part of Azerbaijan, was famous for two things—silk and dancing girls. “Glorious in all Asia Minor” Ohanian explained, “these dancers wandered from city to city, kindling all hearts with the music of their tinkling ornaments... Goddesses with languid eyes, in which smoldered the fires of all human passions, bodies trembling, waving delicate veils.” The music is a traditional Azerbaijani wedding dance melody, and the costume is based on a 19th century watercolor of a dancer from Shamakha.

Choreography by Laurel Victoria Gray

3. *Melody of China*

Wang Hong (multi instruments) and Zhao Yangqin (yangqin)

Horse Racing (Mongolia)

Music by Hai Huai

Erhu solo: Wang Hong

Lanterns Festival (North China)

Folk Music

Bahn solo: Wang Hong

Joyful Xinjiang People

(Northwest China—Uighur area)

Traditional, arranged by Zhao Deming

yangqin solo: Zhao Yangqin

dapu (hand drum): Wang Hong



A PARTIAL TIMELINE OF THE SILK ROAD UP TO THE TIME OF MARCO POLO

- | | |
|--|---|
| <p>3200 BC Horse domesticated on south Russian Steppe</p> <p>3000 BC Silk first produced in China</p> <p>2500 BC Domestication of the Bactrian and Arabian camel, vital for desert travel</p> <p>900 BC Spread of mounted nomadism</p> <p>753 BC Rome founded</p> <p>400 BC Empire of Alexander the Great expands into Asia</p> <p>300 BC Roman expansion begins
Parthians establish their empire in Iran
Qin dynasty unites China for the first time</p> <p>200 BC Han power reaches Tarim region. The Silk Road under China's control and the route to the West now open.</p> <p>100 BC Mithridates, Parthian king, sends ambassadors to both Sulla and Wu-ti to provide an important link between Rome and China.</p> <p>1 AD Silk first seen in Rome
Kushan Empire of Central Asia. Sogdians trading on Silk Route.
Chinese General Pan Ch'ao defeats Xiongnu and keeps the peace in the Tarim Basin. The stability of the silk road popularizes the caravan trades into two routes—north and south.
China sends the first ambassador to Rome from Pan Ch'ao's command, but he fails to reach Rome.
Graeco-Egyptian geographer, Claudius Ptolemy, writes his Geography, attempts to map the Silk road.</p> <p>100 AD Rome sends the first Roman envoy by sea to China; Roman Empire at its largest and a major market for Eastern goods.
The four great empires of the day—the Roman, Parthian, Kushan, and Chinese—bring stability to the Silk Road.</p> <p>200 AD Silk is woven into cloth across Asia, but using Chinese thread.
Han dynasty ends, China fragmented.</p> <p>300 AD Constantinople becomes Rome's capital. Roman Empire splits in two.
Dun Huang caves start to appear.
Fa-hsien, a Buddhist monk, and one of the first known Chinese Silk Road travellers sets out to India by foot.
A Chinese princess smuggles some silkworm eggs out of China. Silkworm farms appear in Central Asia.</p> <p>500 AD Silkworm farms appear in Europe.
Nestorian Christians reach China.
Split of the Turkish Kaganate into Eastern and Western Kaganates. Western Turks move to Central Asia from Mongolian Plateau. At the Chinese end of Central Asia, the Eastern Turks or Uighurs are in control. Sui Dynasty reunites China.</p> | <p>600 AD Roman Empire becomes Byzantine Empire
For the first two centuries, the Silk Road reaches its golden age. China very open to foreign cultural influences.
Islamic religion founded; Sassanian Persia falls to the Arabs; Muslims control Mesopotamia and Iran, along with the Silk and Spice routes.</p> <p>700 AD Arabs conquer Spain in Europe, which introduces Eastern technology and science to Europe.
Arabs defeat Chinese at Talas—papermaking introduced to West; Tang dynasty begins to decline, and with it, the Silk Road.</p> <p>800 AD Venice established as a city-state.
Gunpowder invented in China.</p> <p>1100 AD Genghis Khan unites Mongols, expansion of Mongol Empire begins.
Silk production and weaving established in Italy.</p> <p>1200 AD Genghis Khan dies; Friar Giovanni Carpini leaves Rome for Mongol capital at Karakorum. Friar William Rubruck sent to Karakorum by the King of France; Silk Road trade prospers again under the "Pax Mongolica"; Kublai Khan defeats China and establishes the Yuan dynasty.
Marco Polo leaves for the East.</p> <p>1300 AD Turkish Ottoman Empire in power; Tamerlane with capital in Samarkand rises and conquers Persia, parts of Russia and northern India
Third silk road route appears in the north; Ibn Battuta, the first known Arab travels on a journey to China via the Silk Road.
The Black Death spreads throughout Europe
Mongol Yuan Dynasty collapses.</p> <p>1400 AD Death of Tamerlane leads to the decline of Mongol power; Ottomans conquer Constantinople.
Fearing the power of Uighurs, Ming China reduces the trade and traffic dramatically on the Silk Road.
The Silk Road comes to an end for purposes of silk; Lyon becomes the new center of the silk trade.</p> <p>1800 AD German scholar, Baron Ferdinand von Richthofen uses the term "Silk Road" (<i>Seidenstrasse</i>) for the first time.</p> |
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Thanks to Albert Dien, Adela Lee and Pat Bassett.



BIOGRAPHIES "VENICE TO XANADU"

LAUREN ARNOLD's academic background is in medieval history and art history, with degrees from the University of Michigan. Her professional background includes museum administrator, book editor, and manager of an art gallery. *Princely Gifts and Papal Treasures: The Franciscan Mission to China and its Influence on the Art of the West 1250–1350* was published by the Ricci Institute for Chinese-Western Cultural History, part of the Center for the Pacific Rim at the University of San Francisco, in 1999. She and a colleague rediscovered the painting of the "Heavenly Horse," thought to have been lost for over two hundred years.

ALBERT DIEN attended Washington University, the University of Chicago, and the University of California, Berkeley; his degrees are all from the latter. He has taught at the University of Hawaii, Columbia University and Stanford. Since retiring from Stanford seven years ago he has been to China as a member of delegations, attending conferences, leading tours, and for his own research. He is at present completing a volume on the material culture of the Early Medieval period in Chinese history (220–589 AD). He has participated in conferences in China at Dunhuang (1994) and at Kucha (1977) and taught a month-long workshop for 30 students at Dunhuang (1998).

BIOGRAPHIES continued

LAUREL VICTORIA GRAY has taught and performed throughout North America, Europe, Central Asia, and Australia. Specializing in the cultures of the Silk Road, Ms. Gray has traveled to Uzbekistan ten times, living there for two years. She has taught at George Mason University, the Iranian Community School, and has lectured at the Middle East Institute, UCLA, Occidental College, and other universities. Her research articles have appeared in the *Oxford University Press International Encyclopedia of Dance*, the *World Encyclopedia of Contemporary Theatre*, *Dance Magazine*, and numerous Middle Eastern dance publications. She was the recipient of the 1999 International Academy of Middle Eastern Dance Award for Ethnic Dance. Ms. Gray currently teaches at Joy of Motion in Washington, D.C.

MORRIS ROSSABI, born in Alexandria, Egypt, moved to the U.S. when he was ten years old. His Ph.D. is in Chinese and Inner Asian history from Columbia University. He is author of *Khubilai Khan: His Life and Times* (University of California Press), *China Among Equals* (University of California Press), *Voyager from Xanadu* (Kodansha), *Bounty from the Sheep* (Cambridge Press), and other books and articles, including the essays on China's relations with Inner Asia in all volumes of the *Cambridge History of China*, 1200–1800. He contributed catalog essays for exhibitions at the Asian Art Museum of San Francisco (1995) Metropolitan Museum of Art (1998 and 2001). He is on the Board of Advisors of the Soros Foundation projects on Central Asia and a recent recipient of Soros Foundation Individual Project Fellowship. He is currently Professor of Chinese and Inner Asian History at City University of New York and Columbia University.

JOHN MASSON SMITH, JR. is Professor emeritus, History Department, University of California, Berkeley. He studied at Harvard (AB) and Columbia (MA, PhD) and taught Middle Eastern and Inner Asian history at Berkeley, 1962–93. His research has centered on imperial Mongol history (thirteenth and fourteenth centuries). He has written many articles on Mongol coinage, demography, diet, logistics, strategy, tactics and weaponry—e.g. "Dietary Decadence and Dynastic Decline in the Mongol Empire," *Journal of Asian History*, 34 (2000). He has traveled for research in most of the Middle East, to conferences in Russia and Mongolia, on tour in Uzbekistan, and passing through Beijing.

S. FREDERICK STARR, a historian, educator, musicologist and jazz musician, taught at Princeton and founded the Kennan Institute in Washington before serving as Vice President of Tulane University and, for eleven years, President of Oberlin College. He now chairs the Central Asia-Caucasus Institute of the Nitze School. Johns Hopkins University in Washington DC, and is planning a new university for the Aga Khan. Starr took part in the October 2000 Humanities West program *New Orleans 1900* as a speaker and a jazz clarinetist.

CHERYL ANN FULTON is America's premier performer of historical harps as well as an inspiring and popular performer of Celtic and contemporary music on lever harp. Her first solo album, *The Airs of Wales*, performed on an original Welsh triple harp, brought her international recognition. A member of Ensemble Alcatraz, she has performed and recorded with many of today's leading early music ensembles in the US and abroad. Her medieval harp choir, Angelorum, performed on the latest Ensemble Alcatraz CD *Cantigas de Amigo*. Dr. Fulton holds a D.M. in early music from Indiana University.

A native of San Francisco, **PETER MAUND** studied percussion at the San Francisco Conservatory of Music; tabla at the Ali Akbar College of Music; and music, folklore, and ethnomusicology at the University of California, Berkeley (A.B., M.A.). As a Ph.D candidate at Berkeley, he specialized in the music of north India. He has performed and recorded with various early music, contemporary music, and world music ensembles throughout North America, the U.K. and Europe, including Alasdair Fraser's group Skyedance, Davka, Chanticleer, Ensemble Project Ars Nova, Paul Hillier, Quaternaria, and Hesperion XX.

While searching for a language program on short-wave radio, singer/songwriter **PAUL PENA** chanced to hear throat-singers from Tuva. Fascinated, the blind singer first searched for someone to explain what he had heard, then taught himself the technique. A touring throat-singer invited him to visit Tuva and participate in a competition. Pena, accompanied by an independent film maker, went and won the competition. The resulting documentary, "Genghis Blues" was nominated for an Academy Award in 1999. The attention has sparked a new interest in an album from 1973 that was never released. "New Train" was released in 2000 and has won much praise. Born in Massachusetts to a family with roots in Cape Verde, Africa, Pena studied flamenco guitar in Spain and Portugal. He has learned Cape Verde Creole, Spanish, Korean, Chinese, Japanese and a little Tuvan.

WANG HONG is a member of Chinese Nationalities Orchestra Society, Artistic Director of Melody of China, a music educator, composer and performing artist. Under the sponsorships of world music festivals he has performed and lectured in Europe and the Far East. Wang Hong is a graduate of Nanjing Normal University's Music Department where he studied er-hu (Chinese fiddle) and Huqin (Chinese 2-stringed instruments). He is a member of the Chinese National Orchestra Society, the Chinese Musicians Association, and former Board Director of the Chinese Wind Instruments Society. At present, he is a Chinese instruments instructor at Laney College at Oakland, San Francisco Community Music School and active participant in the educational program Young Imaginations in Marin County.

ROY WHELDEN, a trumpet player from the age of seven and cellist from twelve, discovered the viola da gamba while a graduate student in music theory. Studies of the gamba and medieval vielle eventually led to a D.M. from Indiana University. Whelden has performed and recorded with ensembles from around the United States and Europe, including Sequentia and Ensemble Alcatraz. Since 1986, he has performed with American Baroque and recorded with them his own compositions: *Galax* and *Like a Passing River*. A recipient of a grant from California Arts Council in the year 2000, Whelden's current compositional projects include the completion of a multi-movement work titled *Journeys*.

ZHAO YANG-QIN is the hammered dulcimer soloist of Melody of China and member of Chinese Nationalities Orchestra Society. Prophetically named, she has established herself as one of the foremost yangqin (Chinese dulcimer) performers in the world, having been elected to the prestigious Chinese Musicians Association and the Chinese Nationalities Orchestra Society. In 1982, she graduated with honors from Nanjing Normal University's Music Department and eventually became head of the faculty of instrumental music of that university. Ms. Zhao has been invited to perform and lecture throughout the world.



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Credit available from San Francisco State University Extended Education. Applicants must attend both the Friday and Saturday programs. For information call 415/391-9700

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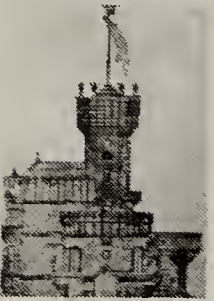
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HUMANITIES WEST 2000-2001 SEASON



MICHELANGELO'S WORLD OCTOBER 12-13, 2001

A giant of the Italian Renaissance, indeed of Western civilization, Michelangelo Buonarroti has left an unparalleled legacy of brilliant, highly personal art, architecture, and poetry. His frescoes in the Vatican Palace and his architecture and sculpture for St. Peter's Basilica have linked the name of this passionate Florentine patriot inextricably with the Eternal City of the popes, where he spent nearly half of his eighty-nine years. Excellent speakers will reexamine some of "il divino" Michelangelo's greatest works in light of stimulating recent scholarly and scientific discoveries. A program of secular and sacred music enriches the cultural, political, and religious backdrop of Renaissance Rome.



ONE HUNDRED YEARS IN BARCELONA FEBRUARY 8-9, 2002

Barcelona stands unique among the great cities of the world. Its cultural singularity is owed to Catalan pride; its beacon to the traveler is manmade beauty against a landscape blessed by sun, wind and sea. The journey into Barcelona's past begins with the story of the fiercely independent Catalonian spirit, captured by traditional Catalan music Friday evening. Saturday, experts explore the mid-1800s to the early 20th century, when the beautiful medieval city was transformed by visionary urban planners. They view with us the city of art nouveau through works of the writers, artists, and architects who called Barcelona home. Highlighted is the incomparable architecture of master Antoni Gaudí.



ANCIENT EGYPT: SPLENDORS OF THE NEW KINGDOM MAY 31-JUNE 1, 2002

Europeans rediscovered ancient Egypt after the incursion of Napoleon. In the nineteenth century, the unearthing of the Rosetta Stone and the magnificent artifacts of King Tutankamon's tomb lure writers and artists as well as archeologists to Egypt. Friday evening's program reveals how ancient Egypt inspired and transformed Western art, from furniture, architecture and design to the operas of Giuseppe Verdi. Saturday, distinguished speakers from across the country illuminate the lives and beliefs of the great pharaohs; view glorious architecture, art and technology of the realm 3500 years ago; and show exciting recent excavations on the Nile.

ORDER HUMANITIES WEST 2001-2002 SEASON TICKETS BY MAIL

All Seating is Reserved. All programs take place at Herbst Theatre 401 Van Ness (at McAllister) San Francisco

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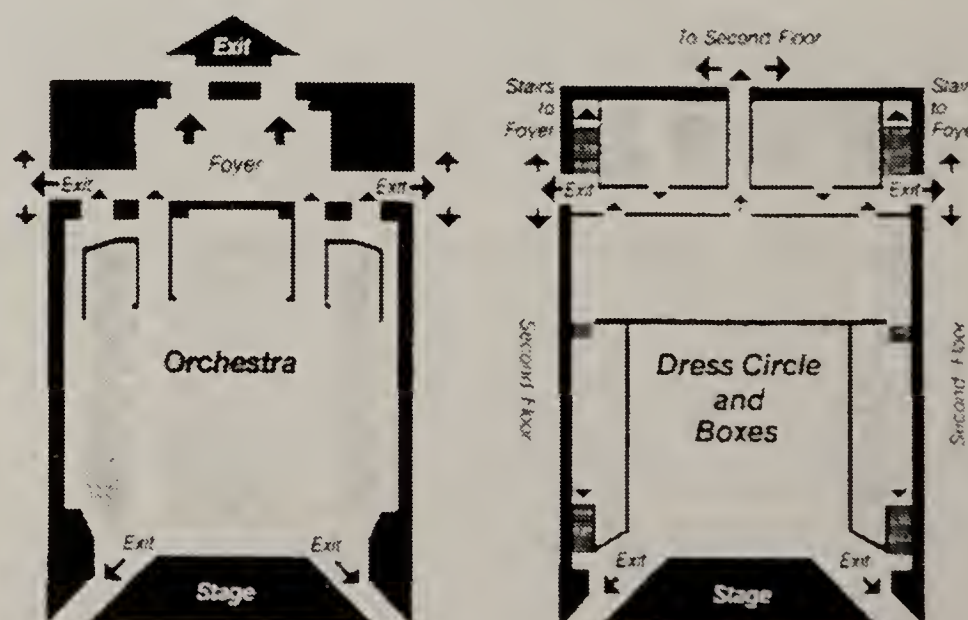
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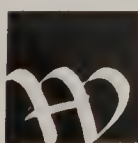
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A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



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HUMANITIES WEST

Spring 2001

« exploring history to celebrate the mind and the arts »

VENICE TO XANADU: MARCO POLO'S SILK ROAD

MAY 4 AND 5, 2001
HERBST THEATRE, SAN FRANCISCO.

*presented in cooperation with the The Silkroad Foundation,
University of San Francisco, Center for the Pacific Rim and Its Ricci Institute,
the Italian Cultural Institute and the Mechanics' Institute Library*

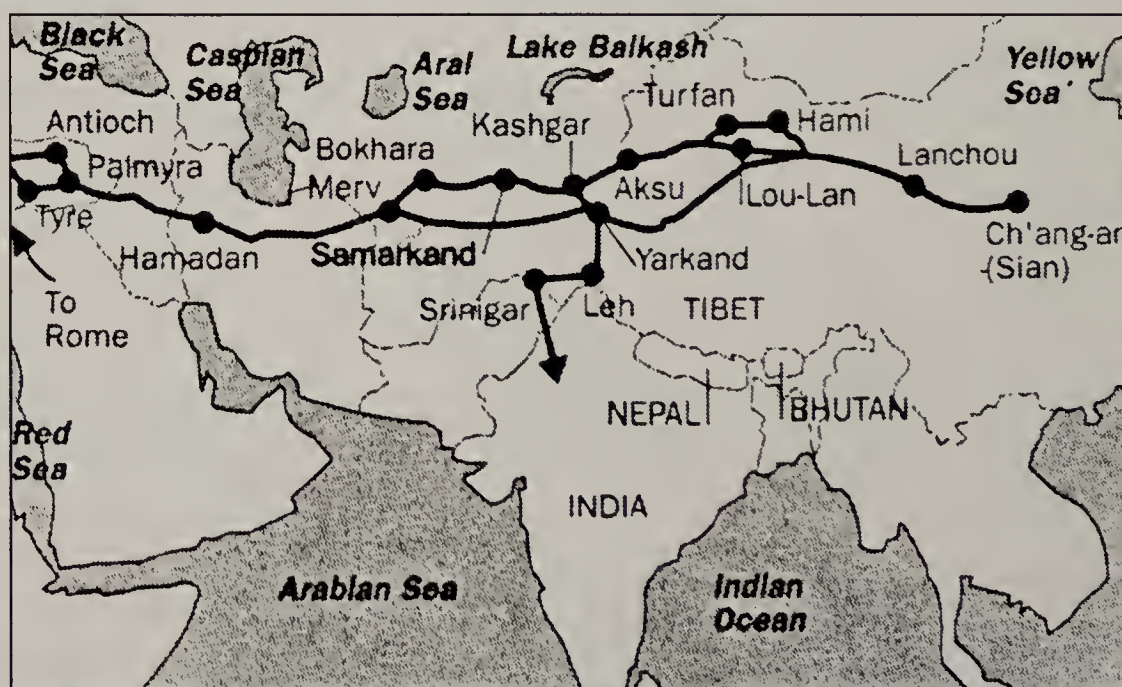
"... there never was a man, be he Christian or Saracen or Tartar or Heathen, who ever travelled over so much of the world as did that noble and illustrious citizen of the City of Venice, Messr Marco the son of Messr Nicolo Polo."

—The Book of Ser Marco Polo the Venetian Concerning the Kingdoms and Marvels of the East.

The name "Silk Road," *Seidenstrassen*, was first applied by the 19th century German geographer, Ferdinand von Richthofen, (yes, uncle to the infamous Red Baron) to this trade route of antiquity. Both Greeks and Romans referred to China as 'Seres', and it is from this that the word silk is derived.

The Silk Road was in actuality a network of routes evolving over centuries, but it was in essence a trade route linking the East with the West, a journey of about 7,000 miles. Silk was the main export from China, sought by the Romans for their "glass togas" and driving the trade routes extensions until the secret of making the fine silk thread and cloth was transferred to Europe via Byzantium. Once the secret itself travelled the trail,

Continued on Page 6



THE SILK ROAD THEN AND NOW

FRIDAY EVENING, S. Frederick Starr discusses life in the thirteen countries crossed by the Silk Road today. Fred Starr, Chairman of the Central Asia Studies Center of the Nitze Institute of Johns Hopkins University, was the very popular Saturday afternoon lecturer and guest clarinetist at HW's "New Orleans" program in October. **SATURDAY**, travel across Asia and back in time with distinguished scholars. From medieval Venice all the way to Cathay, the wondrous exotic trails still have the power to draw us.

VENICE TO XANADU IN MUSIC

FRIDAY EVENING, enjoy music from Marco Polo's Venice and across Central Asia, culminating in world music master Paul Pena's performance of Tuvan throat-singing, an ancient art that now captivates audiences in the West as well as East.

See HW advance ticket purchase order form, page 7

Friends of HW Special Events

Save the Dates!

Pre-Program Stops on the Silk Road

WEDNESDAY, MARCH 28 7:30 PM
Music of Venice
at Old St. Mary's Cathedral

The Italian Cultural Institute presents *Quartetto d'Archi di Venezia* in concert, music by Boccherini, Malipiero, Maderna and Verdi. \$10 Friends of HW, \$15 general public. St. Mary's Cathedral, 1111 Gough Street (at Geary), San Francisco. Tickets and reservations 415/788-7142.

THURSDAY, APRIL 12 6:00 PM-7:30 PM
Three Cities of the Silk Road

Join us for a slide-illustrated talk by Frank Rettenberg, who recently returned from a tour of Central Asia. He is a retired foreign service officer and member of the World Affairs Council and HW Board of Directors. Mechanics' Institute, 57 Post Street 4th Floor. FREE to Friends of HW; \$5 for the general public. RESERVATIONS REQUIRED 415/391-9700.

TUESDAY, APRIL 17 6:00 PM-7:30 PM
Tuva Calling

This slide-illustrated journey to Tuva includes a live demonstration of throatsinging and the musical instrument the *Igil*. Presenters Seth Quittner and Lemon DeGeorge will describe music and musicians of Tuva; the Tuvan countryside, people and culture; and Tuvan shamanism. They include personal accounts about the Bai-Taiga region, where both of them spent time living with nomads in yurts.

Lemon DeGeorge is a Bay Area musician and recording engineer. He was one of the main characters in the Oscar-nominated film "Genghis Blues," as well as the sound recordist on location in Tuva. DeGeorge recorded and co-produced the CD "Genghis Blues" in his studio in San Francisco. **Seth Augustus Quittner** is a Bay Area musician and graphic designer. He first heard throatsinging in 1998, soon became a student of Paul Pena's and has since studied with several Tuvan Masters. He does four styles of throatsinging and plays the *Igil*, a 2-stringed, bowed Tuvan instrument.

This program is FREE and open to the public. San Francisco Main Library Koret Auditorium (Grove and Larkin streets). Presented in cooperation with the San Francisco Public Library. Seating is unreserved. For information call 415/391-9700.

Message from the Chair

Dear Friends of Humanities West:

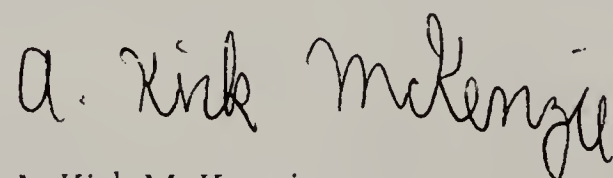
Congratulations to all connected with *Rome in the Year One*. It was one of our most successful programs in recent years, and we are especially grateful to Diane Middlebrook, a member of our Advisory Council, for her work in organizing and moderating this excellent program.

Now that we have studied life in Ancient Rome, it is time to turn our attention to the Silk Road. *Venice to Xanadu: Marco Polo's Silk Road* is the final program in our seventeenth season, and it allows us to link two areas—Venice and Asia—that have each been the subject of several Humanities West programs over the years. Like many of our presentations, the Silk Road program represents the flowering of an idea that has been under discussion for some time. Special thanks go to Charles Bowman, our Secretary/Treasurer and a member of our Board, for his efforts in organizing this program.

I am also pleased to report that we received an enthusiastic response to the program preference survey that was distributed at the Year One program. As experienced attendees of our programs know, we distribute these surveys only once every two years, and we give them great weight in planning our programs. Although a three-line description can only begin to do justice to most of the program ideas, I think the survey conveyed a good sense of how rich many of the 14 program ideas could be. We will be using the survey results as we begin to plan the programs for our nineteenth season, which will begin in the Fall of 2002.

Finally, as you now know from Nancy Buffum's letter, she will be leaving her post as Executive Director at the end of our current fiscal year to spend more time with her young family. Nancy has served as our Executive Director for nearly seven years, and we deeply appreciate the skill, energy, tact and tenacity that she has brought to her work. We are now in the midst of searching for a new Executive Director, and we recognize that the challenge of recruiting an equally able successor will be substantial. On the other hand, we also know that Humanities West has a track record of presenting excellent programs and enjoys widespread audience support, and we are sure that those things will help us in attracting excellent candidates.

Sincerely,



A. Kirk McKenzie

HW seeks Executive Director

The Board of Directors is recruiting a new Executive Director for Humanities West, a 17-year-old non profit presenter of public cultural programs with an annual budget of \$220K. The Executive Director is responsible for program development, production and marketing; audience and resource development; management and budget administration. He/she works closely with the Board of Directors, and is assisted by the Associate Director, Advisory Council, contractors and volunteers. Required: mature, creative individual with excellent verbal and writing skills, able to adhere to tight performance deadlines; proven record of achievement in the arts and humanities. Salary commensurate with experience. Cover letter and resume to: Search Committee, Humanities West 57 Post Street #814, SF, CA 94104.

Message from the Executive Director


Humanities West, Future Vision

There is much to look forward to at Humanities West. *Venice To Xanadu: Marco Polo's Silk Road* (May 4 and 5 at Herbst Theatre) has been long awaited by many of us. Next year's season includes three programs audience members rated highly on the 1999 audience survey: Michelangelo, Barcelona, and ancient Egypt. As the future program survey at 'Rome' indicates, there is no shortage of topics in the history of arts and ideas to bring humanities lovers to Herbst Theatre for many years to come.

I am especially pleased that with the help of local colleges and universities, the California Classical Association, the San Francisco Unified School District, and you, donors to Humanities West, that more teachers and students are now coming to HW programs. HW continues to do our part to foster an informed, intellectually curious citizenry and offer a public place for exploring history to celebrate the mind and the arts.

I would like to see a full theater every program, with Friends of HW subscribing and bringing your friends; cooperating institutions introducing new audiences to our programs; and a portion of the seats reserved for students and educators.

As you see from the notice of a search for a new Executive Director, I am leaving my position this summer, after this my seventh season. I look forward to spending more time with my children. I also look forward to staying active with Humanities West, where I have learned so much and made so many friends. I'll see you at Herbst Theatre!



Nancy Buffum

Many thanks to these generous 2000 Appeal donors, whose donations in part support the young scholars program.

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HW Board Notes

We would like to welcome longtime HW donor and season subscriber Jay Wiener to the HW Board of Directors. **Jay Wiener** is a lawyer in San Francisco. He received his B.A. in History from Reed College and his J.D. from the University of Mississippi, his home state. In addition to his interest in art, literature, and music, he is an accomplished mountain climber and cross-country skier, just this year becoming a World Loppet Master, upon his completing his tenth international cross-country ski marathon. Jay's primary civic involvement, at present, is the organization of an international architectural competition, through the San Francisco Museum of Modern Art, to investigate how ecological requirements and new technologies will reshape mountain huts.



Kublai Khan

Cooperating Institution Events

WEDNESDAY, April 4 5:45 PM

Orville Schell (journalist and Dean of the Graduate School of Journalism at U.C. Berkeley) in an armchair interview with Marsha Vande Berg (Editor, *The World Report*) "Focus on U.S.-China relations on the eve of China's accession to the WTO."

APRIL 11, 2001 5:45 PM

"Korea: Asia's New Miracle in the 21st Century" a talk by Dr. Patrick Lloyd

Hatcher (Kiryama Distinguished Scholar-in-Residence at the University of San Francisco Center for the Pacific Rim).

Both events take place at University of San Francisco, Lone Mountain Campus, Room 100, 2800 Turk Street (between Masonic & Parker) and are co-sponsored by University of San Francisco Center for the Pacific Rim and Its Ricci Institute and the Commonwealth Club of

California. FREE and OPEN TO THE PUBLIC. Reservations recommended; call (415) 422-635. Other programs also available: ask for a schedule.

* * *

The Silkroad Foundation presents lectures, classes and forums at Stanford University Inner Asia Study Center, www.silk-road.com.

VENICE TO XANADU: MARCO POLO'S SILK ROAD

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

FRIDAY, May 4 8:00 PM–10:15 PM

VENICE TO XANADU

5:30–7:30 PM Speakers Dinners open to HW Sponsors, Patrons and Fellows: see order form page 7

8:00 PM S. Frederick Starr (The Nitze School Central Asian Institute, Johns Hopkins University)
Rediscover the Silk Road Today

9:15 PM *Musical Legacies of the Silk Road*

Guest performers take us from 14th century Venice to the inner reaches of Asia. The exotic instruments, melodies and costumes rediscovered evoke the wonders Marco Polo and other early European travelers may have experienced on the journey to China six hundred years ago.

Music From Marco Polo's Venice Cheryl Ann Fulton (medieval harps), Roy Wheldon (vielle), Kit Higginson (recorder, psaltry), Peter Maund (percussion): medieval estampies and saltarellos, an instrumental version of a lauda, and pieces from Francesco Landini.

Dance From Central Asia Laurel Victoria Gray (Silk Road Dance Company) dazzles with traditional rhythms and movement.

Throat Singing From Tuva: world music master Paul Pena first brought this amazing art to the world's attention in the movie "Genghis Blues."

SATURDAY, May 5 10:00 AM–4:00 PM

MARCO POLO'S SILK ROAD

10:00 AM Albert E. Dien (Stanford University) *Mummies to Marco Polo: Perspectives on the Silk Road*

11:10 AM Morris Rossabi (Columbia University) *Marco Polo and other Early Travelers to China*

Noon–1:30 PM BREAK for lunch: to reserve your place at Friends Luncheon see page 7

1:30 PM Laurel Victoria Gray (Director, Silk Road Dance Company, Washington, DC)
Traditional Costume, Music and Dance from Central Asia

2:40 PM Lauren Arnold (independent scholar)
The Exchange of Princely Gifts Across the Silk Road

3:35 PM Panel Discussion
Did Marco Polo really reach China?

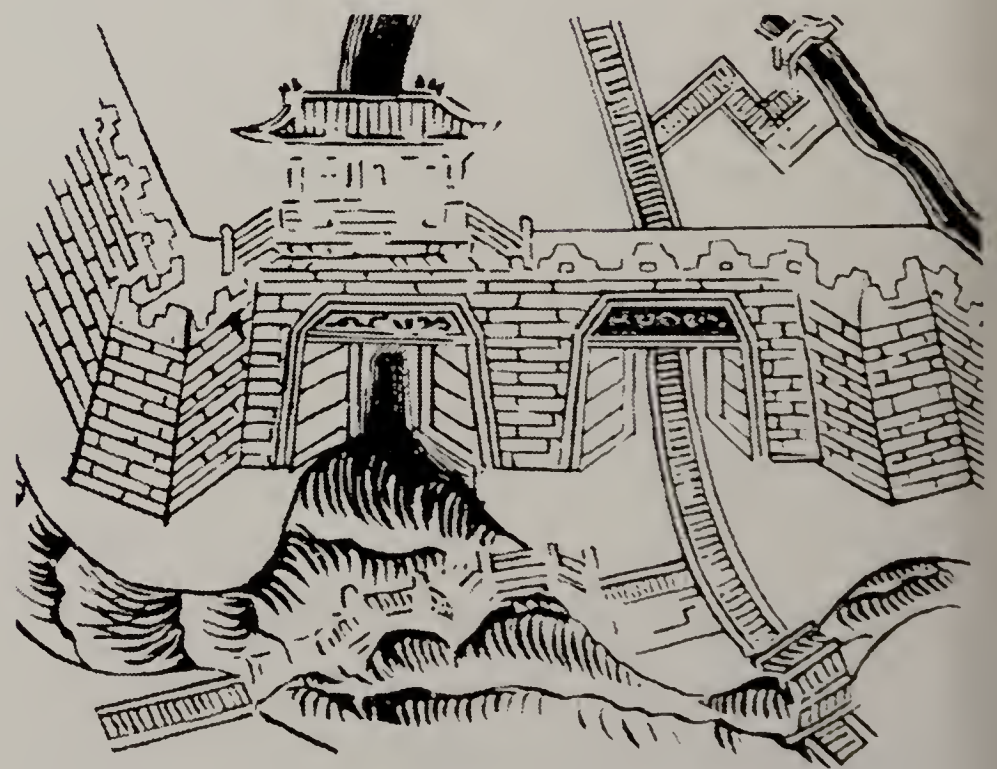
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Traditional Costume, Dance and Music From Central Asia 1:30 PM Saturday at Herbst Theatre

The sumptuous costuming and spirited dance traditions of Silk Road cultures are a vital part of world dance history and practice. The visual feast of historically accurate costumes displayed in this lecture/demonstration include Azerbaijani,



Tadjik, Kurdish, and Bukharan. Laurel Victoria Gray (Artistic Director, Silk Road Dance Company Washington, DC) collected authentic embroidery and weaving on her travels to the East; her costumes reflect painstaking efforts to preserve traditional dress in the face of rapid change due to exposure to the West. Dancers model the costumes and demonstrate dance movements from each region.

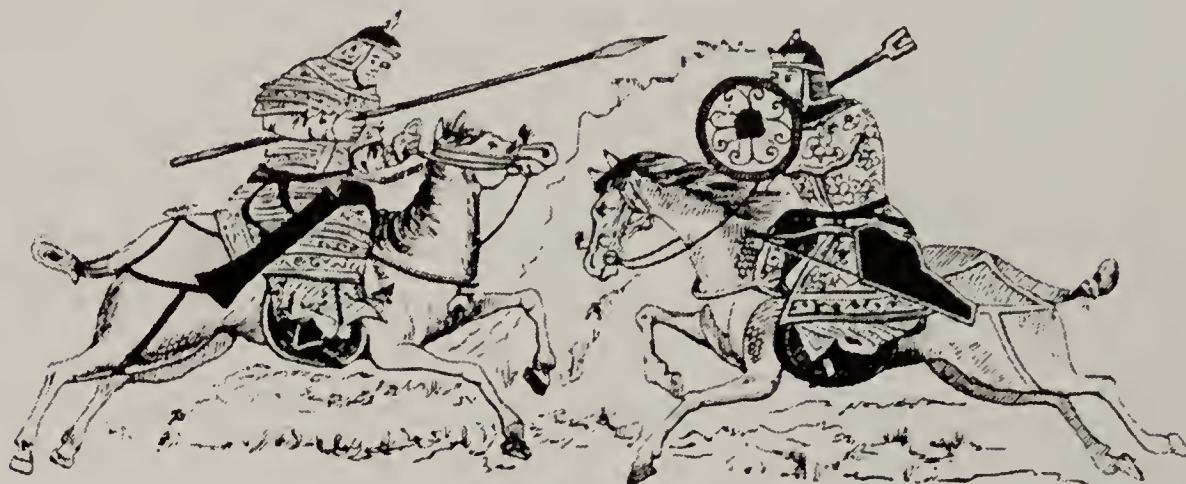
SUGGESTED READING FOR SILK ROAD:

Books in print on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. Other books should be easily found at a university or public library. **For a more extensive bibliography visit www.silk-road.com.**

Arnold, Lauren. *Papal Gifts and Princely Treasures: The Transasian Mission to China and its Influence on the Art of the West 1250–1350*. USF-Ricci Institute.

Kalter, Johannes. *The arts and crafts of Turkestan*. New York: Thames and Hudson, 1984, c1983.

Uzbekistan: heirs to the silk road / edited by Johannes Kalter and Margareta Pavaloi; with contributions by M. Pavaloi ... [et al.]. London; New York: Thames and Hudson, 1997.



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TRAVEL THE ANCIENT SILK ROAD August, 2002

This 15-day tour follows the footsteps of the great adventurers, archaeologists and Buddhist monks along the ancient silk road. The caravan routes cross unrelenting deserts with mirages, lush oases, breathtaking mountain passes and gulches in remote parts of China. View magnificent art and archaeological wonders, meet a diversity of tribes. Visit Xian; Lanzhou; study the world's largest and richest Buddhist art treasury with miles of ancient paintings; enter Chinese Turkestan; see ethnic art in Urumqi.

Escorted by William D. Y. Wu, Ph.D. (Art and Archaeology, Princeton), who has escorted groups to China for the Museums of Fine and Modern Art of San Francisco, of San Francisco Mayor's Cultural Delegation; and United Nations Association, among others.

Presented by Travel Directions. Includes a donation to Humanities West.

For more information, call 415/391-9700.

Nomads of Eurasia / edited by Vladimir N. Basilov ... Los Angeles, Calif.: Natural History Museum of Los Angeles County; Seattle, Wash.: Distributed by University of Washington Press, c1989. 191 p.

The Silk Road—An Ancient Road to Central Asia pub. in 1993 by Three Gorges Publishing House. (published in China so much of the English text is ludicrous, but great pictures!

Travels in the Orient, In the Footsteps of Marco Polo. Cheneviere, Alain Konecky & Konecky, NY, 1997.

Sogdian Painting by Guitty Azarpay

When Silk was Gold a museum catalogue pub. by the Cleveland Museum of Art and the Met.

Max Tilke Costume Patterns and Designs. An earlier edition of this book has been put up on the web: <http://www.indiana.edu/~librcsd/etext/tilke/contents.html>

Beyond The Silk Road: Arts of Central Asia from the Powerhouse Museum Collection in Sydney

Blount, Wilfrid. *The Golden Road to Samarkand*. The Viking Press, NY, 1973

Marco Polo and the Discovery of the Western World, John Larner.

The Book of Ser Marco Polo the Venetian Concerning the Kingdoms and Marvels of the East. 1926. Ed., trans., notes by Colonel Sir Henry Yule, RE CB. London.

Two Notes—One Throat

In the late '80s, while searching for a language program on shortwave radio, Paul Pena happened upon the didgeridoo-like wail of traditional Tuvan throat-singing. Infatuated, the blind singer searched for seven years before anyone could explain what he'd heard. Once identified, the longtime bluesman taught himself the ancient Asian art form. The placement of one's tongue, sometimes curled at the top of your mouth as if pronouncing an 'L' creates the harmonics that enable two notes at once. "Your tongue is just sitting on a fence while the sound moves around it," he explains.

...the Oscar-nominated documentary *Genghis Blues*...chronicled Pena's journey to Tuva (a country near Mongolia that's

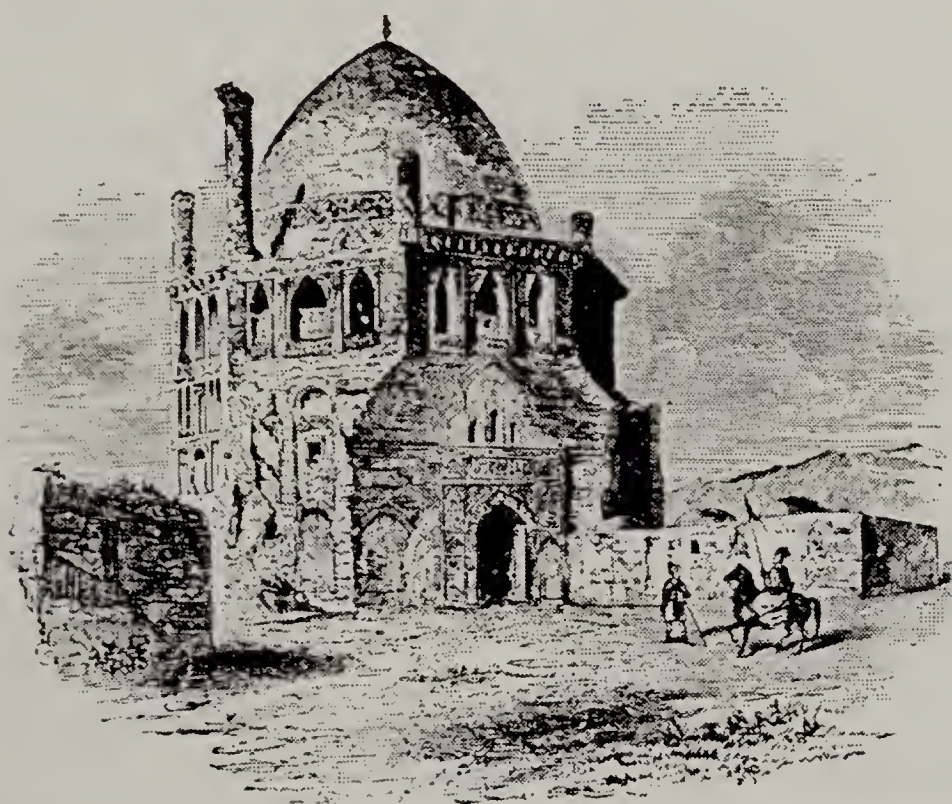
now a part of Russia) for a throat-singing competition—Paul Pena won in two categories and earned the nickname "Earthquake" for his deep, piercing sound.

Tuvan isn't the only language Paul Pena's fiddled with. Born in Massachusetts to a family with roots in Cape Verde, Africa, Paul's musician father sent his son to study flamenco guitar in Spain and Portugal. Over the years, Pena has learned Cape Verde Creole, Spanish, Korean, Chinese, Japanese and a little Tuvan. "I wouldn't say I have a perfect memory" Pena demurs, "but it was easy for me to remember lyrics and melody."

—excerpt from article by Neil Gladstone in
New Music November 2000



Paul Pena performs as part of "Musical Legacies of the Silk Road" Friday evening, May 4 at Herbst Theatre.



Friends News About Town:

"**Rome in the Year One**" was a sell-out Saturday February 24 at Herbst Theatre! Speakers Luncheon and Dinner were full a month in advance of the program. There was standing room only February 8 at the pre-program "Walks in Rome" at the Italian Cultural Institute. Thank you for your support, and for filling out the future program topic survey. **Season ticket raffle winners** will be notified in April.

If you enjoyed the "Rome" program, you may be interested in joining the **California Classical Association**, a valuable resource organization for the HW program. Information/brochure: California Classical Association, 30 Gloria Drive, San Rafael, CA 94901, <http://userwww.sfsu.edu/~barbaram/CCA.htm>

Continued from Page 1

the Silk Road began to wither, and the exotic trade cities along the path became isolated and their grandeur waned.

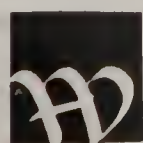
The Silk Road was also a pathway for new ideas and religions. It was an "ancient information highway." The perils of this long journey were endured as a means to an end...devotion soothed the travails of crossing mountains and desert. Beyond geography, there was weather and pirates. Caravans of up to 1000 camels were thus a safety measure. Caravansarais were stationed along the way at about 25-km intervals, which would have been the daily travel distance.

Items travelling along this route included from the west were gold, textiles, saffron, cucumbers, pomegranates, peaches, melons, wine and

colored glass, as well as peaches from Samarkand, horses from Ferghana, dwarf jugglers from Persia and the magical "camel bird" (ostrich) from China came ceramics, cinnamon, rhubarb, bronze, paper, printing, gunpowder and of course, silk.

Marco Polo has become an icon for the Silk Road because he was the first to record his travels to China and the court of Kublai Khan. When he returned to Venice, he was given the command of a galley dispatched with a Venetian fleet to repel the Genoese. He was taken prisoner and taken to Genoa, where he was able to dictate the story of his adventures to a fellow prisoner, Rustichello, who was a writer from Pisa. Marco Polo has thus eclipsed his uncles Maffeo and another Marco, and his father Niccolo. The elder Polos travelled to the East twice while Marco only once.

The following excerpt is from his book: "...and at the end of your journey you arrive at the very great and noble city of YANJU (Yang-chau), which has seven-and-twenty other wealthy cities under its administration; so that this Yanju is, you see, a city of great importance. It is the seat of one of the Great Kaan's Twelve Barons, for it has been chosen to be one of the Twelve Sings. The people are Idolaters and use paper-money, and are subject to the Great Kaan. And Messer Marco Polo himself, of whom this book speaks, did govern this city for three full years, by the order of the Great Kaan. The people live by trade and manufactures, for a great amount of harness for knights and men-at-arms is made there. And in this city and its neighbourhood a large number of troops are stationed by the Kaan's orders. There is no more to say about it..."



**Meet our fascinating lecturers
at the Speakers' Dinner at
STARS Restaurant**

Sponsors, Patrons and Fellows of Humanities West are invited to join program speakers for the Humanities West Season Opening Night dinner on Friday evening, May 4, at **Stars** Restaurant in their private Banquet Room. This excellent restaurant is located at 555 Golden Gate Avenue, within easy walking distance of Herbst Theatre. We will convene at the restaurant at 5:30 p.m.

**Meet our Speakers at Indigo
during the Friends' Luncheon**

Indigo serves delicious food in a sophisticated setting. All *Friends of Humanities West* are cordially invited to join us on Saturday, May 5, between the morning and afternoon sessions of the program. **Indigo** is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—*Reserve early as space is limited!*

**GROUP DISCOUNTS
AVAILABLE FOR
HW PROGRAMS**

Humanities West offers ticket discounts to groups of 10 or more, and other privileges if the group includes a Friend of Humanities West. Past groups include Delta Sigma Theta, Harvard Club, and Fordham Alumni Association.

HW Encourages Student Groups:

The Institute for European Studies, U.C. Berkeley frequently underwrites tickets so that participants, usually student teachers, may attend HW programs at no cost. Other area colleges and universities partially underwrite ticket costs for students or teachers; and several Friends of HW who are professors have ordered tickets for classes to qualify for group discounts.

If you are affiliated with a learning institution that may be interested in helping subsidize tickets to HW programs, or want to order tickets for a group and receive a discount, please call 415/391-9700.

**Speakers' Dinner and Friends Luncheon Reservations Form
for the Silk Road program**

Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night, May 4, at **STARS**, 555 Golden Gate, at **5:30 p.m.** Enclosed is my check, payable to Humanities West, for **\$55** per person.

Yes, I am a Friend of Humanities West and would like to attend the Friend's Luncheon.

Please reserve _____ place(s) in my name for luncheon at **INDIGO**, 687 McAllister Street, on Saturday, May 5th. Enclosed is a check, payable to Humanities West, for **\$45** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Please make check payable to Humanities West. Telephone: 415/391-9700 fax: 391-9708.

**PRIORITY TICKET ORDER FORM:
VENICE TO XANADU: Marco Polo's Silk Road
May 4 and 5, 2001.**

Please order your tickets as soon as possible. Donors will receive priority until March 28th. **Please include a self-addressed, stamped envelope and mail to City Box Office with your order.** Tickets will be mailed approximately 4 weeks prior to the program.

FOR MORE INFORMATION, CALL CITY BOX OFFICE 415/392-4400

INDIVIDUAL TICKETS		Marco Polo's Silk Road			May 4 and 5, 2001	
ALL SEATING IS RESERVED	Orchestra/Dress Circle/Grand Tier	Quantity	Balcony	Quantity	Total	
Friday & Saturday May 4-5	\$55	×	\$45	×	= \$	
mail/fax order fee per ticket	\$ 3	×	\$ 3	×	= \$	
Friday May 4, 8:00 PM-10:15 PM	\$30	×	\$25	×	= \$	
Saturday May 5, 10:00 AM-4:00 PM	\$30	×	\$25	×	= \$	
mail/fax order fee per ticket	\$1.50	×	\$1.50	×	= \$	
Student/Teacher Discount \$5 per ticket (Balcony ONLY)			-\$5	×	= (\$)	
TOTAL					\$	

Enclosed is my check payable to CITY BOX OFFICE Tickets are non-refundable. Luncheon is not included.

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Please enclose a stamped, self addressed envelope Fax orders: 415/986-0411

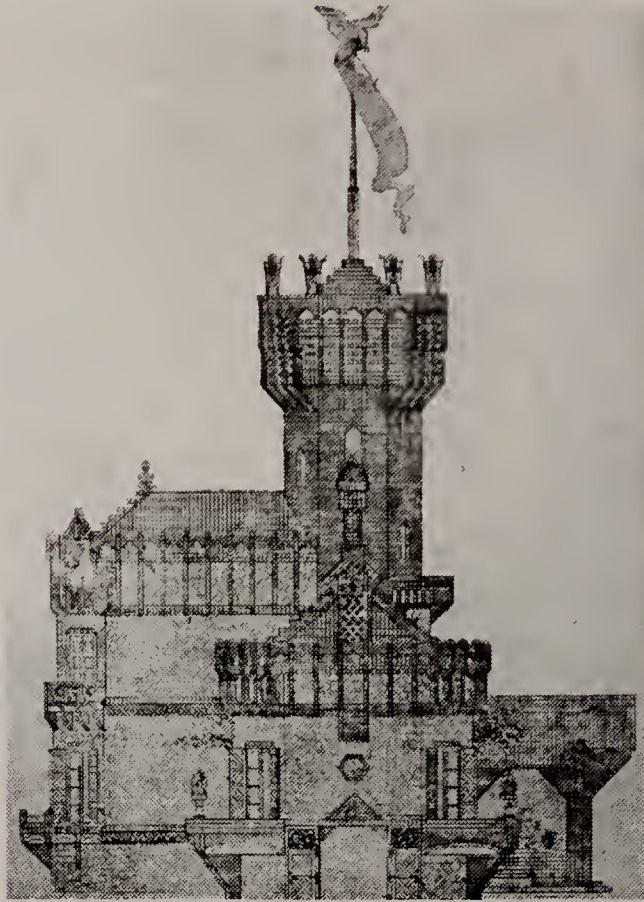
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ANCIENT EGYPT:
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May 2002



From the tomb of the high priest Userhêt at Thebes:
The mother and the wife of the deceased

Look for your preferred seating season order form in the mail in May or June.



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