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FROM THE EDITOR

BREAKING THE MOLD

MICHELANGELO SUPPOSEDLY COULD SEE AN ANGEL in a block of marble and merely had to carve until he set the apparition free. In our cover feature (page 8), Kimberly Chrisman-Campbell explains how 18th-century French sculptor Jean-Antoine Houdon released the Roman goddess Diana from the rigidity of traditional portrayals, managing also to transcend his own technical limitations. The bronze masterpiece from the Arabella D. Huntington Memorial Art Collection is a highlight of a new Huntington catalog on French art and can be viewed in the reinstallation gracing the renovated Huntington Art Gallery.

Although Houdon and *Diana* have stood the test of time, Alexander Graham Bell seems to have feet of clay. Science writer Seth Shulman spent a year at MIT's Dibner Institute and Burndy Library, sifting through documents that suggest Bell had plagiarized his famous telephone patent (page 18). Shulman explains how historians at the institute encouraged him to trust the historical evidence he was finding there and in other libraries, even when it contradicted the accepted wisdom about the beloved inventor. Much of the material that he used became part of The Huntington's collections following the acquisition of the Burndy Library in 2006.

Researchers like Shulman frequently have to chip away at the myths surrounding historical figures. Gary Gallagher takes on the greatest mythmaker of them all—Hollywood (page 4). His critique of Civil War movies reminds us not only to be skeptical of romanticized versions of the past but also to notice what never makes it to the screen. Artist Cloyd Lee Boykin found himself on both sides of the canvas (page 2), asserting his interpretive skills as a portraitist but becoming all but invisible after he put down his palette.

Finally, Wango H. C. Weng (page 13) and Martha Andresen (page 15) remind us that the transformative power of great works resides in each of us. In The Huntington's new Chinese garden, Weng sees dreams that date back centuries intermingling with his own; Andresen hears echoes of Shakespeare's sonnets. Like inhabitants of Arden in *As You Like It*, she finds there and elsewhere at The Huntington "tongues in trees, books in running brooks, Sermons in stones, and good in every thing."

MATT STEVENS

Opposite page, upper left: The Huntington's Garden of Flowing Fragrance. Photo by Hongren Lu. Right: *Diana the Huntress* in its new location on the second floor of the Huntington Art Gallery. Photo by Tim Street-Porter. Bottom: Telephone operators fielding phone calls at the Bell Telephone Co., Los Angeles, 1915.

